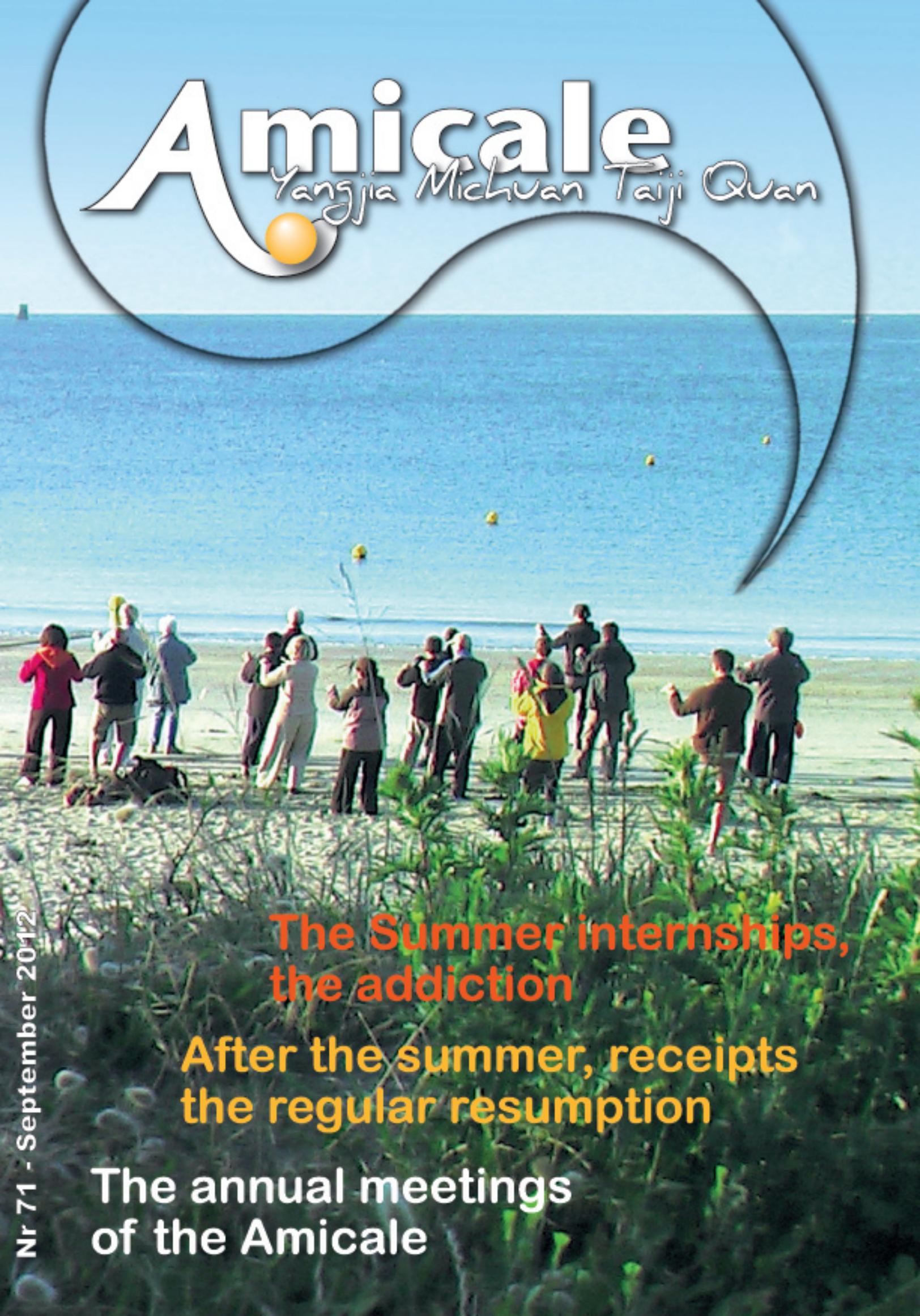


# Amicale

Yangjia Michuan Taiji Quan

A group of people, including men, women, and children, are practicing Taiji on a sandy beach. They are dressed in various casual clothing. In the background, the ocean is a deep blue, and several yellow buoys are visible in the water. The sky is clear and blue. The foreground is filled with green, leafy plants, possibly sea purslane, which are slightly out of focus.

**The Summer internships,  
the addiction**

**After the summer, receipts  
the regular resumption**

**The annual meetings  
of the Amicale**

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## Edito

25 years ago, when I started giving week-end workshops, some of the students were surprised that I was asking to be paid for my teaching in a discipline like Taiji quan.

Were they so nostalgic of the new age movement to be ready to propose barter? Or did they have serious problems with their relation to money? Many years later, after having encouraged a lot of teachers to take up this job, I started asking myself if teaching Taiji quan was indeed a real job. In this issue, I asked that question to four teachers all graduated from the Traditional Taiji Chuan Federation and they were pleased to give their point of view.

The summer holiday is the appropriate time for some people to slow down their practice in order to find it back with renewed pleasure at the start of the school year. Others prefer to use this time to enrich their practice by attending workshops from different teachers. You will also find in «Landrevie addiction» a summer workshop given by Françoise Cordaro and «A summer without Tai Chi» by Yves Picart.

I remind you that this issue will be the last one for me to lead and that I am looking for a new chief editor to continue this work.

Claudy Jeanmougin



## The word of the President

We are now in the autumn time, a time when Yin and Yang are balanced.

We are also at the dawn of our annual Meeting that will take place in La Pommeraye, in the wooded south-west of the Anjou region.

This Meeting is hosted by ATA Association from Angers.

We have changed of accounting system on the 1st of September. Please do not forget to settle your membership to the Amicale now or with the treasurer at the Meeting.

I thank the board, the Bureau and the members of the various committees and commissions for the work they have done this year.

A special mention for Bulletin committee and the Translation commission for the publication of the bulletin both in French and in English.

In the center of the Bulletin you will find now the «Pages of the College».

We would also like to salute the Website committee for the day to day contributions to the events, the workshops, the online publication of the bulletin, the referencing of associations, etc.

The Archives commission too worked well. Thirteen associations bought this year the hard-disk of the archives of Amicale. You can contact the treasurer if you wish to purchase it as well.

Six new associations are requesting their membership. They will join the eighty others already appointed which is a sign of the vitality of Amicale.

The agenda of the General Assembly that will take place during the Meeting in La Pommeraye on Friday, November 9 at 6 pm will be communicated to you in the Administrative Note of October.

Don't forget to appoint the representative of your association for the votes during the G.A. as well as your possible application for next year's Board.

I hope that you had the opportunity to participate in one of the many workshops available this summer and wish you now a good regular practice.

Jean Michel Fraigneau

Vélizy-Villacoublay, September 20, 2012

### YANGJIA MICHUAN TAIJI QUAN'S BULLETIN

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## QUESTIONS / ANSWERS

par

Claudy Jeanmougin



# Is Taiji really a profession ?

## ANSWER : Claude Eyrolles

Translated by Monie Brodie

I've been teaching to earn my living for 16 years, at the rate of 23 hours of weekly lessons, to that may be added workshops every other week-end and a 10 day-summer workshop.

Do I have enough insight to answer your question? Frankly, I do not know. I feel like being so absorbed in my work that I can't see the forest for the trees, with at least, to revitalize myself, some breaks in other things than TJQ but which do have strong links with TJQ in fact : my family, walks in Bleau, clarinet, choir singing, reading, CDs, DVDs, painting exhibitions.

I was pleased to receive your book. I've started it. I was surprised and happy to find these fundamentals again, which made me come up with pedagogical exercises really close to the pictures illustrating your words at the beginning of your book. I'd like to speak to you about it some time.

To get back to TJQ teaching, this is truly a job. A job that makes you think about yourself, others, relationship with others...

When I started, I didn't know whether I would be able to teach but I liked the idea of making others discover this stunning practice. I didn't think that it would force me to work that much on myself, inwardly. TJQ practice is very demanding, its teaching too, one better likes.

This job is difficult to live on as far as I'm concern. I'm not a commercial type of person and neither an hypocrite. I'm employed by 5 different organizations whose hourly rates go from 18 to 34 euros (gross). Due to the last years of recession, everyone watches the pennies, the number of subscriptions going down in the associations lessons. I found some solutions of replacement but, well, we'll see whether this still work next year.

I like teaching, I really enjoy it. I find it close to drawing, painting, sculpting, gardening and keeping an aquarium too.

As any job, this exhausts me and managing recovery is a constant worry.

I have the feeling that I bring something to my students, beyond words, form and content, and that I'm useful for something on this Earth for other beings, apart from my family. This is at least what most of them tell me in feedback, whatever the lessons, the workshops.

I teach every morning (on Saturdays to young people) to retired people from 60 to 85 and some of them have been coming to the lessons for 15 years. These students have helped me a lot think up pedagogical exercises so that anybody can understand TJQ and its fundamentals.

I adopted these pedagogical exercises in most of my lessons to work the content in order to build a form that stands up for everyone. I noticed 'it had to be done' even for long term-practice students.



I also have moments of doubt about the validity of my teaching, of my job when worries occur. There are always times when Life questions me, like everyone. The questions are quickly swept aside by my wife who is down to earth :

«Do you see yourself going on motorbike again, being a messenger at over 56, come wind, rain or ice ?» (I was a messenger for 12 years in Paris. During the winter 1983-84, it came down to minus 20 outside).

That's true that, apart from teaching TQC, considering the current economic situation, I wonder how I could earn my living. Teaching TQC basically help me to remain upright everyday, come snow, rain or ice inside or outside.

## **ANSWER : Françoise Cordaro**

Translated by Leland Tracy

Before I even try to answer Claudy's question, I'm pretty sure that I will go well beyond the subject he has proposed, taking advantage of this discussion of the profession of Taiji Quan teacher to touch on other issues which are rarely discussed in this publication. In fact, there are already a good number of subtleties related to this subject that emerge when considering Hervé's proposition and the question subsequently raised by Claudy.

There are actually two distinct questions:

1) Is Taiji really a profession? And this question raises yet another, because the expression "real profession" seems to suggest that there are professions which are not "real", in this case are we in fact talking about a "profession"? Wouldn't it be more accurate to say that there are professions, and then there are other activities, which are not? Or if we would rather use a more Chinese formula, "profession" on the one hand and "not-profession" on the other...

2) Should someone be paid for teaching Taiji? This question isn't really explicit in the introduction, but this is probably because, as everybody knows, the subject of money and salary are taboo here in France, and no one seems really comfortable talking about it. And while Hervé may not say it directly, he does suggest that it might not be such a good idea to depend entirely on Taiji to earn one's living, because he advises us to have another source of revenue as well.

Considering that in many people's minds these two questions are inextricably linked, it is not easy to discuss either of these subjects independently of the other. Lets take a closer look at the words we are using to have a better idea of exactly what we are talking about.

Does a profession necessarily involve money?

The first definition offered by the Larousse dictionary describes a profession as an occupation regulated by the law and which presupposes some training and experience. This is immediately followed by "an activity which provides a means of subsistence" The semi colon which separates the two parts of this definition would be enough to prove that the remuneration is not in itself a necessary condition for something to be considered a profession, even if, in practice, it often seems to be. Don't we say of a young person that he has a profession, even if he has not yet begun his first job? And what about the volunteer doctor who practices his profession without financial compensation? It is clear that with a given diploma and a given amount of experience some will be paid and others not, which mean that those who are not paid are necessarily less qualified or well trained.

Looking at it from another perspective; just because someone is paid to do a certain job, does that mean he is a professional? Can the factory worker, who is paid to put labels on packages as they pass by on an

the assembly line, be considered a professional? (With all due respect to this worker, I reserve my contempt for those who set the assembly line in motion every morning)

### On the difficulty of defining a profession... in France

The third entry in the dictionary defines a profession as “know how”, “a technical ability resulting from the experience of extensive practice.” This is where we get the expression “a real pro”. Here, nothing about a diploma or legal regulations, and no mention of salary. This may be the most significant definition of profession, once removed from its contingent socio economic context. This is the definition we should use, ideally, in treating the subject before us. And if the answer to Claudy’s question is “Yes”, it is thanks to this definition of “profession”.

But here Claudy is asking his question to four people who have diplomas and who therefore operate within the legal regulations mentioned in the first definition of the Larousse dictionary, which brings us back to those socio economic contingencies, which for the sake of this discussion, we could do without. These regulations, which here in France forbids people to teach a sport or any other physical discipline professionally, that is to say in exchange for remuneration, unless the person has a diploma which is officially recognized by the State. So the only way someone can be recognized as a professional (or “real”) Taiji teacher is if they can at least theoretically be paid for teaching Taiji.

Perhaps Claudy, by choosing four Taiji teachers who do have officially recognized diplomas, meant to suggest that the becoming a professional Taiji teacher is only possible by going through the training and diploma put in place by the French Taiji federation (along with the experience acquired over the years)? And in this case, what about the long and difficult training dispensed by the ex- Ecole Francaise de Taiji Quan (IFAM) which provided its students quality teaching, skills and exceptional know how, none of which was ever validated by a legal diploma, leaving these student without an officially recognized profession?

Even though I am one of these four teachers, holding diplomas both from the IFAM and the Federation, legally practicing my profession and getting paid for it, I will consider only Larousse’s third definition in answering “Yes” to Claudy’s question, leaving it to the lawyers to continue the debate on the other aspects of this issue. While it is true that the law allows me a certain institutional freedom, I’m more interested in the knowledge and the skill involved in the diverse practices that constitute my profession.

### Let’s Talk Money...

Within our ‘Amicale’ we can find just about every possible kind of Taiji teacher; volunteers without diplomas, paid teachers without diplomas, teachers with diplomas who are paid, full time teachers with diplomas who make their living teaching Taiji, part time teachers who have another job on the side...

### A Difficult Calling

For some, Taiji turns out to be a real vocation in which the discipline totally corresponds to the person who practices it. For some, this correspondence may be so complete that it brings about a total change in the way they live. For these people, the choice is clear; forget about the old job and the old way of life, it’s Taiji and nothing else. Becoming a full time Taiji teacher is the best chance you have of being able to make a living from it, to practice every day, to have time to think about how to teach, to remain close to that which is essential and to move forward along the Way. What’s wrong with making your living, avoiding the sterile turpitudes of modern life and the numbing necessities of many jobs by following the Way?

Unfortunately, this option can sometimes feel like running the gauntlet, and may even end in painful failure. The financial necessities of the world in which we live can make the ideal asceticism of Taiji a recipe for financial disaster. Today the Taiji teacher must also be a manager, have certain marketing skills and work with a provisional budget like any other businessman. This can be a traumatizing anachronism. Taiji Quan is a traditional ancestral discipline that has been transplanted into a modern setting. This reality can be very hard to accept.

*Avec une mission  
et des objectifs,  
le salaire devient superflu.*



Struggling to find students, to organize workshops, to keep up the business - fingers start to point at the teacher who is having a hard time, questioning the “morality” of this teacher who every day becomes more and more of a... business man. In this new way of life the Taiji practitioner has chosen, every day is stressful. He is confronted by lassitude, bitterness, and the temptation of just giving up. It’s not the calling that wears thin but the enthusiasm of beginning something new. If serenity has no price, it does have a cost, that cost is WEAR (hexagram #23 “splitting apart”).

#### Choosing a compromise

All this said, lets come back to Hervé’s suggestion which is to have another paid activity in parallel with teaching. Without the burden of financial considerations, the teacher can blossom in his classes. And when he comes into the room it doesn’t matter if there are five, fifteen or thirty students. The teacher is no longer forced to keep up a strenuous rhythm, a few classes a week will satisfy the aspiration of teaching Taiji, maybe even making the teacher a little extra money on the side.

This does look like an ideal, harmonious solution. As long as the other profession is compatible with the class schedule, and as long as it doesn’t take 100% of the teacher’s physical and intellectual energy, so that he has enough left to satisfy the needs and expectations of his students.

This is not often the case. Teaching classes in the evening after a day of work, spending weekends teaching workshops instead of being with the family or resting up like everybody else, does not always bring about the peace of mind we hoped for. It takes quite a lot of internal fortitude to keep up this rhythm, a fortitude necessary every time we go from our first profession to the second. My friend Hervé, you must admit that this isn’t always easy, even for you...

The ideal situation is a part time job with flexible hours, if possible as a freelancer, to have as much freedom as possible in the hours you work so that you can modify your rhythm and your schedule according to your priorities, your health and any other of life’s many variables. Or, wait for retirement (for those of us lucky enough to have one) to have both enough time and money to be able to spend your time in the beautiful profession of Taiji teacher.

#### Conclusion

In closing, I’d just like to say that between 1995 and 2012, I experienced just about every one of the situations mentioned in this article. Today, in this mad world, I have the privilege to be gainfully self employed, working at home, with an interesting activity, flexible hours, teaching just under 100 students for 15 hours a week. I consider this a reward for years of struggle and exhaustion. Having experienced all of the situations mentioned in this article (except for retirement, which I won’t be experiencing anytime soon). I tip my hat to all my friends and colleagues who faithfully pursue this real profession of Taiji teacher, no matter what material conditions they find themselves in.



## **ANSWER : Henri Mouthon**

Translated by Maud Trolliet

### **IS TAIJI A PROFESSION?**

Good question! As we are four to respond and we will surely concur so I'll try to be brief. Personally, I've always had other remunerative activity and I would say, fortunately for my livelihood, my practice and my teaching. If it had been otherwise in my early days, given my inexperience as an educator and the lack of enthusiasm for the discipline at the time (1986), I'd have been broke. Today, the problem remains because even if we are pedagogically better trained to teach (and thereby to keep students...) and taiji is fashionable, there is competition from other close disciplines. 'Wellness' in general is a serious competitor to taiji. Furthermore, students of taiji are not clients like others and discipline requires a large personal investment.

Concerning the practice, I teach but I try to keep a personal practice. My teacher has told me that teaching was the best way to maintain and improve the knowledge of the corpus of our school, I therefore became a teacher. I know by experience that when I teach too much, I lose the taste of personal practice. As I'm trying harder to get better, I lose my motivation and my practise of the form is becoming dull. (My spaceship doesn't go to the four corners of the universe anymore!) I learned the taiji by love for it and if I had to stop teaching, I would hope to keep the taste of the practice as long as possible.

Of course, teaching a lot allows being professional and one can last as a professional because one knows "the tricks of the trade". But any teacher knows well, at the end of its course, if he really brought something to the students and the course was also rewarding for him.

I have got in mind two examples which illustrate quite well the problem of the professional and the non professional: one of my colleagues who came to me to perfect in learning of a form responds negatively to my proposal to a learning course led by two of us because the financial gain seems not enough to him. Another colleague who should come and teach in my association and to who I am announcing that there won't be enough students so I can't pay him as agreed, replied: " I want to do this training course; you will give me what the students will give you".

Finally, one last important fact concerning education is, according to me, not to neglect his own training in time. This raises several questions: financially speaking, is it possible to continue to form, go to training courses, gatherings and to enrich ourselves to improve our teaching? Do we have the time and money? Is it possible to involve external teachers in our own group and to form like our own students, to the risk that the intervener is a competitor, resulting in a drop of our own courses to a financial question?

A solution which may be satisfactory would be to teach taiji part-time and choose another close activity that ultimately will enrich your practice and your teaching as Chinese medicine, osteopathy or prevention and the welfare of senior citizens. This type of dual activity seems to make more sense if you want to make taiji your profession, some follow this way already.



## ANSWER : SABINE METZLÉ

Translated by Sabine Decoster with Mark Linett

With regard to what Hervé asked, do you consider teaching taiji as a real profession ?

Teaching taiji... I never chose it as a profession, things just happened. During my ten year stay in Taiwan I would never have thought of taiji as a way of earning money. I still remember when Laoshi would mention « when you teach in France... » I would simply reply « but it's out of the question ! ».

I came back to France in 1992. I was then 33 years old and apart from student jobs, I had never worked here in France, so my priority was to quickly find a job.

I first trained as a secretary to then resumed my studies of Chinese, with the intention of earning a master's degree (FLE) which would have allowed me to teach French as a foreign language. (as did Serge Dreyer) Such a degree would have allowed me to return to Taiwan.

Actually after having been back in France for more than a year, I still didn't feel quite at ease and was considering leaving again. I also completed a sport teacher certificate (BEES) thanks to Claudy Jeanmougin's good advice.

Soon after returning from Taiwan, I was approached to teach taiji quan. I had just completed a secretary position contract with a school and was about to send my resume to dozens of companies for another job when I was asked to clarify my teacher status within the two main associations with which I was teaching (Paris and Versailles) since the number of taiji students was increasing. At that time the president of Paris Taiji Quan Association wouldn't consider employing me, the charge being too high for such an association. He then insisted on my being self-employed, which I had to organise. I am still grateful to him for not offering me another choice.

This opportunity allowed to devote myself entirely to taiji quan and to become a self-employed, licensed teacher.

Some people say that it is preferable not to consider teaching taiji quan a job. I can understand that point of view. To become a professional inevitably means a monetary connection with students, which becomes an obligation and in the long run, the pleasure of teaching may become a strain and the enthusiasm may turn to a sort of weariness. How to keep ones freedom, how to stay genuine and generous while pleasing clients? How not to allow the commercial side of teaching spoil the practice and the relationship with students ? No, it is not easy.

I do not have a liking for business nor have a well developed commercial sense. But I have a real passion and drive to continue practicing and in that way, passing it on seems to me ideal. In order to make a living I must teach more than 20 hours a week which is what many professionals have to teach in order to keep up their student's enthusiasm or to see them leave. The question is : how to avoid the physical and psychic wear over time and how not to get into a rut?

There is an obligation to keep going and to keep passionate; such are the stakes for any professional. To succeed the professional needs to constantly work hard, study, train, visit experts in Taiwan or elsewhere in order to improve and for one's pleasure as well as for being able to lead students as far as possible in their apprenticeship?

Without constancy in studying, searching, and questioning, as well as self-discipline and a passion for both taiji quan and teaching, I doubt it would be possible to do this job. It is more than a job, it is a vocation.

I never met anyone in Taiwan whose sole professionnal activity was teaching taiji quan. If that profession does exist, I do not think it is highly valued by Chinese. Most Chinese people do not understand the fuss that westerners make about taiji quan. They merely consider it a health exercise to be practiced on the way to work and practiced mostly by the elderly. Such a practice is so widespread among the population and with the exception of foreigners, it has lost most of its value and interest. There is a real gap between a small, young minority who are truly interested in this practice and a large Chinese majority who tend to underestimate it or turn away from it.

There might come a time when Chinese learn taiji quan from Westerners!

In France taiji quan has developed steadily. Every year dozens of teachers complete their training and start teaching. I regularly sit with the technical college of the FFWUSHU (French Federation of Chinese Energetic and Martial Arts) that sets the examination for both voluntary and professional teachers. These diplomas guarantee, in my opinion, the best legal recognition of any would-be professional. They are, of course, time and cost consuming since they include, aside from practice, subjects such as Chinese culture, martial arts history, energetics, biomechanics, physiology, pedagogy and legislation.

Once through with the whole process, professionals still have to make a living.

I personally feel fortunate to teach with passion and without stress. Since I became a full time professional I have never ceased learning. That's the paradox. My students are my teachers, they force me to question my practice, to re-discover it with beginners for whom nothing is obvious, and to forget what I certainly know. To re-visit my own apprenticeship in light of their questioning forces me to investigate my own dark side, to answer their questions makes me wonder, to watch them practice sharpens my sight, to understand what is at stake for one student and to meet his or her expectations by addressing everyone. I sense for myself a real process of apprenticeship exactly like any of my students. That's what I like about this job : it keeps me searching and studying both technically and pedagogically.

The perception of Taiji quan has changed throughout history : it was once considered among the fiercest of martial arts, mostly practiced by men in very restricted circles. Whereas today, it is considered an approach to well-being intended for practice by all. It is both a martial art and a health practice, therefore students' demands can vary a great deal. The practice passed on by Laoshi is complex, difficult and strenuous. It is why it is so difficult to teach to students who are mainly concerned with its health aspects. These are the students who often miss the postural prerequisites. Through both force of circumstance and training, we, as teachers almost become psychomotricity specialists with a responsibility towards our students to restore their posture and their movements, as well as to teach them how to move better, how not to hurt themselves or to indulge in gestural habits that may hurt them in the long run. Also we try to adapt the practice to make it more accessible.

It is a specificity that professioni who was a master in the art nor an siology expertise. Other times, otl

In fields that arouse passion su luntary or professionnal but in eitl



reir local context. Neither Laoshi, has such biomechanics and phy-

rtial arts, etc, teachers can be vo- d.

I would like to take this opportunity to thank Laoshi for his teaching that continues to inspire me, those who support me every day in my teaching position and my students who make this beautiful human adventure possible.

Sabine Metzle



# The mechanics of postural construction

by Jean-Luc Perot

Translated by Ronan Pellen

Reading WC Chen's text about relaxing the thigh's inner muscles raises a few thoughts that I would like to share with you.

([Http://www.williamccchen.com/3nails.htm](http://www.williamccchen.com/3nails.htm))

A needed clarification

WCChen's «3 nails» concept - the foot root being the big toe, the inner part of the heel, and the inner part of the ball of the foot - resonates for me with the "alignment on the bank of the foot" which is spoken of by Serge Dreyer.

This support line is in vertical alignment with the hip joint and the vertebral axis.

Epi van de Pol says that the central axis alignment should always drop to the point between the two feet.

These three proposals enlighten each other, each of them specifying a point of view of the construction of the Tai Ji posture.

If the alignment falling point can be thought to be inside the bearing surface of the foot on the ground, we quickly lose the «internal bank» reference to enter the fragility of the outer edge - little toe and heel - that is a sign of imbalance.

Although the base for the support includes the surface of the arches, it is not good to lose the reference to the "internal bank - big toe", because we are immediately in a bad posture when you exchange relaxation for tension.

However, focusing on the big toe support, we may see the knee "slide" inward. We should then take care of the alignment of the knee to the axis of the second toe.

Personally, I use the term tripod - heel, toe and root of the little toe - to be precisely conscious of the internal bank without crushing the heel on the ground.

It also resonates well with the connexion to the ground through the "bubbling well" K 1 acupuncture point.

On the support leg, thinking of a plumb line descending from the hip joint to the internal bank sharpens the inside face of the knee's alignment to form a fixed pillar around which the free leg can swivel. The hip joint is the active part, and it's important to relax the medial compartment of thigh to allow the opening / closing, as for instance in the left / right pivot of the tui shou first basic exercise.

The backbone alignment issue is more difficult.

Indeed, a balanced rectitude is a sign of spinal alignment and can ideally focus on continuity - internal bank, hip joint, backbone and the top of the building - as we find in the starting posture with the feet close together.

But the practice of forms, and tui shou even more, quickly highlights the fluctuations of the spinal alignment. We must then take into account all the compensatory variations around this ideal axis, virtual but connected to the earth.

## Energy aspect of the movement

### 1 I'm wondering ...

It seems to me that the breath process can be read in different ways because I don't feel easy to follow the proposed dynamic breath throughout the form.

If I understand the Song gua formula clearly, we must release the hips when expiring, from the hip joint to the inside of the thigh, then when inhaling, tensioning the vastus medialis to raise the Qi.

I recognise here the process of opening the form, in which I initiate the preparation when expiring and where I synchronize the opening with raising the arms and hand positioning when inhaling. Sitting in the posture starts when expiring along with the resolution of ascending tensions.

The contraction of internal muscles of the thigh and the recovery of the torso at inspiration raises the Qi and expresses the energy of the movement when the expiration combines relaxation and the end of the expression allows transformation.

However, later in our form, I find other alternations.

For example, in the "sparrow's tail" chorus, harvesting the breath comes with a descent on the left / right dodging before going up when pushing the inside bank of the foot and the active tension of the vastus medialis to generate the rise of the energy and expressing the Ji gesture.

The action continues, moves more freely and transforms at the expire.

At the end of the expressed breath, inspiration and charging energy begin to parry before pushing AN.

I feel a difference, as I get the breath in the descent.

My sensitivity suggests that the ground pressure and tension of the vastus medialis raise the expression of the internal energy but does not control the inspiration.

Maybe there is no contradiction and it is just different rhythms together with the intensification of internal processes related to the Qi breath.

In fact, I find a clear dynamic expansion with the expression of energy during tests as "resist thrust and return energy" or "push a partner who resists."

To the question: "How do you match breath and effort?", the usual answer is: "You expire at the effort.", but on an energetic point of view we are much stronger on the expansion and therefore more on the inspiratory phase.

It seems to me that, with the intensification of feeling the energy, breathing in the sense of the flow of air between inspiration and expiration takes second place to the benefit of the energetic dynamic peng / lu, expansion / attraction.

Thus, the process of breath air / energy can be read in different ways because in the vocabulary of the form we have models of ascending pushes on the back leg and descending on the front leg, but also descending on the back leg (lower cai) and ascending of the front leg (AN with one hand in the sparrow's tail).

## **2. I do not agree completely ...**

Tai Ji postures remain at the same level and do not vary in height. As for the construction of a build-

ing, we need to make sure that the internal structure of the flow of Qi is maintained in excellent condition, while the outer frame does not change. This is why the Tai Ji posture remains at the same level throughout the movements.

Although one might think that rising energy and descending to earth are internal processes that do not involve external movements, I prefer a formula that accommodates interior and exterior.

So, I understand that the effective expression when going up consumes energy that produced it and then force us to recharge our batteries before the next ascent.

When we are up, we can just go down, and once down we must go up again... it interferes with the continuity and fluidity of the form.

We risk seeing stops, reversals, bursts.

My option proposes that the movement of internal energy, mind and feeling, always precedes the mechanical expression of the movement, and the upward thrust does not go to lock joints of the lower limb, but propagates in an ascending wave through the spine.

There is then a slight delay between internal and external, the external movement expressing the internal dynamic with a slight delay, and when the physical gesture ends, the internal has already reversed the process.

Inversely, "taking the ground" does not block the descent in a forced flexion but gives the possibility of bouncing to recycle the energy.

Thus, when the gesture in the upper part of the body goes back to the earth through the spine, the lower limb pump has already recycled the upward force from the ground support.

When something moves, everything moves, the mind / body is one, but there is a slight delay between intention, energy charge and gestural expression. If the thought seems instantaneous, energy spreads like a wave that passes through the tissues and it takes time to get to express the gesture is before retiring.

And you, fellow practitioners, what do you think?

# The Eight Techniques – BaFa

or

# The Eight Doors – Bamen

(Continued ... and Finished)

by Claudy Jeanmougin translated by Don Klein

I thought to have been finished with Bamen! Don Klein's insistence on asking me what I thought of Zhou and Kao should have made it obvious me that I did not complete the study. While I was persuaded and the last article was dated October 2007, there have been a lot of events since then.

I will conclude this study with ZHOU and KAO, two doors whose expressions are formidable energies and that are forbidden to be used in tuishou. I cannot stress enough the huge difference that exists between the shape of a door and the gestural expression of energy. If the shoulder KAO has been chosen to illustrate an expression of explosive energy, it is because this act is in itself expanding, not shrinking, as we shall see. And we can express the energy of KAO with both hands or any other body part as well.



## I - ENERGY ZHOU – (ZHOU JIN-)

In its gestural expression, ZHOU occurs with a push of the open hand over the opposite fist to the elbow. This thrust is a commitment of the hip on the same side as the open hand, causing a slight closure of the Kua on this side. It is therefore necessary to bind the fist and elbow on the same side as indicated by the song related to Zhou.

« The circle contained in the square generates the Five Movements.

But what is more important is to differentiate Yin Yang, the top and bottom full of emptiness.

When the elbow and hand are linked like a chain, nothing can resist them.

The fist can blossom like a flower, and suddenly become particularly terrifying.

When Peng, Lü, An, Cai, Ji and Lie are included, ZHOU's use is limitless. »<sup>1</sup>

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1. "The circle within the square generates the fives elements.

But it is important only to differentiate Yin and Yang, above and below, and to distinguish solid and empty.

When elbow and fist are linked like a chain,

They cannot be resisted.

The fist can blossom like a flower,

And its punch can be especially fearsome.

When roll-back, press, push, pull-down, split and ward-off are understood,

The functional use of Chou becomes unlimited." The Tao of Tai-chi Chuan, Jou, Tsung Hwa, Charles. E. Tuttle. Co, Rutland, Vermont, p. 238.

You may have noticed, reading songs that we've seen so far this year, there is a pedagogical result: there a kind of hierarchy of progressive difficulty in studying the doors. The last sentence is clear: if you do not understand the previous six doors, do not expect to realize ZHOU. We believe that educational progress is found in the second sentence: "differentiate Yin and Yang." Do the classics not say that if you experience difficulty in achieving a gesture and the waist is correctly placed, make sure you apply well the laws of Yin and Yang? Then, we must differentiate the top and bottom; in fact, you must link the top and bottom and then an alternation of empty and full.

We do not think that each door is as simple as the others in realizing and expressing energy. There is increasing difficulty in coordinating everything so that the principles are respected in the moments.

The first sentence may seem enigmatic. The circle is heaven, the square is the earth. The circle in the square means that human beings are in agreement with the seasonal rhythms, corresponding to WU XING (FIVE PHASES) and the generations proceed in perfect harmony with the changes.

If the song does not give indication of the high quality energy expressed, it clearly indicates that a door cannot be performed correctly if the principles are not respected. The relation of fist and elbow is a replica of "all parts of the body are linked. When a body part moves, all parts move." This is a brief reminder of the spirit of unity that should bring together all parts.

So what then is that energy ZHOU? For us, there is no doubt that ZHOU develops energy penetration like a good sharp stylus. The force penetrates deep as a sword would when planted by the tip.

### **ZHOU transformation**

In the entire sequence of style Yangjia Michuan, ZHOU is always followed by KAO. Does this mean that it is the only conversion possible? As we will see, in the sequence of the gestural form, ZHOU is a preparation for KAO and must so transform in this sense. Yet as JI, ZHOU is final and any transformation seems incongruous. However, it is not forbidden to transform ZHOU to any of the other doors, if the vacuous conditions lend themselves so. Because, remember, all transformations can be performed only from the vacuum.

### **ZHOU form**

Gestural form ZHOU really expresses that idea. The forearm is the sword held by the hand open and the tip the elbow. The energy emitted following the forearm before the "spin" by the elbow.

### **Conclusions**

ZHOU–JIN develops a peak power of penetration while developing JIN–AN invasive penetration energy.

The application technique is safe but its application Fajin is dangerous because it can cause serious internal injuries, endangering the life of the individual.

Countering a ZHOU with AN as is done in Bafa is only a technical and not a martial response: ZHOU can be countered with a CAI.

## **II - ENERGY KAO – (KAO-JIN)**

Would the last of the eight gates be most important? We do not think so, although at the technical level it seems more developed. Translation of KAO by "shouldering" or "shoulder stroke" is an interpretation of the Chinese character that makes absolutely no sense since the graphic does not refer at all to the anatomical part of the body that is shoulder.

During the translation of the first volume of Mr. Wang, we chose to translate KAO as "shouldering" because this is what came closest to the image given by the gestural shape. Indeed, a shouldering is "effort to push the shoulder," reads the dictionary. Ricci's French dictionary of the Chinese language, reads KAO: "1. Or lean against. 2. Rely on, build on, count on, depend on, with. 3. Be backed; adjoining; near. Approach. 4 (Chinese Theater) armor." There is no mention of shoulder, but the idea of "lean against" is found in the

song dedicated to the door.

« Kao separates the techniques of shoulders and back.  
In the technique of the shoulder, there is the back;  
Also use the technique of shoulder in the oblique<sup>2</sup> flight, but remember the back.  
It is only by choosing the right time that the technique will explode.  
As the rock glowing against the rock,  
Beware that not everything is lost without reason. »<sup>3</sup>

The song highlights the importance of the back in the execution of the last door. But then how to translate KAO? Would it not be best not to translate? Just as naming the doors should not be done for all Chinese terms. The eight words designating the eight gates are only images illustrating concepts, those of eight hand techniques.

For KAO, we will continue to use (minimally) the “dedicated” term “shouldered” because we cannot find anything better at the moment. Knowing that we will favor the Chinese term in its quality of concept.

The last three lines shed light on the expressive quality of KAO. It is one of explosion and the image of the rock that bursts against rock illustrates the result of KAO: the explosion of a stone to pieces. KAO develops explosive energy that disintegrates. This is extremely dangerous for both the victim and the one who performs it. The last verse warns the practitioner so that it is not he who explodes into a thousand pieces ... this means that the technique is tricky as we see in the form gestures.

### **Transformation of KAO**

Again, a perfectly executed KAO does not undergo transformations. But as everything is possible, why not? The countering of KAO by JI is simply an interesting technique, but unrealistic when we know the power of both doors. That would be the rationale for using heaviness to conquer, which is contrary to the ethics of Taijiquan. Although today in Tuishou competitions, as well as in Judo, if you do not weigh 130 kg there is little chance of winning ... at KAO, we can not oppose the vacuum and it is KAO sense that can turn into any of the other doors.

### **KAO form**

As we said earlier, ZHOU is always followed by KAO in our style. KAO is an expansion resulting from a retraction of ZHOU. This expansion takes place in the whole body with the waist, then the spine as the starting points or support, that is to say the back.

Dan tong bei, the “single arm sweep” (the equivalent of “flight oblique”), the movement is born in the waist, extends along the spine, and reaches the shoulder, which then engages the arm. The song says that the movement of the shoulder, or arm, takes birth in the back (waist + spine), knowing of course that energy will grow from the Xia Dantian (the lower cinnabar field).

One could say that KAO only utilizes the back to express global expansion. At the end of ZHOU, the

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2. Diagonal flying (Xi fei shi) :“Flight oblique” or “Flight diagonal.” This technique is similar to the sweeping movement of our style.

3. “The method of Kao divides shoulder and back technique.  
Within shoulder technique there is some back ;  
So use the shoulder technique in the Diagonal Flying posture,  
But remember the back.  
And, only by timing just the right moment,  
Will the technique explode.  
Like rock pounding against rock,  
Beware, all is lost without balance.”  
The Tao of Tai-chi Chuan, op. cit., p. 240.

## Le FEUILLET DU COLLEGE

Afin de renforcer l'articulation entre l'Amicale et le Collège, il a été décidé que ce dernier glisserait régulièrement un feuillet dans le bulletin de l'Amicale. Son but est d'approfondir notre connaissance du YMTCC, de faire partager des apports théoriques, pratiques et des questionnements pédagogiques. L'occasion aussi de faire sentir les différentes sensibilités des enseignants qui constituent le Collège, à travers des extraits de leurs écrits.

<p>L'OBSESSION DU GESTE JUSTE - Marie-Christine MOUTAULT - La Pommeraye - juillet 2005</p>
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Terrain d'expérimentation ... Le Shi San Shi

Quels sont les principes à prendre en compte dans la pratique du Taiji Quan pour tenter de «cheminer» vers un déroulement harmonieux, sans rupture, sans « hiatus », sans qu'il y ait un quelconque passage « forcé » de la Forme ?...



Pour aborder cet atelier, j'ai voulu partir de mon expérience ; dans un second temps je suis allée retrouver les textes classiques pour confronter les deux, cette seconde partie reste encore largement à approfondir. Ainsi par une approche quelque peu empirique j'ai fait l'expérience de différentes choses qui me semblaient aller vers une meilleure écoute et plus de justesse dans ma pratique.

Avant toute chose, le **critère Principal, Premier à tout autre** : il convient, à chacun, de partir de SOI, de sa propre matière ! C'est-à-dire partir de SON corps (de SA morphologie propre, de SES spécificités, des possibilités et/ou limites que celui-ci nous impose dans le temps et dans l'instant). Surtout ne pas les nier et envisager que d'une fois à l'autre, selon l'état dans lequel nous sommes, il puisse y avoir des modifications. Respecter à chaque fois les informations reçues et faire en fonction et non à l'encontre...

Il s'agit en premier lieu d'en **prendre conscience**, ce qui veut dire **apprendre à connaître son corps, l'écouter**. Cet aspect est difficile, nous savons tous à quel point développer cette écoute, de soi, de l'autre, suppose une pratique consciente et très régulière... En second lieu : **respecter cette structure qui nous est propre** ; pour cela il s'agira de ne jamais vouloir donner illusion et particulièrement se donner illusion, se bercer d'illusion... Dès que ça ne coule pas, dès qu'il y a effort pour passer une transformation, avoir l'honnêteté et surtout l'humilité de le reconnaître. Cela suppose : s'arrêter, interroger sa pratique pour trouver où il y a erreur, problème, impasse...

Lors de l'étape de la prise de conscience, chez le pratiquant, le regard averti de l'enseignant intervient, car souvent par méconnaissance du schéma corporel, leur pratique est en fait dommageable et peut entraîner une accentuation des problèmes déclarés ou latents.

Cependant l'enseignant doit aussi se méfier de lui-même et de ses références : gestes exécutés «parfaitement», selon une morphologie «idéale» d'un corps parfaitement structuré et sain... critères qui n'existent quasiment jamais ! Car tous nous avons un corps «hérité de...», une histoire, et subit des traumatismes (physiques et psychologiques) plus ou moins importants.

En effet, il ne s'agit en aucun cas d'imposer, par exemple, un placement de pieds parfaitement parallèles pour une personne qui a naturellement un positionnement de pieds en rotation externe ou interne très important. Par volonté de «rentrer dans des normes de pratique » nous créerions alors un traumatisme encore plus important particulièrement au niveau des articulations intermédiaires. Ce à quoi il faut veiller dans ce cas, comme dans

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d'autres, est le parfait alignement des articulations, et tenter par un réajustement très progressif de la posture de rééduquer la musculature profonde afin que cette dérive "naturelle" se corrige partiellement et en douceur, tout au moins ne s'accroisse pas !

Ce premier élément posé en règle incontournable, il devient possible d'envisager une cohérence du déroulement de la Forme... Là interviennent d'autres éléments à respecter !

Je décidais d'attaquer l'approche par du palpable, du concret. Ce qui me semblait le plus parlant était : « **Le commandement réside dans la taille** ». Partie de ce postulat contenu dans les principes généraux je me suis très vite aperçue que ce principe ne pouvait être dissocié du suivant : « **la pensée commande comme le général ordonne** », pas dupe non plus que cela avait un lien direct avec le premier principe « **Yi xin xing qi** » « **La pensée dirige l'énergie ou Là où va la pensée, l'énergie s'y rend** »

Car en effet, pour qu'il y ait mouvement il faut d'abord une intention de mouvement. Si la taille l'initie, pour qu'il naisse, il doit émerger d'une intention, ce qui donnera une direction et une expression au mouvement. Le mouvement initié par la taille va se développer dans tout le corps au service du geste à développer, l'enchaînement étant au préalable connu.

#### « LE COMMANDEMENT RESIDE DANS LA TAILLE »

**A - Chercher ce qu'est le "relâché" de la taille.** Le positionnement provoqué par ce "lâché" doit permettre une mobilité maximale, une grande aisance et une grande puissance. Ne pas retenir, laisser le bassin se mouvoir sans entrave... Les mouvements possibles du bassin sont une combinaison de mouvements antéro-postérieurs et des mouvements d'oscillations latérales, ce qui provoque des mouvements qui se rapprochent du huit à l'horizontale. Comme un flottement, telle une barque sur l'eau...



**B - Suivre à la lettre : la taille ne bouge pas, rien ne bouge, quand elle bouge – avec une intention préalable – que provoque-t-elle dans toutes les parties du corps ?**

Observations :

1. Le relâchement de la taille provoque un enracinement "naturel". Cette sensation corrobore le texte classique qui dit « **Quand la taille est relâchée, l'énergie descend et donne la force en stabilisant la partie inférieure du corps** ». Alors que le calage de la taille dans une antéversion ou rétroversion trop importante entraîne une perte de mobilité, avec une perte d'ouverture au niveau des Kua.
  2. Pour que le mouvement initié par la taille puisse se développer sans entrave dans le corps, il est nécessaire que tout le corps soit délié, souple, pour être à l'écoute et transmettre le plus respectueusement possible ce mouvement. Ce qui suppose qu'aucune articulation ne connaisse un quelconque blocage. « **Lorsque le corps est relâché... alors on éprouve des sensations d'agilité, de vivacité et d'aisance dans les mouvements** ». Seul le relâchement permet l'écoute.
- Que veut dire se relâcher ? Comment cela peut-il se traduire dans le mouvement ? N'est-ce pas permettre aux articulations une optimisation maximale ; pour cela il est nécessaire de comprendre, d'expérimenter l'angle qui laisse le plus de mobilité et de souplesse à l'articulation : ni trop tendu, ni trop plié. Il s'agit de trouver la voie d'un juste milieu, propice au déploiement d'un geste libre de toute contrainte articulaire. Toute limite

articulaire atteinte (dans l'extension ou la flexion) provoque inévitablement un point d'arrêt et donc rupture du geste en bout de course. On observe alors un mouvement d'aller-retour et non un déploiement de la spirale qui seule est "auto-génératrice" de mouvements et ainsi d'une continuité logique dans la Forme ; elle se génère elle-même.

- La question qui survient alors est : jusqu'où aller dans la flexion ou l'extension articulaire des membres ? La réponse qui m'a semblé la plus adéquate est de reprendre quand « **au moindre mouvement d'une seule partie du corps, toutes les autres se meuvent, et dès l'instant où une seule s'arrête, tout le corps s'immobilise.** »

Respecter l'écoute du mouvement du bassin, cela suppose une synchronicité entre cette bascule, ce « lâché » et la mobilité articulaire des membres. Faire qu'il y ait une unité entre le mouvement de flexion (absorption) et d'extension (expression) des bras et des jambes, dans une synergie de mouvement avec le mouvement de bascule du bassin.

3. En respectant à la lettre ce principe : pas de mouvement du corps, sans mouvement initié par la taille ; alors quand la taille se meut c'est par synergie comme une onde qui se propage. Un mouvement se déroule dans le corps à partir du mouvement de la taille, la taille "lance et appelle" « **Haut et bas se suivent, le corps entier est unifié comme un bloc (ses différentes parties sont harmonieusement coordonnées)** » sans jamais qu'il y ait rupture, blocage, calage, aller-retour mais spirale montante, descendante...

Dans l'harmonie recherchée autour de la taille, il ne faut pas seulement voir celles des bras et des jambes dans un mouvement de flexion et d'extension, par rapport à un axe horizontal, haut – bas ; il faut aussi envisager de ne pas dissocier l'harmonie spiralée autour de l'axe vertical formé par la colonne vertébrale, droite – gauche, qui génère les notions de plein et de vide, de yin et de yang. Il convient de mettre en relation les épaules et les hanches, les coudes et les genoux, les poignets et les chevilles.

4. Le "lâché" du bassin, provoque une mobilité et une souplesse génératrice de mouvements, particulièrement des déplacements. Il s'agit donc de déclencher le mouvement des jambes quand et uniquement quand le placement de la taille libère celui-ci «naturellement», ni trop tôt, ni trop tard.

5. Dans ce mouvement de la taille la respiration participe de façon active. Il y a un double mouvement (respiration – énergie), ça descend tout en montant et inversement.

A l'inspiration le dos et le ventre au niveau lombaire se remplissent, il s'effectue un mouvement d'ouverture interne, d'accueil, qui accompagne (voire initie) la bascule du bassin en rétroversion. Dans ce même temps l'énergie remonte le long de la colonne vertébrale jusqu'au sinciput.

A l'expiration la force, (l'énergie ! Le Qi !...) est concentrée dans le Dantian inférieur (Xia Dantian) et s'accroît alors le mouvement de "lâché", pendant que l'air s'exhale par la bouche. Cette accentuation (sans jamais aller jusqu'au calage bien sûr) correspond à un "quelque chose" qui peut se rapprocher d'un mouvement qui glisse vers l'autre (mouvement ou partenaire), comme un "glissé dessous". Elle se situe à la pose du talon du pied avant (c'est à ce moment là que pourrait s'effectuer la poussée si l'on en faisait une), elle précède le relâchement qui ramène à un état plus neutre et qui n'est alors qu'un accompagnement.

6. A l'image du symbole du TAIJI (yin – yang dans un cercle), l'inspiration est contenue dans l'expiration et inversement, tel un mouvement perpétuel initié par la respiration qui se propage dans le mouvement.

Ce mouvement d'inspiration dans l'expiration, et inversement, provoque dans l'expression gestuelle de la Forme, une prolongation de geste dans l'expression – comme une légère extension aux extrémités, alors que déjà l'inspiration est enclenchée et rappelle dans un

mouvement d'absorption – flexion au niveau de la taille. Il se produit le même phénomène inversé en fin d'absorption, la flexion se prolonge alors que déjà l'expiration a débuté ; du fait de l'onde et de la spirale.

Ce mouvement dans le mouvement provoque et installe une continuité sans rupture.

**Conclusion** : Voici les éléments qui, à ce jour, me permettent de faire évoluer ma pratique vers un déroulement qui coule et s'écoule de lui-même dans cette suite de mouvements qui n'a pas de fin...



#### **DEROULEMENT DE L'ATELIER**

- Faire ensemble une fois le Shi San Shi
- Repérer les «hiatus», les passages où quelque part nous “trichons“, les passages où ça ne “glisse“ pas... Poser pour nous même notre problématique corporelle. Les « hiatus » ont quelles origines ?
- Explorer la troisième séquence du shi san shi et la travailler, par petits groupes, selon les critères d'écoute développés ci-dessous.
  - a -Tout mouvement est initié par la taille
  - b -l'unité autour de la taille sur l'axe horizontal et sur l'axe vertical,
  - c -synergie du mouvement.
  - d-l'onde “d'appel et d'expression“ du mouvement respiratoire dans le mouvement gestuel
  - e -Le déplacement juste !
  - f -le “lâché“ de la taille accentué au moment de la pose du talon du pied avant.
- Reprendre les passages que l'on avait repérés comme faisant problème dans le Shi San Shi et tenter pour soi ou/et par groupe ayant les mêmes difficultés de trouver une fluidité par les moyens proposés.

#### **QUESTIONS que je laisse à vos réflexions :**

- Ne faut-il pas enlever de la pratique de la Forme toute intention martiale pour qu'il y ait une réelle continuité tel le fil de soie qui se dévide du début à la fin, comme un seul et unique geste ?
- Enlevez toute intention martiale est-ce respecter la logique de la Forme ?

hemicorpus corresponding to the rear leg is closing. In the example ZHOU / KAO right, the left kua (as left hemicorpus) is closing. To cause expansion, in the same instant:

- tilt the pelvis backwards (retroversion);
- stretch the back, relax the chest (han xiong ba bei);
- open the kua (and any hemibody left).

As you can see, we have not indicated a need to break the trunk as described in Master Wang's first book. This break will occur automatically if the actions above are made simultaneously. The need to break the trunk focuses on the shoulder, which, as you have guessed, is not one indicated by and commits the fault in the song, that is to say, to have forgotten the back.

### Conclusions

- JIN-KAO develops explosive energy.
- The technical application made by serious practitioners is safe. However, the Fajin KAO is discouraged to be used on another practitioner.
- Countering a KAO by JI as advocated by the Bafa, is only a technical exercise. Again, the best parry is the void that allows all transformations.

### III – SUMMARY

First, do not try to find PENG–JIN, LU–JIN, etc., in the Classics; this method of writing is simply a creation to differentiate the form of a gesture, PENG for example, from its expression that we call energy PENG–JIN. Using a new vocabulary that makes us better differentiate between what is purely the sign and its resultant energy does not betray the tradition.

PENG	Energy bouncing. Image: a boxer bouncing off the ropes. Simply bouncing ball.
LÜ	Energy that draws in a vacuum. Image: the swirl occurs in water and results in depth.
AN	Penetration energy with invasion. Image: water that seeps into every corner. Fills all voids.
JI	Energy shock that mines from inside. Image: the collapse of the World Trade Center.
CAI	Energy lever. Image: lever arm.
LEI	Energy spiral. Image: all twists are an extension of the spiral movement.
ZHOU	Penetration energy peak. Image: stiletto.
KAO	Explosive energy. Image: blasting from a building that is in pieces.

• AN is often confused with PENG. Indeed, with a thrusting of both hands, one realizes PENG–JING very easily while the shape is a gesture AN. To perform an AN must imagine that we want to uproot a pole shaking in all directions.

• JI is also mistaken for PENG. Fortunately, it prevents many accidents. The pressing hand reinforces the arc formed by the arms, an arc will permit bouncing. JI is properly executed if there is no bounce but a collapse after a period of inertia.

• The concept of leverage is often misperceived as CAI, for the moment of a force is not part of general culture. To better understand the concept of leverage, it should be noted Aikido practitioners use acceleration in circular shapes. In our style, we see that the form for CAI gesture that serves to support a teaching that the lever arm is first class. But if one is careful, what about the first CAI in the long form, gesture following SHI QI? Is not the idea to divert it in a circular motion?

• LIE technique is very interesting because from the waist we can develop a spiral motion that will either lock in or uproot. In Tuishou this will be uprooting whereas Aikido, it will be more locking. Too bad that this technique is prohibited in competition.

• Finally, we repeat that JI, ZHOU, KAO are techniques to be avoided in our practice of martial applications with Fajin.



### Food for Thought Echoing Claudy's Text on Zhou-Kao

by

Jean-Luc Perot

translated by Martine Larigauderie

I do appreciate Claudy's approach, which relies on the reference to TaiJi / YinYang / eight gates as well as commentaries, the Michuan form and Master Wang's teachings.

And yet, the authority of the Classics, which is to say what reached us concerning the writings and commentaries of masters and scholars who put together the teachings of TaiJiQuan, seems to be a double-edged weapon.

Positively, it belongs to a consistent system that offers an easy frame where all the references correspond and account for one another, thanks to the Yin/Yang code: 2, 4, 8 or even 64.

Negatively, this locked-in system goes around in circles and this locking mechanism restrains exploration and personal reflection or you might be threatened with deviance.

Nowadays, because information on TJQ is mostly spread through text and video, because great meetings lead to sharing concrete experiences and because, above all, a better understanding of neurophysiology opens the exploration of the principles of TaiJi to new fields that is to say posture, quick reflexes and movement, in my view we should, or better, we must question more fully this wonderful structure, TJQ.

## ZHOU – KAO

Next to the poetical recommendations on the power of Kao and the potential danger when we use it, I guess there is another dynamic reading of the eight forms of the energy gates.

Energy travels from the centre (that is to say from the bearing points on the ground, a free vertical axis, and the central point, the Dantian) towards the periphery, while running through shoulder, elbow, forearm and hand with a centrifugal as well as centripetal effect.

The centre holds and supports the power that the periphery will express on the level of hand, elbow or shoulder; none of these relays is disconnected from the centre.

Kao energy coming from the shoulder is the most massive, the nearest to the centre and therefore the most immediately connected to the corporal dynamism when given as well as when received.

Zhou energy expressed through the elbow is directly connected to the shoulder whereas the hand will have more freedom in the articulated succession: shoulder, elbow, wrist, fingers.

The superior limb covers its field of action thanks to the sweeping movement it can do round its centre: this is the scope of the movement, either at close range or out of reach.

The shoulder joint is particularly mobile, especially when coupled to the mobility of the junction between the humerus and scapula (shoulder girdle). It can move up and down, forward or backward, near or far from the central axis, as well as have an internal or external rotation. All these movements are associated in the circumduction on these three levels.

Though the elbow is not very mobile, it takes advantage of flexing to form a tip, but when extending, it is soon blocked. Nevertheless, it benefits from the freedom of the shoulder girdle.

Consequently, I feel that Zhou and Kao can be compared to percussive and projective arts and they are likely to have many more applications/exploitations than they get in the only Zhou/Kao of our form.

Zhou, of course, is known for the lateral and penetrating use of the elbow tip, which is to be found in the horizontal elbow strike linked to holding off with the forearm in the Second Duan. It may also be found when you press forward and brush the knee when doing a Single Whip.

Kao may be used in the usual sideways thrust forward and downward (Pestle in the Mortar) or backward and upward as in the lateral thrust of the Diagonal Flight. Controls when nesting your Tiger's Mouth against your shoulder with your shoulder down (Simple Whip) as well as Shoulder/Thrust when Searching for the Needle and doing the Green Dragon Emerges from the Water may be evoked.

In a nutshell, Zhou and Kao can be seen in the proximity of hand-to-hand, when the opponent either comes forward or when you move forward to them. Yet I deem it better to forget those formal images to discover the deep meaning of these ways of expressing energy beyond the 8 rating that grants them diagonals similar to Cai and Lie.

The elbow or the shoulder can free energy as percussion, thrust or pressing, as well as dodging or absorbing it with a spiraling or destabilising effect.

Eventually, it is the spinal dynamism where all the costovertebral junctions and energetic hinges (chakras) accumulate their synergy that produces the peripheral power, from the shoulder to the hand.

Central mobility is absolutely impressive and the periphery adds to it degrees of amplitude at any level, direction and meaning.

The illustrated organic indexes that are the forms do not exhaust all the gestural possibilities but lay the emphasis on the pressing consistency of the whole frame to perform the movement/energy TaiJi.

I come back to the usual approach that analyses the forms and notes down the many occurrences of Zhao/Kao; yet I do not use it as a fixed list but as a springboard to actively explore energetic dynamism. That is what Tui Shou and San Shou do: they open up on the exploration of principles starting from some set forms useful to transmit the information.

As a conclusion, let's practice again and again and question again and again.  
Namur, September 2012.

**Another Thought Echoing another text of Claudy**  
**STIMULATION OF ENERGY POINTS** (Bulletin June 2012)

Mark Linett

*JBonjour Claudy,*

*I read with interest your article( Stimulation of Energy Points....) in the AYMTA Newsletter June 2012...*

*I thought perhaps I would add a few thoughts. I know that the focus of your article was not the applications of Horizontal Elbow stroke but I can still see after so many years Laoshi showing one particular application of this movement. It was actually at a workshop somewhere in France...*

*After doing Push the Mountain into the Sea on the left diagonal, as one rises and turns he/she uses the left hand to lead and control an elbow to the side as a punch is arriving, and then connecting with the horizontal elbow to the area on the partner's arm between the elbow and the shoulder and pushing. The hand that does the "helping" actually sets up the push by leading the incoming punch before the horizontal elbow which becomes vertical applies the push...*

*Also you mention that you prefer "helping" to "protecting" when talking about the role of the left hand. I agree that protecting is not quite correct but I was thinking that perhaps "supporting" might be another way to look at it.*

*Hope all is well with you!*

*Mark*

*14 juillet 2012*

### **Hollows and projections in taijiquan**

#### **Interpretation of two ambiguous characters**

by Serge Dreyer, Taichung, Taiwan  
translated by Polatsik

In her remarkable work on taijiquan (1981), Catherine Despeux translates two characters tu and ao from the Treatise of Taijiquan attributed to Zhang Sanfeng (see page 279, line 3, first and second character respectively from the left; they are inverted in the French translation) by "bosse" (projection) and "creux" (hollow) « Il convient ... qu'ils (les mouvements) n'aient ni creux ni bosse ». Barbara Davis (2004, p.75) translates the same sentence with « Let there be no hollows or projections ».

In terms of translation, the French dictionary of the Chinese Language (1976) confirms those interpretations since tu means protruding, projecting, bulging (p. 1001) and ao means hollow, concave, empty (p. 9). In the book of Wang Yen nien (1988), Julia Fairchild (p. C-1) got around the problem by adding in the text the notion of excess « Movements are without imperfections, without hollowing or protruding too much » while the French translators (p. C-3) have placed in the original text « sans creux ni bosse » (without hollow or projection).



The problem is not the translation but its interpretation on the martial point of view. I have asked several martial arts teachers from Taiwan and China to explain this quotation. They were almost all puzzled because every fight is precisely a perpetual transformation between hollows and projections. We only have to look at the first movement in our first sequence cai shou or also elbow strike while the first posture of the sequence has exactly the shape of the character ao. The few people who have ventured in complicated explanations got lost more than anything else.

I have therefore suggested them an alternative lingering for a while in my head and that I put forward for your reflection. It is not about claiming any truth I don't pretend to possess but rather it is about opening a way of reflecting that seems to me interesting. Since the work of Anna Seidel and the recent studies of Pierre-Henry de Bruyn (2010) we know that this

text is apocryphal since Zhang Sanfeng is not historically associated to the birth of taijiquan in the mountain Wudang. Therefore the text is probably from a martial arts specialist recovered for unknown purposes up to now. Let us remind that this kind of text should always be approached very carefully « The practical result for modern readers of older Chinese training manuals is threefold. First, these books do not have authors in the normal sense of the word. Second, it is impossible to say who exactly said what in the book if the text was composed by multiple authors and editors. Third, if the author is purported to be Bodhidharma, General Yue Fei, or an unnamed Taoist albino immortal, take that attribution with a grain of salt. » (B. Kennedy, E. Guo, 2005, p.117)

If so martial arts in general including taijiquan, are only hollows and projections, this text poses a problem except if we put it back within the general context of the working principles of taijiquan. Yet, in almost every taijiquan teaching manual one of these established principles relates to the character of circular motions being wide or tight « The movements of Yang style are simple and straightforward ; its movement of energy is like the slow circular rotations of drawing silk, different from the windings, twists, and turns (chanrao zhuan zhe) of Chen style, where the movement of energy is distinctly spiral, or screw-like.» (Fu, 1999, p.5)

There are two benefits in those circular movements. They first allow to defend and strike from any point in their intricacies and are therefore less readable by the opponent. They also prevent using too much force to absorb the opponent's upcoming force as well as to strike « If we can entice the opponent into our circle, Then the technique of four ounces repelling a thousand pounds will succeed». (Wu M.S, 1975 in Wile D., 1983, p. 77)

This concept of circular movements is central to the practice of tui shou (push hands) but also in sans hou (fight). I have then asked myself the question to know if these characters tu and ao shouldn't be considered for their visual aspect consisting in right angles. Indeed, I remember M. Wang's reflections in the seventies who insisted on the easy readability in karate all in angles from a Japanese professor visiting our school. My experience of the tui shou competition has also taught me at a cost about the negative impact of "square" techniques involving an excess of muscular force. In addition, I notice that

in the practice of our style a large number of techniques are implemented "with angles" which not only are not recommended from a martial point of view but are also harmful to the flow of the sequences, issue on which I will come back in another article.

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A Summer Without Tai Chi  
by  
Yves P. Picart  
translated by Leland Tracy

The last class of the year, the students go their separate ways with memories of good times, and of times that were more difficult, unavoidable deconstruction, flashes of insight, new sensations. They go their separate ways, regretting that they have come to the end of a road, whether just temporarily, or for much longer.

They are all out on the sidewalk embracing and congratulating each other with wide smiles, wishing each other a good summer.

Already the end of June, but my vacation will have to wait until September. A summer loaded with work and other activities, and no seminar at the Teacher's College, no trip to Jasniers for me this year. Could I really go a whole summer without Tai Chi ? More than a simple choice, this reality emerged on its own, leaving me with a sense of curiosity about myself, some worry and even a little guilt.

September shows its bit of autumn with the first leaves taking advantage of the surprise to gather on the deck of my boat. And just like that, I've already gone two months without practicing.

Back to school! Take out a piece of paper and write on the subject: "What I did during my summer vacation". Two months... Two months during which I haven't once put on my baggy sweat pants or a tee shirt with mysterious Chinese ideograms.

But, even so, haven't I actually been practicing? Even so, haven't I, in a certain sense, been "in position".

When I think about it, on a number of occasions I felt that I was putting into practice something that Tai Chi Chan had taught me. For example :

- when the pressures of work, the endless meetings, the accumulation and the compounding of inextricable professional problems which need solving seem like they are everywhere, I try to come back to my center, to find a harmonious balance bet-

ween the Yi (intention) and the Chi (vital energy). But sometimes it is so hard, and sometimes I just forget to even try...

- when, during a relaxing moment on board, seeing the trees the Parc de Saint-Cloud swaying in the wind, I try to follow the wave of this movement, a calm settles in, and a connection is made.

- when, lying on a sun drenched beach during a weekend in Brittany, I go through the 3rd Duan in my head, and the palms of my hands start to tingle and my feet start wriggling, ready to draw the dance of the Duan in the sand.

- when I write this article sitting in an airplane on my way to discover other people who measure themselves against the sea, the horizon streaked with light from the setting sun, I become aware (modestly) of my own presence in the universe...

- when the person I love becomes one with the pleasure we share and our subtle energy blends and reconnects...



I started down this path 15 years ago without knowing where it would lead me - "The path is made by walking". My relationship to the world around me has evolved with and been nourished by Tai Chi Chan, and this two month hiatus has made me realize how much it has become inseparable from myself. It is a question of "being" not just of "doing".

I think of my Big Brother Tiger, Michel from Belgium, who has cut back on his teaching and his practicing after so many years of giving. We are all moving slowly toward the posture of the still traveler, recreating our connection to the world in our minds.

Soon I will finally be on vacation. And I know that over there, in the flamboyant red of Canada's Indian summer, somewhere in the immense forest of the Gaspé Peninsula, my body will start moving and I will be reconnected with you, Brothers who I miss, and with you, Universe.

All of this has become a part of me, mentally, physically, and especially energetically.

There are breaks that are salutary and essential, so don't feel guilty if this happens to you. Some things take longer to settle than others.

Some may find my thoughts futile or uninteresting. This, as others will understand, is meant as a simple love letter to Tai Chi Chuan, without pretense.

I wish you all the best as you return from vacation and go back to your daily routines.

Dublin August 29 2012.



## Landrevie Addiction

by Françoise Angrand

translated by Gretchen Maclane

Summer is the time during the year to share. By then conditions are right so that Taijiquan practice takes another dimension. Usually a site is chosen according to the heart. For the ATA this site is called Landrevie, which means “Land of Life,” the name given in the Middle Ages by the Knights Templar to all the commanders who occupied the region. These sites were occupied at that time because of a sacred geography the sense of which eludes us today. However, despite being uninitiated, we certainly know that Landrevie is like no other place. Some speak of “good vibes” that circulate. Others simply see the dense vegetation and the marvelous light. Whatever it is, intense Taijiquan practice, far from the sometimes dreary studios that we frequent the rest of the year, brings a true moment of healing practice. Far from the ordinary, far from the usual surroundings and responsibilities, encountering new people, all this spurs oneself to progress in every sense of the word.

For years, ATA (we have worked with Yangjia Michuan since always and the Peking form for the past several years) has organized a weeklong “Franco-German” workshop, inviting Jocelyne Boisseau, a French woman living in Hamburg, Germany, who teaches Qigong and Taijiquan (the short Peking form among others) for the last 20 years. She arrived with some of her German students. The linguistic exchanges went at a good pace. Two teachers, friends since youth, found occasion to remember each year with the greatest pleasure for both of them, but also to allow practitioners to find what suits them, “the shoe for their foot,” a formula adopted from then on and approved by everyone.

The “week of Landrevie” is difficult to describe. For that reason this article is presented to you in the form of a slideshow combined with some commentary. Clearly the entire workshop week is presided over by our mascot, Canoun, faithful assistant, from the cradle a student in the rhythm of Taiji.

### Day One

6:30 a.m. There are only a few birds awake on the field of Landrevie. We say that it is the oriole that sang





that morning, a sign of good weather ... so Jocelyne, our “awakener” of the morning, began the workshop with Oriole Bats His Wings. Some birds ... and this is a funny specimen beginning to move in the mobile homes or under the tents. Noise of the closing of a zipper, whispers.

6:50 a.m. One by one as if for a “grand mass” the faithful meet again in the meadow. The rosy-tinted dew dampens the shoes, the first morning’s light flickers on the droplets atop the yarrow stalks and wild chicory. The valley opens before the faithful, tall trees emerge from their mysterious depths. Behind the trees, the sun awaits his turn ... this is the “exquisite hour.” Within all that beauty not a single word is emitted. The faithful give up their sleepy visages for refill with the



first morning of the world. Each time the same emotion, each time this same interior song of celebration.

7:00 a.m. Totally soft, without a word, our awakener invites the movements of Qigong. One at a time. The regulars already know. The others participate, but following already compromises. The movements are not as difficult as that. It suffices to let go, to follow your neighbor in the meadow. The oriole objects a little to our wing strokes, then is quiet. His hour has passed. Canoun takes advantage to finish the night.



7:30 a.m. The awakening has enlivened us a little. The end of laughter. Awakener No. 2 takes over. Bending on the forward leg, 10 on each side. At least. Something is needed in order to evacuate the entire year of digging. Rooting ... longer than usual, inevitably, the earth is there under our feet, fleshy and real, penetrating into each person’s “deep obscurity,” and benefits thus, since the sun’s halo is behind the tall trees of the valley and we may greet whom we want. Some early morning flies buzz among themselves and try to undo the stillness. But a slap will only be for the insect that bites. Bao hu gue shan, [?] one time, two times, three times ... until the reality of Heaven and Earth finds its vastness in our legs, our arms, our in-breath, our out-breath. Not bad.



7:50 a.m. It is always silent. Hardly, here and there, a hu, a xi, all it’s not supposed to be, all the same at a happy affair, and leading the absent-minded in the rhythm. And then everything stops. The sun has broken through the high canopy, an unexpected warm friend on our faces, our bodies, well “enlivened” this time. It is time to sit, a few moments, and to contemplate. Meditate, said someone. Canoun is an old camper in the matter: for four years has watched the sunrise without moving. A true sifu.

8 a.m. Breakfast. Groups scatter into the campsite. Others join up. The fresh bread has arrived at Landrevie at 7:30. G. has brought fig jam from the South of France. M., the gour-

mande, ordered the day before chocolate pastries, a killer ... an hour to taste everything, including the first words of the day, make acquaintances, simply because everybody has not yet met. German-French breakfast above the market. "Möchtest Du noch ein bißchen Kaffe?" "Ja bitte schön, und noch ein Stück Kuchen." No milk for me, thank you.



9 a.m. At this time we descend into the forest clearing, our personal dojo. For years Christian the "Landrevien" has reserved this magnificent cathedral of greenery below the campsite away from noise, away from people, far from everything. There are molehills and ruts here and there. Each year the surface appearance changes. The non-regulars are rattled by the ruts the first day. Upon return they all fit in place.

The Yangjia on one side, the Pekingese on the other. The clearing has two separate rooms, well-situated. Each group works until midday, endlessly repeating the gestures of the form. It's odd, here, in the wilderness, you do not feel tired. Perhaps it's because of the long wakening of the morning, or perhaps is it by grace of M.'s chocolate twist pastry?

G. and V. brush the tangles with Hands Billowing Like Clouds. And so that their foot placement is correct, always moving on the same line, mass media is used: they resort to drastic measures: they lay out on the soil two parallel strings borrowed from the campers. And "you will not leave this prison of threads until you have covered the entire length without stepping on the threads." ... Bruno mocks (profiting his



friend: next year, it is you who will be in the Second Duan). All the same, the threads stay in their lines all morning. The advantage of a workshop, is that there is enough time to batter our students.

10:30 a.m. Pause. Some have tea, others coffee and/or small almond cakes. Canoun loosens his legs and claims entitlement to multiple caresses as recompense for irreproachable waiting.



10:45 a.m. The sun is high. It's beginning to get hot, even in the shade of the large trees gestures are slower. Drops of sweat stand out in beads on some of the foreheads.



Those who were reluctant to get up early understand why, in the summer, at Landrevie, it's necessary to do the bulk of the work before 11:00 a.m. For after that hour, the form begins to weigh down the legs, dreams of a nap insinuate into the concentration of the work. Some "nonregulars" silently worry: will they be able to "last" all week at this pace? Others, the "regulars," swaggering, they well know how to last



for the duration, and that each day is easier than the preceding.

12:00 noon. Lunch, for some in a group, for others with their family. The boys struggle with the barbeques; it must be said they have a real challenge: at least once a week they feed a girl band (with them, they open bottles ... the other side of the world). They were hesitant, funny, but the grilled tuna was a delight.



2:00–4:00 p.m. Rest. The oriole has relinquished the place to the cicadas. Rest is a requirement. Others have still enough energy for tourism with the temperatures 98 F. in the shade, or plunge their head into the swimming pool (deserted) of the campgrounds. Some people manage to do all this in the afternoon.



4:00–6:00 p.m. The last lap of the day. The fans and swords are allotted to the Yangjia Michuan side. Canoun supervises attentively. On the Pekingese side some push with sticky hands, and others deepen the morning Qigong study, at the request of the students. Two teachers for 15 students, even so it's great.

7:00 p.m. We abandon the clearing and the tall trees where the penetrating darkness invades. We take ourselves to the other side of the plateau where the immense setting sun emblazes the valley. The horizon is infinite; the fullness is in the day that goes to sleep and in the sweet sensation of soothing and beneficial fatigue.

### Day Two

Only a few birds are awake on the Landrevie estate. We tell each other it is the oriole who is singing this morning, a sign of good weather. Photo No. 16, legend: Good Gauls that we are, everything always ends with a banquet.



## TRAINING COURSES CALENDAR

### JANUARY

#### **Stage 13 Postures, Bafa, et les 8 Techniques, les 12-13 janvier à Plougastel Daoulas (29)**

Dates du 12/01/2013 au 13/01/2013  
Association : TY AN TAO  
Email : taichi.plougastel [AT]gmail.com  
Animateur : Hervé MAREST  
Contact : Alain LE BOT 02 98 40 65 14

#### **Stage : Applications martiales du Taiji quan, les 19 et 20 janvier 2013, à Strasbourg**

Dates du 19/01/2013 au 20/01/2013  
Association : ARCHIPEL  
Email : taiji.archipel [AT]free.fr  
Animateur : Serge Dreyer  
Détail : Serge partagera son travail avec un ancien garde du corps de Jiang Jingguo, Chen Yong san, qui lui a expliqué pourquoi et comment la base de l'entraînement de ces gardes du corps reposait sur le taiji quan.

#### **Stage d'Armes, le samedi 19 janvier 2013, de 14 h. à 17 h à Annecy**

Dates du 19/01/2013 au 19/01/2013  
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 Chigong samedi 19 janvier 2013 au Mans**

**Dates du 19/01/2013 au 19/01/2013**

Association : Aramis  
Email : aramis72.taichi [AT]free.fr  
Animateur : Cathy Drouet  
Salle Jules Ferry.  
après midi 15H-18H

#### **Stages Epée Kun Lun et éventail, les 25/11/12 – 20/01/13 – 17/02/13 – 24/03/13 – 14/04/13 à Angers**

Dates du 20/01/2013 au 14/04/2013  
Association : Les Nuages du Wudang  
Email : wudang49 [AT]orange.fr  
Animateur : Marie-Christine Moutault  
Détail. Un programme suivi de six matinées d'apprentissage et de pratique des armes (épée ancienne et éventail). Possibilité de s'inscrire pour la totalité ou partie(s) du cursus.  
tél M.C. Moutault : 02.41.24.04.13

#### **Stage Epée kunlun (ancienne), le 20 janvier 2013 à Angers**

Dates du 20/01/2013 au 20/01/2013  
Association : :Les Compagnons du Taijiquan  
Email contact [AT]compagnonsdutaiji.fr  
Animateur : François Besson  
Détail. Salle de sports de Belle-Beille 47 bd Beaussier Angers  
9h30-12h techniques de bases de l'épée, la forme et une initiation au travail à deux à l'épée. Tous niveaux.  
Les Compagnons du Taijiquan 12 rue Daudet 49100 Angers  
Tél : 06.43.81.53.71  
François Besson : 06.43.81.53.71

#### **Stage de taiji quan et de qi gong, les 26 et 27 janvier 2013 à Hérouville Saint-Clair**

Dates du 26/01/2013 au 27/01/2013  
Association : Association Le Bambou  
Email : lebambou [AT]lebambou.org  
Animateur : Claudy Jeanmougin  
Détail. samedi 26 janvier : la ceinture scapulaire (les épaules) et ses maux habituels. Cette zone dorsale est le siège de bien des tensions qui dégénèrent sur des problèmes cervicaux et lombaires. Nous aborderons la mécanique anatomique de la zone pour aboutir aux différents problèmes. Problèmes que pourrons présenter les stagiaires et auxquels nous apporterons une réponse dans la limite de nos compétences.  
Dimanche 27 janvier (matin) : principes constants du Taiji quan. Les Classiques du taiji quan édictent des principes qui ne sont pas toujours abordables à l'esprit occidental. Ce stage vous propose une traduction de ces principes dans un langage clair et accessible même au débutant.  
Dimanche 27 janvier (après-midi) : reprise de la pratique de la forme du style du Yangjia avec extrapolation sur les générations.

#### **Stage Taichi-chuan et tuishou les 26 et 27 janvier 2013 et soirées du 28 au 31 janvier 2013 de 18h à 21h30 au MANS**

Dates du 26/01/2013 au 31/01/2013  
Association : ASSOCIATION ARAMIS LE MANS  
Email : aramis72.taichi [AT]free.fr  
Animateur : Serge Dreyer  
Détail Contact :0243768808 ou 0619822810

## FEBRUARY

### **Stage de Tai chi chuan, les 2 et 3 février 2013 à Cormontreuil (près de Reims)**

Dates du 02/02/2013 au 03/02/2013  
Association TAI CHI YANG  
Email m.voisin51 [AT]laposte.net  
Animateur Serge Dreyer  
Détail travail sur le 1er et le 2eme Duan  
Applications martiales  
Tous renseignements sur le site de l'association

### **Stages Pratique du Dao Yin Qigong et nettoyages énergétique saisonniers, les 02&03/02/13 – 04&05/05/13 à Angers**

Dates du 02/02/2013 au 05/05/2013  
Association : Les Nuages du Wudang  
Email : wudang49 [AT]orange.fr  
Animateur : Marie-Christine Moutault  
Détail. Programme de nettoyage et de remise en condition au moment des mutations saisonnières, par la pratique du Dao yin Qigong de différentes écoles (yangsheng Gong avec Marie-Christine Moutault et San Yi Quan avec Jean Luc Saby), et par des préparations culinaires en lien avec ces grands mouvements énergétiques.  
Possibilité de s'inscrire pour la totalité ou partie(s) du cursus.  
Marie-Christine Moutault, tél 02.41.24.04.13

### **Stage « Petit baton » le samedi 2 février 2013 au Mans Dates du 02/02/2013 au 02/02/2013**

Association Aramis  
Site Web  
Email : aramis72.taichi [AT]free.fr  
Animateur : Fabienne Poncin  
Détail. Salle Jules Ferry.  
après midi 15H-18H

### **Stage "La spirale", le samedi 09 et dimanche 10 février 2013 à Namur Belgique**

Dates du 09/02/2013 au 10/02/2013  
Association : La Main Franche  
Email : jean.luc.perot [AT]taichichuan.be  
Animateur : Serge DREYER  
Détail. Les ateliers de La Main Franche invitent :  
"La spirale" apport du BaguaZhang à la compréhension, l'application et la pratique de la forme Yang Michuan.

### **Stage de 3 jours de « Bio mécanique en mouvement », les samedis 24 nov 2012, 9 fev et 30 mars 2013 au Mans**

Dates du 09/02/2013 au 30/03/2013  
Association : ARAMIS  
Email : aramis72.taichi [AT]free.fr  
Animateur : ohamed Ahamada  
Détail : 9h30-12h30 puis 14h- 17h  
salle Fulbert Masson  
7 rue Maryse Bastié  
72100 Le Mans  
Ce stage est le second d'une série de trois journées animées par Mohamed Ahamada, les 24 novembre 2012, 09 février 2013 et 30 mars 2013.  
Contact : 0243768808 ou 0619822810

### **Stage « Bâton de la Flûte des Huit Immortels » (1ère partie), le samedi 16 février 2013, de 14 h. à 17 h à Annecy**

Dates du 16/02/2013 au 16/02/2013  
Association : ATCHA  
Email : henri.mouthon [AT]orange.fr  
Animateur : Henri Mouthon  
Détail. Espace Sport des Glaisins à Annecy-le-Vieux  
Contact : 04 50 64 19 41 – 04 50 77 25 66

## MARCH

### **Stage applications techniques et transformation, le 3 mars 2113 à Saint Quentin-lès-Beaurepaires**

Dates du 03/03/2013 au 03/03/2013  
Association : TAIJIQUAN en Baugeois  
Email : pabkbenou [AT]hotmail.com  
Animateur : Claudy JEANMOUGIN  
Détail . Salle communale de Saint Quentin-lès-Beaurepaires ( 49 ) de 9h à 17h.  
Thème : travail à deux, shi san shi à deux, Bafa, applications techniques et transformation  
Contact : Tel 0241898298 Port 06 61 54 08 56

### **Stage Les blocages de la taille (YAO) et ses conséquences dans la mobilité, le 9 mars 2013 à Angers**

Dates du 09/03/2013 au 09/03/2013  
Association : Les Nuages du Wudang  
Email : wudang49 [AT]orange.fr  
Animateur : Claudy Jeanmougin  
Détail. Approche biomécanique qui permettra à celles et ceux qui souffrent de la zone lombo-sacrée de pouvoir comprendre les erreurs de placement au quotidien et de repartir avec des exercices qui leur permettront d'obtenir un soulagement.  
Marie-Christine Moutault, tél 02.41.24.04.13

**Stage Revisiter notre pratique du taiji quan en s'appuyant sur les Principes Essentiels, le 10 mars 2013 à Angers**

Dates du 10/03/2013 au 10/03/2013

Association : Les Nuages du Wudang

Email:wudang49 [AT]orange.fr

Animateur : Claudy Jeanmougin

Détail. Ré-explore sa pratique à partir des principes simples et constants que Claudy Jeanmougin a mis en évidence. Ces principes sont une aide importante dans la mémorisation de la Forme pour les étudiants, ils donnent un nouvel éclairage aux pratiquants confirmés.

Marie-Christine Moutault, tél 02.41.24.04.13,

**Stage Tuishou le samedi 16 mars 2013 au Mans**

**Dates du 16/03/2013 au 16/03/2013**

Association : Aramis

Site Web

Email : aramis72.taichi [AT]free.fr

Animateur : Michel Leclaique

Lieu : Salle Jules Ferry le MANS

Contact :0243768808 ou 0619822810

**APRIL**

**Stage d'épée à deux et applications les 06 et 07 avril 2013 au MANS**

Dates du 06/04/2013 au 07/04/2013

Association : ASSOCIATION ARAMIS LE MANS

Email : aramis72.taichi [AT]free.fr

Animateur : Frédéric Plewniak

Détail Contact :0243768808 ou 0619822810

**Stage « Bâton de la Flûte des Huit Immortels » (2ème partie), le samedi 6 avril 2013, de 14 h. à 17 h à Annecy**

Dates du 06/04/2013 au 06/04/2013

Association : ATCHA

Email : henri.mouthon [AT]orange.fr

Animateur : Henri Mouthon

Détail . Espace Sport des Glaisins à Annecy-le-Vieux

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

**Stage Taiji Quan, Qigong et Randonnée dans le Haut Atlas Marocain, du 20 au 27 avril 2013**

Dates du 20/04/2013 au 27/04/2013

Association Les Nuages du Wudang

Email : wudang49 [AT]orange.fr

Animateur : Marie-Christine Moutault

Détail. Quatrième séjour avec Samir Aït Raho dans les

paysages Marocains...

Cette saison nous découvrirons la vallée des Aït Bougez au centre du Haut Atlas.

Ce séjour offre un programme ouvert et libre, en effet les participants pourront, au choix, vivre essentiellement de la randonnée avec Samir ou allier randonnée et pratique du Dao Yin Qigong et du Taiji Quan avec Marie-Christine.

Tél : 02.41.24.04.13

**Stage de Taiji Quan avec Charles Li, du 24 avril 2013 au 28 avril 2013, à Santa Severa (Roma)**

Dates du 24/04/2013 au 28/04/2013

Association : Wu Xing

Email wuxing [AT]quipo.it

Animateur : Gianvittorio ARDITO et Charles LI

Détail. Forme : Relation entre posture et énergie Tuishou et applications : conduite du Qi

Horaires : de 7h 00 à 19h 00.

Soggiorno San Gaetano

Via Giunone Lucina, 50

tel. 0766 57 00 34

Contact : Tel 003906-58332791 Port 00393334902630

**MAY**

**Stage d'Armes les samedi 18, dimanche 19 et lundi 20 mai 2013 à Annecy**

Dates du 18/05/2013 au 20/05/2013

Association : ATCHA

Email : henri.mouthon [AT]orange.fr

Animateur : Henri Mouthon

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

**Stage Epée kunlun (ancienne), le 26 mai 2013 à Angers**

**Dates du 26/05/2013 au 26/05/2013**

Association : Les Compagnons du Taijiquan

Site Web

Email contact [AT]compagnonsdutaiji.fr

Animateur : François Besson

Détail Salle de sports de Belle-Beille 47 bd Beaussier Angers

9h30-12h techniques de bases de l'épée, la forme et une initiation au travail à deux à l'épée. Tous niveaux.

Les Compagnons du Taijiquan 12 rue Daudet 49100 Angers

Tél : 06.43.81.53.71

François Besson : 06.43.81.53.71

## **JULY**

### **Stage d'été au bord du lac du 3 au 7 juillet 2013 à An-necy**

Dates du 03/07/2013 au 07/07/2013

Association : ATCHA

Email : henri.mouthon [AT]orange.fr

Animateur : Henri Mouthon

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

## **AUGUST**

### **Stage d'été à Port Maubert du 2 au 9 août**

Association : GRDT

Email : jeanmougin.claudy@orange.fr

Animateur : Claudy Jeanmougin

Détail. Stage à la carte sur tous les aspects du Yangjia avec en prime sabre et bâton du sourcil. Ouvert à tous les pratiquants du débutant au confirmé.

Contact : Claudy Jeanmougin 06 81 53 84 62

# USEFUL ADDRESSES

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email: ymglin@yahoo.com.tw, Président : Mr Wang de Taiwan  
www.geocities.com/heartland/grove/9300/index.html

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70 Abingdon Road,, London W8 6AP, England UK  
Tél : (44) 20 7937 9362, Fax : (44) 20 7937 9367  
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Tél : (81) 3 3339 6875

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

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楊家秘傳太極拳聯會

# Yangjia Michuan Taiji Quan Lian Hui

- 1992 Rencontres organized by ATA
- 2003 Rencontres organized by KUN LUN
- 2012 WELCOME BACK to ANJOU!



## 22<sup>es</sup> Rencontres de l'Amicale du Yangjia Michuan Taiji Quan

8 - 11  
november  
2012

Welcome to Anjou,  
the Kingdom of the  
Plantagenêts

Located 3 km south the Loire River, between Angers (34 km) and Nantes (65 km), La Pommeraye is the gateway to the Mauges, bocage landscape south-east Anjou. Its hills, overlooking the Loire valley, are a propitious soil to growing apples and various vineyard AOC's.

Meetings 2012  
in Anjou

