



The Newsletter of the
Twin Cities T'ai-Chi Ch'uan
Studio
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Wu-Dang

Vol. 11, No. 3
June, 2004

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Complimentary for studio members.
\$5.00 subscription for others.
Please send requests to address at left.

New Schedule

By Ray Hayward

The new schedule starts Wednesday, June 16th with **Hsing-Yi**, 7:30-8:30. This class will focus on one punch or element—beng-choi/wood punch. Ten variations and multiple applications and training methods will be explored. We will also study the 2-handed Sabre. This would be a good class to begin Hsing-Yi.

Thursday night, 8:30-9:30 Dominick Veldman will be teaching the dynamic **9-Section Whip Form** he performed at the Chinese New Year. Class members train with a knotted rope for safety.

Saturday, 2:00-3:00 will change from Pushing-Hands to **Solo Form Applications**—completion of the 150 posture Solo Form is a prerequisite for this class.

The Monday, 7:30-8:30 **Weapons** class will continue with the **Man Chiang-Hung Sword Form** and introduce **T'ai-Chi Spear**. Also Monday, **12 Animals** class is accepting new members at this time. All other classes in the schedule remain the same. ☺

Watch Your Things!

Due to the high traffic in and out of the Studio, a theft warning is warranted. We have had a few things go missing in the past, so you should not bring/leave valuables at the Studio. We cannot be responsible, or replace, lost or stolen items.

We are looking into wallet lockers—more to follow in the coming months.

6th Annual Summer Retreat

By Kim Hayward

Please consider coming to our annual retreat. This year's theme is "T'ai-Chi Basics", and there is sure to be something for everyone. All studio members, regardless of level are welcome.

The program will be Friday evening, August 13 through Sunday evening, August 15 at the Shattuck School in Faribault (about one hour south of the Cities near I-35). We will begin with dinner and social time at 7p.m. on Friday (registration/move-in begins at 5p.m).

Ray and Paul will lead this weekend consisting of practice sessions, lectures, and we'll be adding break-out sessions throughout the weekend on a wide variety of related topics—details about that will follow. We'll show videos, play music, build some fires, have an ice cream social, and there will be ample time to relax in the shade of a tree or frolic in the sunshine. The massages will return this year, but there will be a charge and require an appointment. There will be sign-up sheets at the studio and you must schedule before August 9. Shattuck provides the rooms, linens and three meals per day—cafeteria style. There will be new vegetarian options this year, thanks to the input of Dan Fredrick.

The fee is \$175, which includes; instruction, room, meals, and a weekend away from it all. There are a limited number of places for this event. (Last year we had only 2-3 free rooms.) Please sign up at the Studio. If you will attend, we need a \$50 deposit by July 1st and the remaining \$125 by August 1st. Mail or drop your deposit, payable to TCTCC, at the Studio.

Please call Kim or Ray if you have questions.
(651) 767-0267. ☺

Green Comes From Blue: Further Reflections on Discipleship

By Ray Hayward

Master Liang went into semiretirement in 1990, and fully retired in 1995, at the age of 95. His teaching career spanned 30 years, from 1965-1995. In the United States, as well as Taiwan, it is estimated he taught over 3,000 students. That is a lot of single-whips! Master Liang's teaching can be summed-up in two phrases; "T'ai-Chi is for everybody, a whole-world exercise," and "I want my students to be better than me." It is the latter I want to address here.

One time after a class, Master Liang told us about a phrase in Chinese, "Eight characters that sum-up my philosophy about teaching." He recited it in Chinese and then gave a quick translation. "Green comes from blue, green excels the blue." He went on to tell us that green is considered a 'higher' color than blue (because it has yellow in it, which is the sacred color of the Emperor, also known as the Son of Heaven), but has blue in it. He said the basic meaning is "to be better than your teacher." He said his sincere wish is that all his students become better than he, that they reach a higher level, teach more people, and that they improve the art to be more accessible to the masses.

After Master Liang told us about "Green Comes from Blue" I asked him to make me a calligraphy of that saying in Chinese. He said, "I will when your T'ai-Chi is better than mine, when you have learned more than I have, taught more students than I have, wrote more books and articles about T'ai-Chi than I have, and you have four children who are Ph.D.!"

In 1988, I was pretty much finished with Master Liang's curriculum, putting the finishing touches on Double Sword and Wu-Tang Fencing. I was both elated and sad—the end of a phase of learning, which started in 1977, was coming to a conclusion. It was at this off-balance, 'Na-position,' that he gave me the last counter-attack I was to receive from the Master. "If only a few got it, my art is no good. I want to pass on an art that is accessible for everyone."

At this point I made two plans—a short-term and a long-term. The short-term plan was to organize a demonstration of Master Liang's complete curriculum and show him all the facets of his teaching. In October of 1988, the Studio gave a three-hour demonstration to an audience with Master Liang front-and-center. His whole teaching career was laid out before him, from the Solo Form to partner-work, to numerous weapons. The majority of demonstrators were my classmates

(Liang's students) and students of Liang's students. To say it was beautiful is an understatement.

Master Liang was extremely happy and proud. We showed him that, not only did his art pass to many of his direct students, but many of the next generation had it as well. There were no doubts left about his impact in the T'ai-Chi world and his continuing lineage. Mission number one completed—now the hard part.

My long-term plan is to change my focus from trying to be the best practitioner of T'ai-Chi, to becoming the best promoter of the art—to shift from collecting to distributing—to pass on an art truly user-friendly to everyone regardless of race, sex, health, age or anything—to help students save their precious time by helping them avoid pitfalls, while still getting the experience of the pitfalls.

A lot has happened since 1988.

I have one personal disciple who passed through the traditional disciple ceremony. Since 1994, Paul Abdella and I bestowed a modified ritual of initiating students as disciples of the lineage. Many of these disciples made good on their discipleship and used the extra recognition and responsibility to take their T'ai-Chi to the next levels.

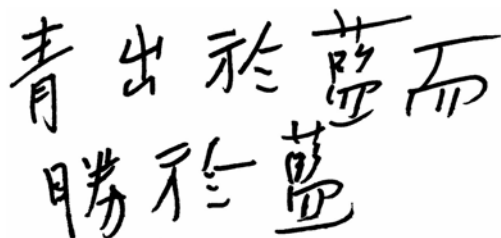
I received by mail a formal request for personal discipleship, using the traditional ceremony of initiation. This got me thinking about tradition and change. I am now considering this student, and am thinking of changing back to the old way of taking personal disciples after they show a certain level of proficiency and dedication, and after receiving a formal request for discipleship from them (those who already received discipleship can opt to have the experience by renewal through the traditional ceremony). I do this not to promote or aggrandize myself, but to insure the respect, dedication and commitment to T'ai-Chi that a lineage holder should maintain.

Lao-Tse in the Tao Te Ching says that "ritual is the beginning of ignorance." The classic commentaries on this verse clarify it by pointing out that Lao-Tse was talking about ritual with no knowledge, or meaning, behind it. As I grow older, I see what needs to be updated and modified in the art of T'ai-Chi Ch'uan. I also see what needs to be kept and preserved. I feel that the ritual of discipleship deserves to be brought to the

21st Century. The teacher/student or master/disciple relationship is the best way to insure the transmission of any art.

As I write this, I am reminded of the excitement and responsibility of being a disciple of Master Liang. I have requested discipleship and am awaiting an answer from Master Wai-Lun Choi. I do not want this formal relationship with Sifu Choi as a sign of my level of Martial Art, but as the sign of a student who wants to be in his Master's heart.

This is Master Liang's own calligraphy and translation:



Ching	Chu	Yue	Lan
Er	Sheng	Yue	Lan
Ching	Chu	Yue	Lan
↓	↓	↓	↓
Green	Comes Out	From	Blue
Er	Sheng	Yue	Lan
↓	↓	↓	↓
But	Exceeds Excels or Surpasses	From	Blue

**Green comes out from blue,
But exceeds from blue.**

Fatigue

(from Traditional Chinese Therapeutic Exercises,

by Wang Xuanjie & J.P.C. Moffett)

The Standing Meditation Exercises are a non-exertion exercise, and unlike other forms of exercise, practice brings an alleviation of fatigue and an accumulation of energy, so that one feels refreshed and full of vitality and strength after practice. The basis of this phenomenon was explained as early as the 1920's by the Chinese scholar Zhang Naiqi in his article "Towards a Scientific Interpretation of the Internal Martial Arts."

He begins by investigating the real basis of fatigue, pointing out that it is not due to the simple energy required to perform an activity. He gives the example of walking. Say one walks a set distance of four miles at a steady three miles per hour, one would expect the

same energy consumption and degree of fatigue each time. However, covering the distance while worrying about a deadline one must keep, or with a nagging pain in some part of the body will produce a much greater degree of fatigue than if one covers the distance chatting with friends or enjoying the good weather. He interprets fatigue as involving four elements:

- a) Tension in the torso.
- b) Tension in muscles not being moved or needed for movement—unnecessary fatigue.
- c) Excessive tension in muscles being used for movement—partially unnecessary fatigue.
- d) Energy consumption due to activity—necessary fatigue.

To this we could also add straight mental fatigue due to worry, thinking, etc. though as Zhang Naiqi again points out, much of this fatigue is the result of the unconscious physical tensions it produces. This tension is largely manifested in the torso, especially the chest (as well as the shoulders and face). One can feel for oneself how, when one is angry, agitated or excited, the chest is tense and constricted. This tension can be a severe restriction on respiration functions, impairing atrium activity and the exchange of oxygen, poisoning the whole metabolism.

Necessary fatigue is that resulting from the muscular tension and energy expenditure required to perform an act. However, we often use excessive tension is doing this, and, more importantly, do not just restrict this to the required parts, tensing other muscles unnecessarily. Lastly, we are constantly beset by unconscious muscular tensions. For instance, watching a fight or an exciting film, one tenses up; when writing one tenses the face or hunches the shoulders. Most noticeably, we maintain a constant inward and upward contraction of the stomach wall. This is to prevent the sinking down of the stomach and intestines, the artificial suspension of which feels normal due to conditioned reflex. This also further compounds tension in the chest. (A child's chest and abdomen are relaxed. A series of painful or alarming experiences develops the tension reflex, which after a while becomes a conditioned state, which feels normal.)

All of these are tensions which place the body under considerable strain, impairing many of its functions and causing a great deal of unnecessary fatigue. Indeed, Zhang Naiqi points out that in most people, unnecessary fatigue probably outweighs necessary fatigue.

The postures assumed during the practice of the Standing Meditation Exercises are an excellent method of reducing this unnecessary fatigue by the conscious relaxation of tensions, especially those of the chest and

abdomen. Steady practice will make this effect more permanent, extending outside practice into everyday life, so that such tensions are permanently reduced or eliminated. The increase in co-ordination and control from the exercises, especially through the process of relaxed movement, will teach the body to relax during activity, using only those muscles required with maximum efficiency.

Thus, first during practice, then in everyday life and activity these unconscious and unnecessary tensions are eliminated, with the resulting conservation of energy. This is of enormous importance in the fight against illness, the nurturing of health and the development of strength.

Studio Shop

Books

String of Pearls: 10th Anniversary book of T'ai-Chi writings, editor Ray Hayward, pub. 2003, softcover, 176 pages, \$15

Lessons with Master T.T. Liang, by Ray Hayward, pub. 1993, 2000, softcover, 138 pages, \$17

Master Liang's T'ai-Chi Solo Form Music

Cassette Tape, music with and without counting, \$6

CD, music with and without counting, plus interview with Master Liang, \$15

Videos

Warm-ups, Ch'i-Kung, Solo Form on VHS, \$20

T'ai-Chi Weapons: Sword, Sabre, Staff, Cane, Fan on VHS, \$20

DVDs

Praying Mantis Volume I: Jai-Yao or Epitome Form from 8-Step PM system. Includes applications for each movement, Praying Mantis grabbing and trapping drills, footage of Grandmaster Wei-Shao Tung and Master Tung-Tsai Liang performing Jai-Yao. \$20

Pa-Kua Private w/Sifu Choi, April 2004, 3rd Palm, \$10

DVDs Coming Soon

- Praying Mantis Vol. II: Beng Bo
- Intro. to Hsing-Yi
- T'ai-Chi Sword: Form, Applications, and Training Methods
- 10th Anniversary Demonstration

Shirts

T-Shirts, \$8

Long Sleeved T-Shirts, \$12

Sweatshirts, \$16

The Cult of the Idle Life

From The Importance of Loafing

by Lin Yutang

The Chinese love of leisure arises from a combination of causes. It came from a temperament, was erected into a literary cult, and found its justification in a philosophy. It grew out of an intense love of life, was actively sustained by an underlying current of literary romanticism throughout the dynasties, and was eventually pronounced right and sensible by a philosophy of life, which we may, in the main, describe as Taoistic. The rather general acceptance of this Taoistic view of life is only proof that there is Taoistic blood in the Chinese temperament.

And here we must first clarify one point. The romantic cult of the idle life, which we have defined as a product of leisure, was decidedly not for the wealthy class, as we usually understand it to be. That would be an unmitigated error in the approach to the problem. It was a cult for the poor and unsuccessful and humble scholar who either had chosen the idle life or had idleness enforced upon him. As I read Chinese literary masterpieces, and as I imagine the poor schoolmaster teaching the poor scholars these poems and essays glorifying the simple and idle life, I cannot help thinking that they must have derived an immense personal satisfaction and spiritual consolation from them.

...

No, the enjoyment of an idle life doesn't cost any money. They capacity for true enjoyment of idleness is lost in the moneyed class and can be found only among people who have a supreme contempt for wealth. It must come from an inner richness of the soul in a one who loves the simple ways of life and who is somewhat impatient with the business of making money. There is always plenty of life to enjoy for one who is determined to enjoy it. If people fail to enjoy this earthly existence we have, it is because they do not love life sufficiently and allow it to be turned into a humdrum routine existence. Laotse has been wrongly accused of being hostile to life; on the other hand, I think he taught the renunciation of the life of the world exactly because he loved life all too tenderly, to allow the art of living to degenerate into a mere business of living.

Graduation News

Congratulations from the instructors to those members who have finished the 150 movement Solo Form. With group classes getting larger you are encouraged to schedule private classes for personal correction and instruction upon completing the Solo Form sequence. Congratulations also to those members who have completed other forms.

Solo Form

Neva Banaei
Bill Carone
Naomi Cohn
Chad Davis
James Erickson
Bob Hale
Chris Knutson
Micah Lopez
Kate Manning
Jen Peterson
Garrett Robichaux
Vicki Selep
Jason Smith
Mary Turner

T'ai-Chi Sword

Douglas Allchin
Jeff Christianson
Chad Davis
David Innes
Patrick Jarvis
Jon Keske
Matt Lauters
Michael Linden
Sophie Lopez
Greg Plum
Anita Ryan
John Stitely
Lisa Strong
Matt Thompson
Mary Turner
Douglas Zehren

Hsing-Yi 8 Styles

Steve Bialon
Alan Blair
Andrea Deese
Ryan Gallmeier
Patrick Jarvis
Chris Knyphausen
Matt Lauters
Mark Lazar
Craig Lewis
Micah Lopez
Darius McCool
Kyle Wicklund
Ian Williamson

Praying Mantis Beng-Bo

Nazim Hayward

Praying Mantis Chop-Choi

Alan Blair
Liz Carlson
Tony Digatono
Amie Jo Johnson
Roy Jones
Dianne Lefty
Sophie Lopez
Marcos Lopez-Carlson
Josh Lynch
Darius McCool
Aaron Nesser
Todd Nesser
Mike Sauter

Pine Floor

Stepping reverently onto the studio floor, I pause and observe the colors:

**golden honey varnishes the marbled deck in the early afternoon,
a soft sepia haze drifts and settles off an orchid sunset,
the fluorescent lights release canaries that paint out the dark of night in a soft yellow.**

**I stretch and bow in gratitude to the majestic mountain timber,
transformed to hold my shoes.**

**Standing qi-qong I connect with the heart wood
and become the forest.**

**In application my thoughts follow the gnarled tap root of a Douglas fir,
setting a foundation that will weather opposing forces.**

**Marking my dance steps on the parallel planks,
I practice losing my mind.**

**Chasing dust dragons with a mop,
I glimpse understanding.**

**Dennis Kelly
June 2004**

Schedule
June 15 — September 15, 2004

Monday	Tuesday	Wednesday	Thursday	Saturday
12:30-2:30 Solo Form			12:30-2:30 Solo Form	10:00-11:30 Eeclctsis
6:00-7:30 Solo Form	6:00-7:30 Pushing-Hands: Drills/Methods	6:00-7:30 Solo Form	6:00-7:30 Solo Form	11:30-12:30 Liu Ho Pa Fa Level II
7:30-8:30 Weapons-Man Chiang- Hung Sword/TC Spear	7:30-8:30 2 Person San-Shou	7:30-8:30 Hsing-Yi	7:30-8:30 Praying Mantis Level II	12:30-2:00 Solo Form
8:30-9:30 Pa-Kua Sensitivity/ 12 Animals	8:30-9:30 Praying Mantis Level I	8:30-9:30 Pa-Kua Mother Palms	8:30-9:30 9-Section Chain Whip	2:00-3:00 Solo Form Applications

NOTE: The Studio will be closed August 14-22 and Labor Day, Monday, September 6.

Twin Cities T'ai-Chi Ch'uan
2242 University Ave, Suite 207
St Paul, MN 55114

First Class Mail