



The Newsletter of the
**Twin Cities T'ai-Chi Ch'uan
Studio**
2242 University Ave
St Paul, MN 55114
(651) 767-0267

Wu-Dang

Vol. 9, No.2
January, 2002

www.tctaichi.com
email: tctaichi@minn.net

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

New Schedule

By Ray Hayward

Our new schedule begins January 15th. Monday night 7:30-8:30 **Weapons** class will review **T'ai-Chi Sabre** and Section One of **Wu-Tang Fencing** (this is also the main class to learn Sword and Sabre).

Wednesday night 7:30-8:30 the **Hsing-Yi** will now be on-going for new students to learn the **5 Elements** while the old-timers will progress through the system. 8:30-9:30 **Pa-Kua** will be teaching the Advanced Form of the **Swimming Dragon** and **Fu Style San-Shou**.

Thursday night 7:30-8:30 will be **Level II Praying Mantis**. This class will accept new students only until March 15.

Refer to the back page for a complete Studio schedule. We will be closed on Monday, May 27 in observance of Memorial Day. ☺

Chinese New Year Celebration

By Ray Hayward

We will be celebrating Chinese New Year early this year. Our demonstration, celebration, and banquet will be held on Saturday, February 2, beginning at **6:30 p.m.** We will have our demonstration, annual awards, and altar ceremony at our studio, and then once again, we'll retire to U Garden for our nine-course banquet. Friends and family are invited, and there will be a sign-up and menu for the banquet at the Studio. ☺

HAPPY BIRTHDAY

On January 23rd, 2002 our teacher, Master T.T. Liang turns 102!
Wow! Our thoughts, best wishes gratitude and love go East.

Thank you, Sir!

CLEANING NOTICE

Saturday, January 26, we will be cleaning and organizing the men's and women's dressing rooms. Please remove all personal items before that date, we will be throwing out all extra and unclaimed shoes, pants, equipment, etc. so we can get a fresh start for 2002. —Thanks, Ray and Paul

Thank You So Much

Ray, Kim and Paul would like to publicly thank the Board of Directors for the generous revised compensation packages. We would also like to thank you all for the generous donations of time, abilities, money and enthusiasm for 2001—you broke all records. Ray would like to thank Lucy and her co-conspirators for the cutest puppy in the world!

You reap what you sow, so all of you are in for some major reapeage!

The Evolution of Practice

By Paul Abdella

The study and practice of T'ai-Chi Ch'uan from beginning to advanced levels evolves naturally in three distinct phases. The first is the stage of *imitation*, the second is the stage of *assimilation*, and third is the stage of *innovation*. To recognize each stage and allow it to develop and evolve naturally from one into the next is the way to cultivate depth and mastery in T'ai - Chi.

Imitation: *1. to seek to follow the example of 2. to mimic 3. to reproduce in form and content*

Imitation is the most primal form of learning we know. From the first utterances of speech to our first walking steps humans have always learned by imitating the world around them. We awaken these innate human functions by imitating through sight, sound, touch and our other senses. Through imitation and the assistance of our caregivers we acquire the ability to walk, talk, feed and dress ourselves and to perform other basic life skills. As we mature we cultivate interests and seek to imitate those who are accomplished in those areas. It might be an athlete, musician, dancer, actor or someone in another discipline we admire and seek to imitate. I remember as a kid choreographing fight scenes with my friends based on what we saw in the movies or on television. We had no real idea what we were doing but to us, our mimicry looked like those we admired.

At some point we may perceive our own limitations and seek out instruction from a qualified teacher. Finding a good teacher isn't always easy and could be the subject of an entire article. Once a connection is made with a teacher we find ourselves once again engaged in the act of imitation-this time on a new and deeper level. As our instruction unfolds we find that imitating the teacher requires a precision of movement we hadn't formerly encountered. Our new movements contain an understructure of meaning both in principle and execution, which may make our performance of them, seem awkward and robotic. Through continued practice and receiving corrections from the teacher something deeply satisfying begins to occur. Assimilation.

Assimilation: *1. to absorb and incorporate; digest*

In time the principles behind the movements are understood and assimilated by the mind and body. This

process happens incrementally over time and continues on deeper more subtle levels as long as one continues their practice. There is however an initial recognition that ones movements have become relaxed and fluid and they begin to *feel* like the teacher's movements look. When this occurs the thin veneer of mere imitation has been transcended and we are on another, more internal, level of practice. Over time as our understanding and assimilation of T'ai-Chi deepens we begin to naturally personalize our practice. Our areas of interest and specialization become clear which shape and guide our T'ai-Chi. We begin to see the principles as flexible guideposts rather than immutable laws. The body begins to follow the dictates of the mind and our natural instinct for creativity begins to emerge. At this point we enter into the stage of innovation.

Innovation: *1. the process of making changes 2. a new method, custom, idea, etc.*

The history of T'ai-Chi is a story of innovation. From its roots in Shaolin through the Chen, Yang, Wu, and other family styles, T'ai-Chi is an art that has passed through the creative minds of many individuals whose willingness to innovate within a tradition has led to its survival and continued evolution. Every prominent figure whose innovations have changed the course of the art has passed through the first two stages. All of us have our own unique reasons for practicing T'ai-Chi and we each have inherent strengths and weaknesses that influence the way we innovate within our practice. Once all the fundamental principles have been assimilated someone more oriented toward energy work and meditation would, by necessity, innovate differently than someone more interested in martial arts for example. Teaching is another vehicle for innovation in T'ai-Chi since the best teachers have the ability to make the art accessible to diverse groups of people and must remain creative in their approach to teaching. True innovation however is not arbitrary or designed to cover weaknesses in comprehension or technique. Rather, it is a natural outgrowth of having worked slowly and deeply through the first two phases. The first two rules of mastery are after all: 1. Start at the beginning. And 2. Don't skip any stages.

Cultivating an awareness and enjoyment of the three phases of practice: imitation, assimilation, and innovation, will allow you to continually progress and meet your objectives for as long as you chose to practice. ☯

A Brief Introduction to the Evolution of the 150 Posture Solo Form

By Ray Hayward

All styles of T'ai-Chi can ultimately trace their forms to the Chen Family style of Martial Arts. The Historical founder of this style, Chen Wan-ting, was a general during the Ming dynasty. Through his involvement in the military he was particularly interested in spear and empty-hand fighting techniques and training methods. When he retired, he spent his time practicing, researching, and teaching his three life-long pursuits—the spear, empty-hand fighting, and Taoist meditation.

Chen is credited with creating seven empty-hand routines, which embraced characteristics of Taoism, and two styles of spear fencing. The first five routines of empty-hand were very short and were called simply, routine number one, routine number two, and so on to routine number five. The last two routines were longer and were named P'ao-Chui (Cannon Hammer/Fist) and Chang Ch'uan (Long Fist). Chen used the theory of yin and yang to train the body for speed, power, offense, defense, and sensitivity. He added the ch'i circulation of Taoist Meditation to calm the students' minds and refine their energy.

The first five routines were practiced with a ratio of 80% soft and slow movements and 20% hard and fast movements. This helped students learn defense (Hua). The Cannon Fist routine, which has 72 postures, was practiced with a ratio of 80% hard and fast movements and 20% slow and soft movements. This helped the students learn attacking (Da). The Long Fist routine, which has 108 postures, was evenly balanced of 50% hard and fast and 50% slow and soft. This helped the students learn seizing (Na).

Gradually the successive Chen generations combined the five short routines into one long routine with anywhere from 88 to 108 to 150 postures called Lao-Chia or "Old Frame". This is one of the forms the founder of our style, Yang Lu-chan learned and subsequently modified and improved to be known as the T'ai-Chi Ch'uan most people practice in the world today. When we look at the Lao-chia (we call it Solo Form) we can easily see the five ideas behind the original five routines.

Our teacher, Master T.T. Liang, told us that each of the original five routines began with 'Grasp Sparrows Tail' and 'Single Whip' and ended with 'Cross Hands' and 'Conclusion'. Liang broke down our Solo Form into six sections, capsulizing the original five routines. There are as follows:

1. First Section, postures 1-22
2. Repulse Monkey section, postures 23-54
3. Kick section, postures 55-73
4. Fair Lady section, postures 74-106
5. Repulse Monkey section (repeat)-postures 107-132
6. Last Section – postures 133-150

Each section/routine has its own unique flavor and emphasis, as well as its difficulties and lessons. The mastery in linking the sections together has held T'ai-Chi enthusiasts captive for years. Whether it was done intuitively or deliberately, the Solo Form sequence is a treasure of choreography, which will bear fruit for generations to come. As this is only a brief introduction I'll end here, but I'd like to share two quotes from my T'ai-Chi teachers. ☺

“Yang Chien-hou (2nd Generation), had his soft and hard in perfect coordination. So his Solo Form was yin and yang, soft outside, hard inside. Slow in practice, fast in use. Soft for defense, hard for offense. Because of him, we use only one form to practice all the variations of yin and yang.”

-Master T.T. Liang

“Yang style T'ai-Chi is like a Shark swimming through the water, slowly and smoothly hunting for food. When it sees a fish it moves quickly, powerfully and attacks and eats it.”

-Master Wai-Lun Choi

Final of Three Saturday Night Free Seminars By Ray and Paul

All members are welcome
Seminar will be 7:00-9:30 p.m.

Jan 12 – Classics – Mental Elucidations of the
13 Postures

Stirring Quotes from 2001 Reading

From Ray Hayward

Advice to a Pope

By Saint Bernard

What does it profit you if you gain the whole world and lost one person—yourself? Even if you were a wise man your wisdom would lack something if it did not benefit you. How much would it lack? Everything, I feel. Although you know every mystery, the width of the earth, the height of the heavens, the depth of the sea, if you do not know yourself, you are like a building without a foundation; you raise not a structure but ruins. Whatever you construct outside yourself will be but a pile of dust blown by the wind. Therefore, he is not wise, whose wisdom is no benefit to himself. The wisdom of a wise man will benefit him and he will be the first to drink from the waters of his own well. Therefore, let your consideration begin and end with yourself . . . You should consider what you are, who you are, and what sort of man you are: what you are in nature, who you are in person, and what sort of man you are in character. What you are, for example, is man. Who you are: Pope and Supreme Pontiff. What sort of man: kind, gentle, and so forth.

From The Discovery of the Grail, by Andrew Sinclair, p. 112.

Jack knew Ben Feltner nearly forty years, and he never saw him in a hurry and he never saw him angry. With Ben that never seemed the result merely of self-control, but rather of an abiding peace that he had made—or maybe a peace that had been born in him—with himself and the world, a willingness to live within the limits of his own fate. Both of them having grown up in his gentle shadow, Jack and Mat have respected and stood in awe of the deep peaceableness they knew in Ben, both of them having failed of it, and at great cost, for so long.

“Jack, my boy,” Ben used to say, “the world will still be there when you get to it.” To Jack, and later to Mat, when they would be fuming about what might happen, he would say: “Let tomorrow come tomorrow, my boy.” Jack was nearly sixty before he learned to do that—but he did learn it, finally. And Ben used to say: “Let the past be gone. Let the dead lie.” He would say that, smiling his remote, knowing smile, his hand on his beard. “Let it go by, Jack, my boy.” Old Jack never has learned that.

From The Memory of Old Jack, by Wendell Berry, pp. 15-16.

When a person becomes religious, does that person’s spirit leave the body? Or finally enter it? The Neoplatonists, Plotinus among them, insist that we have

to ascend out of matter in order to achieve the purity that brings us near God. Many others say, “No.” They say, “Stay in your body and become a lover.” They say that God isn’t attracted to the perfection in you, but to the fiery lover.

Mirabai, who wrote in Rajasthani in the 13th century, is still adored all over India as a model of the lover poet. During her twenties, her husband, a prince, died in a war; and she decided to go inward. She found a low-born teacher, and at night she would tie her saris together and climb down the castle walls to visit him. Then she would wash his old feet and drink the water. She had learned to live in the Garden. Her family hated all that. Her brother-in-law, Rana, sent her poison one day, and at another time a poisonous snake. She mentions these incidents in her poems.

Don’t go, don’t go

By Mirabai

Don’t go, don’t go. I touch your soles. I’m sold to you.
No one knows where to find the bhakti path, show me
where to go.

I would like my own body to turn into a heap of incense
and sandalwood

And you set a torch to it.

When I’ve fallen down to gray ashes, smear me on your
shoulders and chest.

Mira says: You who lift mountains, I have some light,
I want to mingle it with yours.

From The Soul is Here for its Own Joy, by Robert Bly pp. 181 and 185.

The Meaning of True Judo Victory

Having given my entire youth to judo, the questions of why I pour my whole mind and body into this martial art is a matter of the greatest importance to me. Moreover, since I intend to remain devoted to judo for the rest of my life, this question will probably retain its significance for me until the end. My fundamental answer to the question is this: in judo I find the true essence of human life. Much of what we experience in daily living throughout our existence is bound to the principle of winning and losing. Of course, I do not imply that judo is the only kind of training involving this principle; it can be found in many of the different sports practiced by peoples all over the world. In fact, it is this principle of winning and losing that gives sports their significance. But, though my feeling in this connection may reflect a purely Japanese attitude, in the physical contact, the throwing and being thrown, and the sensations of working and sweating together that are so important a part of judo, I sense a purity that transcends words and theories. I hope to be able to conform all of the emotions I encounter to the spiritual processes I have

learned from judo training. As a matter of fact, I regard the attempt to do this a mission imposed on me by judo. I am certain that this spirit will help me to control myself in the face of unforeseen difficulties and contradictions and will help me uncover deeper greater meaning in the world in which I live.

As we human beings grope about for meaning in life, we require something in which we can put our trust, something on which we can rely. This something must be so important that we are willing to wager everything on it. For many people, literature, music, painting, and the other arts provide such spiritual support. Many of the sports practiced in the world serve a similar purpose.

Of course, judo and its various techniques are deeply related to the traditional Japanese way of the warrior, or Bushido. In any endeavor involving conflict between oneself and another party, it is essential to understand one's own standpoint and relation to the opponent. But the Japanese martial arts go further than this. They teach the importance of surpassing the conflict and the opponent to develop more comprehensive self-control. For this reason, in judo, thorough mastery of oneself is essential. Such mastery must originate with an examination of the self. Examining the self enables one to be objective and to discover the direction in which one must develop. In other words, by recognizing our own innate human strengths and weaknesses, we can surpass them and pioneer our own ways.

By I. Okano, from Vital Judo, by I. Okano and K. Sato

There are several teachings in the West that most of us seem to abide by. They are not only wrong, they are also destructive and evil. What can one expect from a civilization that teaches:

“Live every day as if it were the last!”

“You only live once!”

“Grab every bit of material happiness while you can!”

“There's no tomorrow!”

These adages tend to make Westerners selfish, materialistic, and decadent. They teach us to do whatever we please, whenever we please, even at the expense of those around us.

In the East, the adages are completely opposite from ours. And I do believe that if we are to survive, we must adopt many of the teachings of the East.

We should each strive to change our materialistic viewpoints to:

“Live every day as if it were the first!”

“You *do* live more than once!”

“Accept every bit of spirituality offered you while you can!”

“There is tomorrow ... and tomorrow ... and tomorrow!”

From Your Eastern Star: Oriental Astrology, by Daniel Logan, p.238.

“I have looked at life in my leisure,” replies Mingliaotse. “It seems that I have come to an awakening through a sense of life's tragedy. I have looked at the skies, and wondered how the sun and the moon and the stars and the Milky Way rush westward day and night like busy people. Today passes and never returns, and although tomorrow comes, it is not longer today. This year passes and never returns, and although there is next year, it is no longer this year. And so the days of Nature are steadily lengthened or unrolled, while the days of my life are daily shortened, and outside the thirty-six thousand mornings, time does not belong to me. The years of Nature are steadily unrolled, while the years of my life become steadily shortened, and beyond a hundred, they do not belong to me. Furthermore, the so-called ‘hundred’ and the so-called ‘thirty-six thousand’ in life are not always as we wish them to be, and among the days and years, most are passed in bad weather and sorrow and worry and running about. How many moments are there when the day is beautiful and the company enjoyable, when the moon and the wind are good and our heart is at ease and our spirit happy, when there is music and song and wine and we can enjoy ourselves and while away the hours!

“Again I have looked at the living things of this world, how they are born and grow old and fall ill and die, being ground thus in the mill of yin and yang, like oil in a frying pan which, being heated by fire from below, dries up in a short while; or like a candle which flickers in the wind and soon goes out, its tears being dried up and its soot fallen to the table; or like a boat cut adrift in a big sea, washed forward by successive waves and floating it knows not whither. Besides, the seven desires of man continue to burn him up and the pleasures of the flesh pare him down; he is sometimes too much disappointed and sometimes too much elated, and usually too much worried. Without more than a hundred years at his disposal, he plans to live for a thousand years, and while sitting like oil on fire, his ambitions stretch beyond the universe. Why wonder, therefore, that his being quickly deteriorates when old age comes along and his vital energy is used up and his spirit wanders away from its abode?”

From The Importance of Living, by Lin Yutang, pp. 356-357.

Homeschooler Kung-Fu Class Poetry

Raindrops

By Andrew Leinen

Raindrops in the midnight sky,
They fall from up so high.
I wonder why?

Spring

By Casey Pearson

Spring.
Purple flowers,
Rain showers,
Ice thinning,
Nests beginning,
Geese returning,
Spring.

Snow

By Kelly Pearson

Snowflakes falling everywhere,
So crisp and fluffy white.
Gentle as can be,
What a lovely sight.

Introduction

(I was asked to write a poem)

By Andy Pearson

I was asked to write a poem for class On Monday morning. I don't often write poems, so my poems are rather boring. But I wanted to write a poem, for the class was Kung-Fu. So here is my poem.

Sunrise

By Andy Pearson

The world is in darkness.
The sky is black and still.
A bird awakes and starts to chirp
beyond the windowsill.
And now the sun is rising,
all yellow, gold, and red.
Wisps of clouds drift in the sky,
as if on scarlet thread.
This scene remains for just a minute,
then slowly fades into
the sky of a summer day,
no orange or gold, just blue.

I'VE GOT BLISTERS ON MY FINGERS!

On my birthday this past October my friends at the studio presented me with a brand new American Deluxe Fender Stratocaster guitar and a 30-watt Marshal practice amp. The gift was the brainchild of Ray (one of his best ideas ever) who took up a yearlong collection at the studio where members could anonymously make a contribution of any amount into a jar in the office. The jar was regularly emptied into an account until enough money was collected. The guitar has a beautiful three-color sunburst finish, a rosewood fingerboard with abalone inlays and all the state of the art features a boy could want. It's the electric guitar of my dreams. I'm having the time of my life playing at home and jamming with friends- I think I've played the guitar more in the last two months than I have in the last two years. To my ears the guitar sounds sweeter knowing that so many of my friends each bought a piece of this fabulous instrument for me. Thanks to all of you from the bottom of my heart. *Paul*

T'ai-Chi Shoppe

Video, Warm-ups, Ch'i-Kung & Solo Form, \$20 (member-only price \$25 non-members)

Video, Sword, Knife, Staff, Cane, Fan, \$20

Book, Ray Hayward's *Lessons with Master T.T. Liang*, \$20

CD, Master Liang's T'ai-Chi music, with and without counts, and 45-minute interview with T.T. Liang, \$15

Cassette, Master Liang's T'ai-Chi music, with and without counts, \$6

Dit Da Jow-Bruise Juice, \$5

T-Shirts-black, white, green, \$8

Long Sleeved Ts-black, green, \$12

Sweatshirts-black, blue, \$15

Lord of the Rings and Other Jewelry

Rumor has it that a line of jewelry featuring our logo will premiere on Chinese New Year. Rings, necklaces, bracelets, earrings, pins, and custom designs will be available.

Sword Presentation and Demonstration

Ray's friend, Thomas Buck, a part-time curator, specializing in sword restoration and a Martial Arts instructor, will be visiting the Twin Cities to conduct an evening seminar. The evening will consist of a slide presentation, history and sword demonstration as well as Q&A. Time and place will be posted at the Studio when it becomes available. May is the likely month for this event.

Graduation News

Congratulations from the instructors to those members who have finished the 150 movement Solo Form. Many have started, few have finished. Congratulations also to those members who have completed other forms and styles. Keep up the good work and know it is an honor, a privilege and a great joy to share these arts with you.

Solo Form

Maria Cheng
Mei-Hsiu Hwang
Amie Jo Johnson
Steve Leinen
Charlie Lewis
Khider Louhab
Loc Troung

T'ai-Chi Sword

Bob Amis
Maria Cheng
Val DiEuliis
Dan Frederick
Janet Marzolf
Monica Weekes

Wu-Tang Sword Fencing

Lynn Dennis
Tim Dennis
Brad Felske
Pat Hemmis
Linda Hermanson
Kim Husband
Joe Lapadat
Todd Nesser
Jason Smith
Dominic Veldman
Kevin Weckwerth
Ian Williamson

Pa-Kua 64 Palms

Larry An
Joe Hart
J Craig Lewis
Patrick Philips
Dominic Veldman
Ian Williamson

Praying Mantis-Dao Gang

Joshua Birkholz
Betty Carlson
Jason Donner
Brad Felske
Preston Irish
Mark Lazar
Dianne Lefty
Steve Miller
Andrew Palahniuk
Brent Parkinson
Nicole Paulson
Mike Sauter
Jason Smith
Ryan Taylor
Annika Terrana
Dominic Veldman
Kevin Weckwerth
James Whitney
Kyle Wicklund

Shaolin 6 Harmony Staff

Joshua Birkholz
Betty Carlson
Preston Irish
Dianne Lefty
Ben Ollendick
Brent Parkinson
Annika Terrana
Kevin Weckwerth

Northern Shaolin Tan-Tui

Mike Clemens
Dianne Lefty
Ben Ollendick
Annika Terrana
Leann Ticknor
Kyle Wicklund

Southern Shaolin

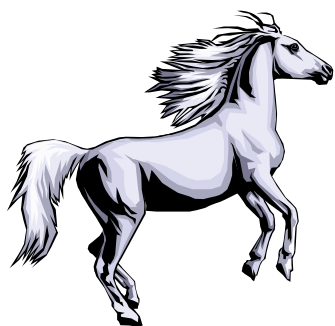
Butterfly Knives

Mike Clemens
Brad Felske
Lucy Franklin
Mark Lazar
Dianne Lefty
Micah Lopez
Ben Ollendick
Ryan Taylor
Annika Terrana
Leann Ticknor
Dominic Veldman
Kevin Weckwerth
Kyle Wicklund

Professor Cheng's

37 Posture Short Form

Greg Busacker
Jim Byerly
Greg Colberg
Joy Friedman
Nancy Hall
Amy Krause-Reader
Diane McCabe
Pamela Newsome
Stan Walters
Nancy Weirens



February 12, 2002 Begins the Year of the Horse !

Schedule
January 15 – June 15, 2002

Monday	Tuesday	Wednesday	Thursday	Saturday
12:30-2:30 Solo Form			12:30-2:30 Solo Form	10:00-11:30 Eclectsis
6:00-7:30 Solo Form	6:00-7:30 Pushing-Hands Research: Roll-Back/ Pushing-Hand Drill Intro.	6:00-7:30 Solo Form	6:00-7:30 Solo Form	11:30-12:30 Jump Rope/ Conditioning or Stretching *
7:30-8:30 Weapons	7:30-8:30 2 Person San-Shou	7:30-8:30 Hsing-Yi	7:30-8:30 Praying Mantis Level II	12:30-1:30 Chi-Kung, Standing Meditation and Energy Work
8:30-9:30 12 Animals/ Intro. to Pa-Kua	8:30-9:30 Praying Mantis Level I	8:30-9:30 Pa-Kua Swimming Dragon		1:30-2:45 Solo Form

* First and last Saturdays, 11:30-12:30 are Stretching, all other Saturdays are 11:30-12:00 Jump Rope and 12:00-12:30 Conditioning.

NOTE: The Chinese New Year celebration and demonstration will be held on Saturday evening, February 2. The studio will be closed Memorial Day.

Twin Cities T'ai-Chi Ch'uan
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First Class Mail