

DAMIR TENODI

TAI CHI

REVERTING TO HEALTH
TOTAL APPROACH

太極拳

CRITIQUE of KENPO

Copyright © 2021 DAMIR TENODI

All rights reserved. no part of this book may be reproduced or utilised in any form or by any means, electronic or mechanical, including photocopying, recording or by any information storage and retrieval system, without permission in writing from the publisher.

Illustrations - DAMIR TENODI

Book design - SUNČICA (Sunny) DŽAIĆ

Translation from Croatian - VESNA TENODI

Photography - VESNA TENODI

Caligraphy - CHANG WEN CHONG

First published in Croatian by SPORTSKA TRIBINA,
Zagreb, Croatia, 1986

BOOKS by the same author published by ANAN PRESS

"Desperately Seeking Yin" - exploring the neglected dimensions of modern Tai chi chuan, or *Tai Chi Chuan - as the Masters-of-the-next-level see it*
Sydney 2004 ISBN 1-875323-05-8

(https://www.anan-do.com/images/eng_review_yin.htm)

"Yin & Yang out of their circle" - Zagreb 1990

"18 Lohan Kung" - 1994

"Therapeutic Martial Arts" - Zagreb 1996

"Dialogues with Master Ananda - 1988." - Zagreb 1994

"Dialogues with Master Ananda - 1989." - Zagreb 1996

https://www.anan-do.com/images/eng_ananpress.htm

"Fear of Self" ("SOS - Strah Od Sebe") - on stress and depression

Published by VBZ, Zagreb 2009 ISBN 978-953-304-031-8

Enquires: damir@anan-do.com

<https://www.anan-do.com>

<https://www.facebook.com/damir.tenodi>

Sites and links of interest:

<https://www.youtube.com/c/AnanDoVideo>

<https://www.facebook.com/AnanDo.IntegralMartialArts/>

T'AI CHI

太極拳

**reverting
to
health**
total approach

拳法

KENPO
critique

師父

shifu
DAMIR TENODI



陰

YIN

陽

YANG



TAI CHI CHUAN



Shifu Damir and Dr Tsao de Tsong



**To the enthusiasts,
who embrace these arts
with all their philosophical implications,
believing that, through such an approach,
their lives can be enriched with moral and behavioural values,
by coming to understand themselves and the world we live in.**

And to my first Yang style Tai chi teacher,
Sifu Dr. **TSAO DE TSONG**

太極拳是中國
傳統武術之一，如
能推廣普及，將對
提高人民體質大為
有益。

張文忠

一九八三·七·五

Review

For quite some time now, the Oriental spiritual and physical exercises and martial arts such as Aikido, Judo, Karate and Kung Fu have been extremely popular in this country. This book is an introduction to a new, meditative-physical phenomenon derived from the culture and consciousness of the Far East. It is called Tai Chi Chuan, and is the Chinese exercise for well-being and psychophysical equilibrium. The author, a martial arts instructor for the past twenty years, explains it as an expert, starting from the origins and history of Tai Chi, through to its techniques and its spiritual and cultural significance.

Sociologists will find it particularly intriguing - this phenomenon of obsession of bringing Eastern disciplines into our overly Eurocentric cultural sphere. At every step we are presented with transcendental meditation sessions and martial arts courses. Regardless of what we might think of these, they do appear to satisfy a particular sociological need that should not be overlooked. Although there has always been a European interest in the spirit and culture of the Far East, it has been on the increase from the time of Hegel to the present day. It was Hegel who made a distinction between the practical mind of China and the high spirituality of India. Schopenhauer and Deussen made the West aware of Buddhist and Brahmanic thought, especially in Germany and, later, Europe; while Zagreb's acclaimed poet Tin Ujević often brought particular aspects of Oriental thought across in his verse. Today Čedo Veljačić lives in Sri Lanka, writing books on Eastern philosophy. On the other hand, we also know of those philosophers who resisted the Eastern influence, as for example the phenomenologist E. Husserl who maintained that all extra-European spiritual traditions were naive and primitive because they lacked the necessary distance from the object. There will always be both advocates and opponents. The author is evidently an ardent advocate of this Chinese art, but, unlike many others, he can well substantiate his penchant.

The first introductory chapters reveal the strong ethical motivation which inspired the author to introduce his Yugoslav readership to Tai Chi. Also notable is his sincere desire to help the alienated and disorientated modern man. Just what can be achieved through Tai Chi we will leave to the reader of

this valuable book to find out.

What every objective observer will first notice is the essential distinction between the Western and the Eastern ways of thinking. The Western method strictly divides the theoretical mind from the practical, and especially from the physical (as Husserl's remark about the lack of distance refers to), whereas the Eastern is intent on uniting both body and spirit, threading spirituality through all the senses and every physical activity. This is why some Western philosophers describe Buddhism as positivistic.

There are attempts being made in Western thought to change this traditional division, so for example in philosophy of literature we can see evidence of a strong need to introduce the physical into our relationships (as G. Bataille does when writing on the physical apriorism in love).

Regardless of what our personal attitude towards the Oriental meditative-physical exercises might be, whether we are ardent supporters or extreme sceptics, one thing is certain: each newly-discovered Eastern discipline, which is usually far older than the philosophical scepticism of Europe, deserves our full attention; firstly as an objective cultural enhancement, and secondly as a real spiritual and physical tool for our estranged, disillusioned and physically exhausted being.

Therefore I find this book on the Chinese exercise for well-being and psycho-physical equilibrium, the Tai Chi Chuan, absolutely timely and welcome.

Dalibor Cvitan, a Zagreb-based writer, in a review of the Croatian edition of this book, Zagreb, 1983

Foreword

Unless life and philosophy are brought together as one, we cannot hope to resolve our more deeply-seated conflicts. The success of such an endeavour can be judged by immediate action in all areas of human relationships, and by the unfeigned peace that inevitably results within ourselves. Theorising alone will yield nothing.

The first hurdle many of us face when trying to learn a new skill is that the intellectual quickly gets ahead of the experiential and the practical, to the point where the former almost completely replaces the latter. Grasping something by thought can appear to be the same as to actually undergo it. But this blindness, when we strive for knowledge alone, can only create a vacuum in the soul, no matter how full we think our lives are. The danger exists that once the theory crumbles under the impact of reality, we will become lost in our own void.

On the other hand, to focus solely on the experiential and the practical will also lead to a type of blindness, a view which only permits a narrow and one-sided interpretation of the world. By entirely disregarding theory, we cannot hope to find meaning.

It is only by study and reflective thinking that we can find both true significance in what we are experiencing and true value in the theories we are learning.

The desire for knowledge is a life-long thirst. As well as the beneficial results that flow from exercising the brain, an individual's quest for the truth also promises mental freedom.

The moment that we begin to sincerely reflect on our past and present conduct, bringing it into relation to our general feeling of accomplishment in life, we are bound to experience grave stress. That moment also brings an opportunity for liberation. A merciless sincerity towards oneself is guaranteed to destroy all our preconceptions, dismantle every cornerstone supporting our way of life, and compel us to confront ourselves as we indeed are, unshielded by excuses, admitting to all our mistakes and delusions. The price is high and bound to cause pain, but it is one we must pay if we are to truly advance as human beings.

The collision of theory and life can be compared to the clash between matter

and antimatter. The whole lot seems to vanish in a tremendous explosion, but once its effect quietens down, we can start to restore and nurture our being on an entirely new foundation. Our aim is to dispose of all those things that are detrimental - whether they be thoughts, emotions or deeds - and adopt all those that can regenerate us. At first, our attempts can often be awkward, our thoughts scattered, but through will and persistence our new self can begin to blossom.

This book is drawn from my own experience. It has been written during a period of re-examination, a confrontation of self in which I tried to unite all the fragmented elements of my life. Some things I reject, some I wrestle with, some I aspire to. As a result, this book may appear to the informed and the expert to be what it indeed is: understated and incomplete. If I were - as had been well-meaningly suggested - to "shape it nicely" and "present it clearly", to "make it very simple", I would have had to have been dishonest. My book would, as so many others, have served to create a concept, a system, to entrap people, leaving them to swirl endlessly within its tight parameters. This, I am certain, is extremely dangerous. By writing from my own perspective, I have tried to avoid this.

As far as my beginnings are concerned, my main guidance has come from Eastern thought, a philosophy I have adopted without becoming dependent on it. Quite on the contrary, it has helped liberate my own thoughts - except perhaps in the way I express them.

I believe that WHAT one begins with is unimportant. It is WHERE your search leads you to that is the crucial factor. For beneath all good and established theories, there is only one truth. Such discovery is unfortunate only when we let a theory, rather than take us closer to the truth, spin us ever inwards and within its own circular course.

The chief intent of this book is to make a reader interested and active in practising Thai Chi Chuan. If he is genuine, through practice, all theories will fall away and he will be left with Pure Experience. Only AFTER the movements are learnt, and kept up to standard with continuous practice, should the reader reach for other appropriate literature on this art in order to broaden his horizons. I wish him the best of success.

Author

Introduction

No matter what we do, what art or skill we take up, the reason we do it is always one of the following:

- **EXISTENTIAL NECESSITY**
- **YEARNING FOR STATUS AND RECOGNITION**
- **PRESSURE BY PEERS, PARENTS, ENVIRONMENT**
- **A SPONTANEOUS DESIRE FOR EXPLORING**

We do not often ask ourselves what it is that drives us to take up an activity. Even without fully understanding why, we can still get tremendous results. But we should keep in mind that success is complete and has a real value only if it is an outcome of love towards a particular activity.

Doing something out of love means to dedicate one's mind and heart, time and energy to it, asking for nothing in return and seeking no reward whatsoever, whether it be material, emotional, intellectual or spiritual. The reward will eventually follow, but when it does, we should not allow it to captivate us, making us so dependent that the reward becomes our chief motivation instead.

These days, more and more people are seeking only professional training, unaware that, by doing this their sensitivity towards other aspects of life is somehow being lost. The effect this can have on our personal lives can be devastating.

By the time we reach adulthood, many of us have fallen into rigid routines and become sluggish in mind and body. Ignoring all but our professional needs, we have become either irritable or inhibited, running on emotions or suppressing them, convulsively clinging to several principles we have been taught or designed for ourselves, disregarding others and their opinions.

We might sense that this cannot be all that there is to life, all that we had ever wanted. But, disillusioned, we erect emotional walls which only reinforce our one-sidedness.

Thus "protected", many people either withdraw and suffer, or turn aggressive

and greedy, stopping at nothing. In either case, by our attitudes and behaviour - that stem from a lack of understanding and a weakness to change - we are becoming increasingly more alienated from one another. The positive process of individualisation is therefore being replaced by destructive isolation - both a personal and social suicide - while theories are being invented in order to justify each person's conduct.

For many of us, true love and beauty have sunk into a mire of substitutes, which are in their turn elevated as if they were real values, worshipped by people who, by such an approach, debase, impoverish and contaminate themselves as well as others. Thus it is that human relationships are reduced to banalities.

Considering the world as it is, or rather what many of us have made of it, we can easily lose the will to try to do anything to transform it. So it is that many people seek fulfilment in short-lived pleasures: accumulating material possessions, indulging in food and drink, reading stacks of books, and in turn using these things for intellectual dominance, displaying gathered data and acquired skill.

More encouragingly, there are now many attempts to "humanise" man; but so many of these are superficial, unmethodical, and unconvincing. Like a broken record, they go over and over the same words, quotations and clichés, supported by well-devised theories and accompanied by mysticism and mantras. They are clothed in words that promise understanding, well-being, social status, insight and redemption of body and soul - but they fail. Radical change is required. And it is in our power for we ourselves have created it.

Before we can strive forward we need a new foundation.

No task could be more difficult. No task could be more honourable.

Tai Chi and Karate are arts which can facilitate our differentiating the false from the true in all areas of inter-human endeavour. We can start by discriminating between these disciplines themselves.

From such an approach, we can derive the strength that can help us achieve not only physical excellence, but also greater self-expression.

On choice

I suggest that a reader, whether he be a present or future Tai Chi student intent on practising this art, consider the reasons that prompt him to take it up. He may be attracted to it purely for its health benefits. But Tai Chi also has wider implications with the potential for assisting one's overall psycho-physical self-development.

You may treat Tai Chi solely as an ancient Chinese masters' art, which will undoubtedly improve your physiological functioning and alleviate any physical fatigue via a set of gentle exercises.

But I recommend to any truly dedicated students, especially those who practise Karate too, that they look further into the martial arts as a source of physical and spiritual culture.

On statements

Life has its particular rhythm-and-effect patterns, contained in and followed by our every action.

An understanding of life's main principles allows us to write and talk about things in which we are far from expert - because the same general principle applies throughout. Gathering certain basic knowledge in isolation enables us to realise even the nature of things we have never experienced.

By observing and thinking, we search for that which all things have in common, thus gaining an insight into a particular activity that we might not have had the time or opportunity to experience.

We can give our undivided attention to whatever we feel most talented for, but need to be aware of the danger of becoming entirely absorbed by one single activity.

It is possible to develop our individuality, and be of service to society at the same time, by confirming ourselves in as many fields of endeavour as possible.

On life, study, balance of elements and knowledge

It is impossible that correct attitudes and individual awareness of truth could lead to moroseness, abusiveness, inconsideration, hatred, fatalism, scepticism or self-destructiveness.

Although people of unlike characters may perceive and experience the same truth differently, no matter how they learnt it, they can subsequently act for the well-being and advantage of themselves as well as of the world. This then furthers man's harmony with nature.

I believe that there is no excuse for those who justify their inhuman, amoral and destructive behaviour with the phrase: "How many people, that many truths!"

On life

Life is the sum of a number of states and occurrences, of phenomena within and beyond our mental and emotional boundaries. There is an enormous ratio between that which is known to us and the unknown, but I believe that our life span is sufficiently long enough for us to fulfil the purpose that we were born for. It is disrespectful to regard life as, on the one hand, too short for knowledge and accomplishments while, on the other hand, too long for suffering and hardship. This is a view commonly held by those who have experienced prolonged periods of misfortune. Instead of utilising those difficulties in their search for valuable solutions, developing will and moral strength, they often sink into self-pity and a general passivity whereupon the real mental suffering begins.

If we fail to achieve goals that we have set for ourselves, we need not blame the external difficulties and circumstances. Most often the cause lies within, in the disproportion between our desires and our real nature. Rather than solve the problem for ourselves, we turn much more readily to others for guidance, making ourselves imitators and followers, and often sadly remain

just that for the rest of our days.

Simply put, life is one great organism. Nothing can exist in isolation. Each individual's functioning depends on every other individual's activities, not only on the physical level but also on the emotional, mental and spiritual levels as well.

Only from such an initial approach can a feeling of togetherness with the world ensue. This results in an awareness of one's personal responsibility for the world as well as for one's own conduct, and an awareness of one's significance in life on a grand scale. The source of conscience lies in our awareness of these relations. Our aim should be to cultivate this awareness and make it the basis for all our actions. Biological life itself is but a proviso given to us as an opportunity to develop our potential.

Life develops as a succession of events and our participation in it is manifested through our actions. We most often fail when we omit to precede and shape our deeds with a mental action.

Thoughts and deeds are all links of the one chain.

Each thought and deed is a reaction to something that has reached us from without via our senses. This stimulus often initiates a line of associations in our memory. In order to complete the cycle, we are bound to return the external impulse to the world - through some concrete action.

This is how we, consciously or unconsciously, communicate with the world. Thought, emotion and physical deed are all methods of response, continuous and intertwined. Knowing this, we can never claim to be doing nothing.

Being constantly exposed like this, we need to cultivate a proper receptiveness in order to recognise how to condition our actions. It is only by gaining distance from the stimulus, purified by reflection, that our thoughts and deeds can acquire independence and originality.

Here we will concern ourselves mostly with mastering that type of sensitivity in the field of human relationships as well as our relationship with our inner selves.

Both our body and mind can easily remain unaware of data received unconsciously. Because of this, we have to deliberately focus our Self on the relevant object or source of information.

The next step is to aim to receive the stimulus undistorted and untouched by the bias that is bound to be suggested by our past experience. One way of preventing this is by acquiring a psychophysical and spiritual balance.

But what does it mean, to be in balance? What is it that has to be in balance?

How does one establish a balance? These are questions of the utmost importance, a theme to be incessantly studied and practised. A systematic and detailed interpretation of this balance is given in Wu Hsin Tao Karate-do. Its basis is the teaching of the five elements.

On balance of elements

To put it briefly, the teaching of the five elements is based upon the hypothesis that the material, emotional, mental and dynamic aspects of our personality are the four main faculties through which a person communicates with his surroundings. These aspects are symbolised in the elements, Earth, Water, Air and Fire, and their attributes are intended to describe situations in our own lives.

These Elements are much like four fundamental pillars in a building, supporting the superstructure, or in our case supporting one's psychophysical structure, and giving one distinct characteristics according to the most dominant element. These can be broadly described as follows.

If the Air-element is prevalent, we see an intellectual, whose intellect has preference over his emotions. If the Fire-element reigns, we see an individual of action who can express himself best through physical activity and, quite often, erratic behaviour. Sensitive people are ruled by the Water-element, while the more simple, practical person is dominated by the Earth-element. Not only each person, but also each event, is made up of all the elements but in varying ratios. Events differ according to each specific ratio. It is up to us to determine and estimate that ratio in order to correctly perceive a particular event. To be able to do that, our intrinsic elements have to be in balance, a state symbolised by the fifth element, Ether. Ether is identical with the Tai Chi symbol and is the harmony of opposite forces. It symbolises wisdom both in cognisance and in action.

Coordinating our elements is much like focusing a camera lens or searching for a dioptric power that will clarify everything that seems blurred and, as a result, somewhat frightening.

Imagine the five elements as pillars in a temple. If one pillar is elevated above the others, this will put damaging tension on the walls, and, at a certain point, bring about the total collapse and destruction of the building.

In the same way, when a man, governed by the Water-element, experiences a grave emotional disturbance, he receives all sensation of it through his heart.

Overwhelmed by emotions, his mind is incapable of making clear decisions, so he remains in a constant dilemma, unable to decide between heart or mind. This indecisiveness causes further inner tension and anxiety, which, if prolonged or intense, develops into either neurosis or a nervous breakdown. Knowing what the elements symbolise and being aware of the consequences of emphasising or suppressing any particular quality is the best way of keeping them in harmony with each other. Understanding how they work and interact can help us in analysing life-situations and evaluating other people's personalities.

Although we may be outstanding intellectuals, we still often do not know how to act and react appropriately in a particular situation. Although our behaviour may, at first, seem to be proper and logical, it generates no satisfaction, no sense of total fulfilment - as ought to ensue from every correct action.

We may toil and struggle ever so hard, but still only get results that please neither ourselves nor those we work with.

We may consider ourselves to be ever so emotional, but never experience either love or friendship.

We may feel so very inspired, yet only create works that are devoid of spirit. The cause is simply a one-sidedness in our development. It is as if we concentrated on training a musical ear and then wanted to experience the sunset. It is not at all easy to coordinate the various aspects of our development. We are constantly hindered by deeply-rooted preconceptions and beliefs - such as the notion that to be sensitive means to be able to burst out crying over even the most banal of situations. Or, in the other extreme, that accomplishment means to be able to intellectually grasp everything, and to expound it in the written or oral word.

These are presumed to be ultimate achievements, but mastering them only amplifies a sense of emptiness.

Is there anything that can truly alleviate that void, instead of feeding and expanding it? There is no simple answer. Perhaps the solution can be found in the feelings of peace and joy that come about as a result of being conscious that we have chosen correct paths and set right goals.

This takes us to the fifth of the factors which are important for our understanding of the world - knowledge. Symbolised by the element Ether, this is inseparable from the preceding four factors: stimulus, sensitivity, awareness and a balance of the elements.

On knowledge

There are two types of knowledge. Factual knowledge and knowledge about knowledge. Factual knowledge or memory is the sum of our ideas, or our interpretation of the world and the relations within it, as we have adopted from those we believe to be authorities. By identifying ourselves with established concepts, our thought patterns and behaviour are bound to forever remain within their boundaries. Our creativity is then essentially reduced to a mechanical process of sifting through other people's opinions, other people's perceptions of the truth. In adhering to this pattern, we never find out what actually belongs to our own reasoning.

Knowledge about knowledge expands our awareness and teaches us how our beliefs and behaviour are conditioned. It makes us aware of the dangers of mere data accumulation and of how all types of knowledge are manipulated. Knowledge is power. If employed to strengthen the ego, as a substitute for peace of mind or to ensure personal assertion, it can be extremely destructive. Then to dominate over others becomes its sole purpose. Yet oddly enough, when driven by such a motive, one's knowledge may appear to bring advantage to all people.

Throughout the world, technical, technological and cultural progress rests upon the endeavour of an individual or a group that had dedicated all its life to a particular line of work. One is led to believe that the body of man's factual knowledge, materialised in sophisticated machinery and magnificent buildings, employed in communications, medicine, technological processes, and used to probe into the micro and macro cosmos, will eliminate or at least ease man's misery, freeing him from a suffering bred by insecurity, fears, doubts and worry.

But the result is just the opposite. This is because we employ knowledge to reach egotistic goals, to accumulate possessions, to ensure our own comfort, dominance or recognition.

With this type of knowledge, we fabricate ideologies - both scientific and metaphysical - that seem perfectly logical, and are subsequently so absorbed by them that we become convinced no other exists. These fabrications are then used to justify our conduct and our way of life. Unless we communicate on a level deeper than the ordinary, this mode of living appears perfect.

But factual knowledge is useless without Knowledge. Without developing our own reasoning, we become no more than information storehouses, our

lives reduced to a vain reproduction of things seen, read and heard. In order to act correctly and creatively, we ought to combine both types of knowledge. As said before, there is no prescribed formula for correct conduct. We need clear vision to see a solution to a situation, according to its particular nature. With insight, proper action automatically follows. As Samurai said: "To understand and to act is one and the same." This ensures no more doubt, no more hesitancy, no more conflict, no more regret. The single, correct, best possible solution is realised in a moment of complete tranquillity.

This strategy may seem too difficult and Utopian. Yet, throughout history, there have always been those individuals who have been able to master it. We too can try to transform that Utopia into reality.

Only ignorance brings about the possibility of two or more solutions. It presents dilemmas which fog our vision in moments of important decision-making, at times when we feel as though we are gamblers, with our very lives at stake. But life was not meant to be used up like a bet and dilemmas are no more than illusions.

If one is seeking a pathway to the heart and to awareness by means of practising Tai Chi or Kenpo, one should approach these arts with a desire to overcome weaknesses of all kinds.

In this desire, one needs honesty and persistence to see it as an ultimate goal in life, as an ultimate philosophy. The knowledge others have acquired, you will acquire all the more easily but with one great difference: you will know what to do with it.

The facets of communication and their meanings can be presented schematically:

STIMULI

the external
factors

SENSITIVITY

the bases
for anything
to reach us at all

AWARENESS

the bases
for anything
to be perceived

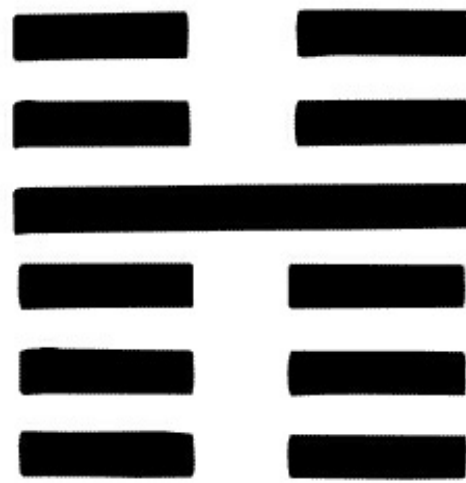
**BALANCE
OF ELEMENTS**

the bases
for anything to be
perceived objectively

KNOWLEDGE

the bases
for correct evaluation
and an appropriate
response and action

豫



HARMONY

On health

This chapter deals with the most general, but at the same time the most essential definitions of well-being, which are primarily related to a definition of man as a complex, indivisible entity. Familiarity with this concept makes it possible to decide on either preventive or curative measures of treatment. It is possible to improve one's own physical condition, even without knowledge of orthodox medicine, by means of simple exercises and the study of human nature. This is primarily a preventive method, although the Chinese do apply Tai Chi and Chi Kung to treat the most wasting illnesses in their advanced stages.

It is difficult to precisely define Man because of his organic and psychological complexity. Man's characteristics as defined through individual, independent methods vary so much and are so contradictory that it becomes impossible to unite them into a homogenous working system. To many, Man remains an array of various interpretations as given by biologists, pathologists, anatomists, chemists, philosophers, theologians and other so-called experts who, after close examination, have divided Man into his various parts and aspects. Still the final answers elude them.

Is there an authority, apart from Nature herself, who could unite all these facets of knowledge, bringing together all these varying interpretations of life?

Perhaps the answer is in the initial approach. If we have a knowledge of man's nature, we do not need scalpels or microscopes. What we do need is a bit of time and quietness, a sincere will and a desire to achieve, and our mind will then be able to probe where no instrument can. In doing so, each of us can become his own healer, for it is knowing and understanding life that is the best medicine.

There is an historic division of medicine which dramatically illustrates this view. According to it, medicine is divided into three levels. To practice Tai Chi is to blend all of these.

LOWER MEDICINE - applies symptomatic treatment, that is, treats the consequences of an illness, mainly by means of medical and surgical practice;

MEDIAL MEDICINE - treats the cause of illness, prescribing diet,

physical exercise and balancing the circulation of the intrinsic life energy or Chi;

HIGHER MEDICINE - this is the healing method which comprises assessing a person in his functional entirety, taking into account his way of life. There is great emphasis on self-reflection and self-improvement in daily life.

Accordingly, there are:

LOWER DOCTORS - who treat and cure disease symptomatically, disregarding the fact that Man is a functional unity;

MEDIAL DOCTORS - who treat and cure patients by changing their personal habits;

HIGHER DOCTORS - who treat and cure the various diseases of an individual, a group and the world by means of philosophy and education with respect to the ideal way of life.

Tai Chi instructs that the fundamental causes of disease are destructive thoughts. All our actions are based on and spring from thought. Ideas are energy states of mind. So, if our ideas are generally set incorrectly, they generate negative energy states which disrupt all our bodily functions as well as our external behaviour. These symptoms can only be alleviated by the Higher level of medicine.

Another cause of disease is stress. Essentially, stress is only a consequence of disorientation in life's situations. This is also treated by the application of Higher medicine, although its symptoms may be alleviated by Middle and/or Lower medicine. A combined treatment could include acupuncture, yoga, Tai Chi, Shiatsu massage, diets and herbal teas.

Nowadays, many of our illnesses and discomforts are caused by unsuitable diet. For many, today's diet is similar in form to what it was a hundred years ago but is essentially of a considerably lesser quality, thanks to how it is produced, stored and prepared with the aid of artificial fertilizers, pesticides, and microwave ovens. To make things all the worse, chemical compounds are being ejected into the atmosphere, which, once inhaled, bond with nutritious substances from food, making them useless. Because of this, we suddenly need to double the amount of food we eat in order to meet the body's need for minerals and vitamins.

Emotional tension also provokes increased food intake. This is explained by the fact that blood is drawn from peripheral parts of the body, including the brain, to the abdomen to facilitate digestion. The resulting lack of oxygen

leaves the brain mildly dazed, a state which makes our daily worries temporarily more bearable. In this way, we cultivate a false feeling of hunger and call it appetite - even though it is far removed from the genuine hunger which signals the body's need for food. Obesity is a common result, and as the body is burdened by excessive weight, our work capability is decreased and we abstain from exercise. This brings us to the fourth main cause of disease: lack of physical activity.

Let us return to the pursuit of knowledge. What is it that we ought to know in order to maintain our whole being in good condition? Generally speaking, man is a mechanism of inanimate matter which is pervaded and united by a driving life force. If our body and mind functioning follow "guidelines" which are programmed in each cell, we maintain a state of being that we call health. These "guidelines" are designed to meet one's individual needs, depending on lifestyle, work conditions, and energy renewal through breathing and eating.

Cells, tissues, organs and body liquids continually emit information, reporting their functioning and overall condition to the conscious mind. We are mainly unaware that this takes place. It is only when we are mentally and emotionally tranquil that we can decipher this special language. But our load of daily worries normally deflects our attention, hindering our correct interpretation of these signals. As a consequence, we treat our body quite antagonistically. We fail to notice its protests during exhausting activities, disregard its refusal of certain foods, and remain unaware of its opposition to the intake of harmful substances, such as cigarette smoke, nicotine, alcohol, caffeine, drugs, pesticides and food additives.

Unless we understand our own bodies, how can we learn appropriate care, exercise or food?

We lose our sensitivity toward the body's subtle messages and are then surprised when it deteriorates. The main way this happens is by the slowed-down process of cell-metabolism, when cells die gradually and degenerative diseases like cancer and cardiovascular illnesses set in.

After ten to fifteen years of mindless "recreation", satisfying every whim, we settle down complacently and actively grow fat. Engaging in sports is done by watching them on television. In older age, physical culture ceases to exist. We expect short little walks to alleviate serious troubles like arthritis, rheumatism, senility and a decrease in vitality.

Throughout life, games, exercises and long brisk walks in the fresh air can

serve as remedies against physical and mental sluggishness.

Somatic disorders are recognised as only being the consequence of wrong attitudes and directions in life.

Superficiality, laziness, conceit, rudeness, aggressiveness and greed for power are all classic symptoms of another type of sickness - lack of light in the heart. As in this case, light has always been a symbol of knowledge and understanding.

What possible relevance could a Chinese exercise have in the search for a cure for our gravest pains?

Tai Chi is a system designed to affect the student on three levels: physiologically, meditatively and through the balance of intrinsic energy or Chi. Thus it comprises all three levels of medicine and holds within it the possibility of achieving total well-being.

PHYSIOLOGICAL EFFECT

- Deepens breathing
- Improves blood circulation
- Activates muscles
- Lubricates joints and strengthens ligaments
- Strengthens skeletal and muscular tissues, corrects the spine
- Balances out the functioning of the glands with internal secretion

ENERGY EFFECT - Light, circular, fluid movements, accompanied with deep breathing, restore the balance of Chi in the body

MEDITATIVE EFFECT - Meditation is an objective insight into reality, nothing mystical. Tai Chi is meditation in motion, calming and controlling all internal fluctuations, negating all that hinders one from having a clear insight into one's own nature and life and thus enabling growth.

On longevity

It has been said: "The virtuous live long regardless of the age they reach." The man of knowledge, who has a proper attitude towards other people as well as nature, who learns from beauty, who knows himself, finds every moment of his life worthwhile. He acts correctly and, being aware of it, is calm and satisfied. And since he gives out his optimum, there is no reason for him to fear death.

People should be concerned only with the quality of their lives. Nature decides on their "departure".

The disorientated person chooses his concerns randomly and makes his decisions erratically. Consequently, his achievements are insignificant.

Estimating how long we have really lived may be compared with the process of washing out the gold in a river. What remains and glitters in the sieve are our sincere desires and efforts, our sensible, generous and humane work in life. It is only these that are given any value.

The time we frittered away, seduced by our lower instincts and the ugly part of our nature, quickly drains through the sieve's net. We can never again take hold of it or bring it back.



LONGEVITY

On martial art aspect of Tai Chi

Judging from my experience with similar types of literature, this book will first get in the hands of those Karate, Kung-Fu and Tae Kwon Do students who are mainly interested in the effective combative application of martial arts. I take the liberty to offer some advice: do not delude yourselves into believing that the principles of Tai Chi can be easily deployed in a fight. Do not trust anyone who claims that this can be done (even if he is Chinese). It IS possible, but only when there is a lifelong commitment, coupled with individual tuition, both oral and immediate. There are very few teachers who know, let alone teach, the true effectiveness and martial aspects of this art. But those who DO are matchless and invincible fighters.

TAI CHI CHUAN

太極拳

Introduction to Tai Chi Chuan

Nature is in perpetual motion, and we should follow its movements if we wish to sustain good health and vitality. We need physical activity, today more than ever, especially since the development of so many technical gadgets and appliances at home and in the office which have taken over the work formerly done by our hands and mind.

From earliest childhood, activities such as running through the meadows and climbing the trees are being superseded by the playing of TV games and pinball machines; adults, who once used to walk, are captured in cars and buses.

Our surplus of free time, that has resulted from a better standard of living, is rarely used for educational purposes and sport activities; instead, we succumb to some inner restlessness, which demands for always another cigarette, another drink, or some other pet way to soothe it...

To alleviate anxiety, instead of reading silly, superficial books and holding similarly frivolous, forced discussions (as has become customary in this modern society), we could better allocate some of our free time to learn a gentle and simple set of Tai Chi exercises, designed specifically to restore our "bearable lightness of being".

For those doing the exercises, Tai Chi becomes like a river that envelops and transports us into some other time, from where we return feeling lighter and more content. To carry us over, the movements should be soft, gentle and circular, ensuing from one another in a well-balanced flow. We may imagine our hands to be forming figures out of the air. After some time of regular practice, the air will appear to have thickened and to feel more like water. This is a sign that our thoughts have calmed, our senses have sharpened and we are preparing to accept some of the beauty that life continually offers.

Name

In Chinese philosophy, Tai Chi is a term used for an ultimate principle depicted by a symbol which is a circle halved by an 'S', thus forming two drops of the same shape and size. One is black with a white dot within, the

other is white with a black dot. This stands for Yin and Yang: two opposite forces of the universe, by whose interaction all is created. The dot of opposite colour within each drop indicates that there is no absolute extreme in life, for when a certain quality grows to its outermost boundaries, it immediately turns, according to the Law of Change, into its own opposite. It follows then that we need a certain dose of caution in order to remain calm lest it turns into disquiet.

The circle unites two opposites: activity-inactivity, motion-rest, inhalation-exhalation, hard-soft, inner-outer, left-right, forward-backward, up-down, contraction-relaxation, open-closed. These are all qualities of exercise, compelling the body to work harmoniously.

In Chinese, Chuan means hand or fist, but metaphorically it also means movement or exercise. Beyond this, Chuan epitomises one's control over one's own movements and the usage of the mind as a guiding power in all physical actions.

Synthesising the meaning of both terms gives us the correct and complete definition of Tai Chi Chuan: the system for harmonising opposites by way of physical activity controlled by the mind.

The history of Tai Chi Chuan

"The bird's piercing, enraged shriek cut through the silence of the warm summer day. The bird soared towards the azure sky, hovered in the air for a moment, and, catching sight of a snake curled on a rock, prepared to attack, opening its razor-sharp beak. But the snake was ready. It raised its head in a slow, circular motion and waited. The bird struck fiercely, but the snake skilfully dodged the attack. The next moment, the snake feigned weakness, hoping to encourage the bird to come closer. The bird fell for the trick. The snake surged forward, thrusting its poisonous teeth into its startled victim. This encounter took place under the watchful eye of Chang San Feng, a fourteenth century Taoist philosopher. He had been attentively observing all the details of the action. His attention was drawn to the snake's skill in smoothly evading the bird's fierce attacks. So he memorised and started to copy the movements, creating his own system of self-defence, based upon the snake's tactics and the principles of Yin and Yang. The result of his work was the beginning of Tai Chi Chuan."

This is only one of the tales of Tai Chi's origins.

Whenever the story is told, it is usually only the names and roles that change, depending on the preferences of the storyteller. So we also have accounts where an eagle or a stork takes the role of the winner, or where Li or Wah is named in place of Chang.

According to Cheng Man Ching, renowned as being the master of five virtues (painting, poetry, calligraphy, medicine and Tai Chi), there are four main theories about the origins of Tai Chi.

The first one states that the Taoist philosopher, Chang San Feng, learned Tai Chi in a dream.

The second finds its roots in the Tang dynasty (618-907), claiming that at that time four schools already existed: Hsu, Yu, Cheng and Yin.

The third attributes the development of Tai Chi to the Chen family from Honan province, during the Ming dynasty (1368-1654).

The fourth and most credible version tells of an unknown founder and claims that, during the reign of Chien Lung (1736-1795) of the Ching dynasty, a man named Wang Tsung Yueh, from Shansi province, was responsible for bringing Tai Chi to Honan.

The story goes that Wang Tsung Yueh passed the village of Chen Chia Kou and saw the villagers practising the exercise called Pao-Chui, a form of Chinese boxing. He approached them and made what some of the villagers considered to be inappropriate comments concerning their style. So some of them challenged him to fight. Wang Tsung Yueh accepted and won.

Impressed by his skill, they asked him to stay and to teach them his method. Moved by their sincerity, he agreed and showed them how to modify their style into a much more gentle exercise - Tai Chi.

Much later, Tai Chi Chuan from Chen Chia Kou was divided into "old" and "new" styles. Master Cheng Chang Hsing taught the old while Chen Yu Pen taught the new. Another notable master of the old style, Chen Chiang Hsiang, was invited to instruct the sons of a pharmacist from Yung Lien Hsien (today's Hopei province). The family servant, Yang Lu Chan, secretly watched the lessons, repeating the exercises himself until he had advanced so much that he was accepted as a regular student. Later, he moved to Beijing, the capital of the Ching dynasty, where he taught the emperor's guards. He was often challenged by boxers of various Chinese styles but walked out the victor every time. According to Chinese tradition, the skill was handed down through the generations. Yang Cheng Fun, the grandson of Yang Lu Chan, later brought Tai Chi to South China.

In China today there are four main styles and all others are only their variations. They are called Yang, Wu, Chen and Sun. This book is based on the Yang style in its original, unshortened form, as it is practised today by those Chinese who greatly respect authenticity and tradition.

It is usually taught in its shortened form with the number of Tai Chi movements cut down from 150 or 128 (depending on how they are counted) to 50 or 37, not to lessen their value, but so as to omit those movements and techniques that are repetitive. According to some Taoist scriptures, the early Taoist breathing exercises for longevity - those that Tai Chi has sprung from - consisted of only 13 movements.

The main principles of Tai Chi Chuan

Chi - intrinsic energy.

Before we begin, it must be made clear that the word "chi" has nothing to do with Chi as in Tai Chi Chuan. Not only are they pronounced differently but also their meaning differs entirely. They are often confused due to the incorrect transcription of the Chinese characters into English.

The reader is most likely to have heard of the term "chi" in the context of acupuncture, and has probably picked up a vague notion of an imaginary life-energy which circulates along similarly imaginary channels, known as meridians. By inserting needles into acupuncture points along these meridians, the flow of that chi or energy is affected and various diseases can be cured.

For today's scientists, chi still remains an abstract notion because it cannot be measured by technical devices. But chi can be perceived indirectly when manipulated by various methods and techniques (acupuncture, acupressure, Chi Kung and Tai Chi), and through its effect on our well-being - noticeable in rapid improvement and recovery. Other "strong evidence" is the serious injuries that can be caused by applying special striking techniques and the "miraculous" capability of bare hands to break up concrete blocks, a skill often performed by the boxers of Chinese Inner or Soft schools.

Tai Chi students should concentrate on the effect of that energy on one's health in the most general sense, rather than wondering whether it is of a chemical, electrical or bioplasmic nature, no matter how intellectually

intriguing such knowledge might be. But for Western science, chi no longer ought to be considered an abstraction, since the successful, longstanding application of acupuncture, acupressure, Tai Chi, Chi Kung and some martial arts systems clearly demonstrates the reality of chi - similarly as gravitation had to be accepted on the basis of its effect without a complete understanding of its true nature. And, just as with gravitation, we have to follow certain rules and techniques if we are to win its cooperation.

Chi is the basis of exercise in Tai Chi and its first principle. In "western" languages, there is no adequate explanation or term for it. Some call it intrinsic energy, some Ether, for others it is the vital energy, bioplasmic energy, or the life force. Some equate it with deep breathing, others with the Hindu prana or the Greek pneuma.

It would be appropriate to state that Chi is Nature's higher principle, its rhythm pulsating within us, reflecting the things around us. By attaining an inner balance, we bring ourselves into harmony with the external world, the prime aim of practising Tai Chi.

Martial Arts masters' opinions on Chi's nature and its application

Regardless of the following experts' interpretations of Chi (or any other, for that matter), it is possible for a serious student to obtain direct understanding of Chi's true nature through genuine interest and continuous practise.

Shigeru Egami (Karate): What actually is the vital or intrinsic energy, known as "ki" in Japanese, "chi" in Chinese? Since it is impossible to define it precisely, we can only say that it is there - in all living beings as well as in inanimate objects. It is desirable to feel it circulating in our body and this is achieved through persistent practise. Telepathy and psychokinesis have for a long time been the subjects of research in the United States, Soviet Union and Japan, and I believe that in ancient times there were many with "above-average" faculties, and quite a few Budo-ka (warriors) did practise and develop these powers. But certainly, the beginner is not to expect that that energy will arise quickly.

Yoshi Mitsu Yamada (Aikido): "Ki" is the power of the spirit or the mind which is present in every one of us but only utilised on very rare occasions. In Aikido, we learn to use it deliberately and often. When there is a danger, we all react unusually quickly and forcefully. This is because under psychical stress we tap inner resources of strength. Through Aikido techniques we learn how to focus that energy, utilising it not only for fighting purposes, but in all aspects of our lives as well. Aikido students aim to control that energy in

such a way that it surges whenever required.

"Ki" has another meaning as well. When we are attacked, it seems that the first thing to reach us is our opponent's fist. But this is not actually true.

Before he strikes, the thought, the intent of the attack seizes his entire mind.

We say that he "extends" his "ki" towards us; it is up to us and the training we have had to sense his mental power and react before the actual attack. By employing Aikido techniques we guide his "ki" - mind and strength - in such a way that his own strength turns against him.

"Ki" is the coordination of body and mind. If we focus our mind in a certain direction, our whole body will smoothly and naturally follow that course. But in the case when we think in one direction and move in another, our final action is bound to be clumsy and ineffective. Nothing is more powerful than mind and body in properly coordinated action.

Morihiro Saito (Aikido): Semantic analysis of the word Aikido tells us that, when practising, primary attention should be paid to the blending and merging of our "ki" with the opponent's. This intangible "ki" of ours manifests itself in such forms that it can actually lead the opponent's "ki". Once we realise this, and with persistent training, our advancement will quickly follow. Aikido forms and movements can be illustrated by a triangle - which denotes creativity; a circle - which stands for unlimited development; and a square - which represents harmony. In other words, these symbols represent the movements and stances. Aikido's harmonious circular motion signifies our integration with the opponent rather than a frontal clash.

Michio Hikutsuchi (Aikido): Aikido is a way to eliminate the very notion of the opponent, totally obliterating the idea of him as a foe - as opposed to physically destroying him. In Aikido, we do not yearn to triumph over an opponent but to remove the urge for fighting and the greed for victory.

Morihei Uyeshiba (Aikido): The chief aim of Aikido is not to harm or defeat the opponent. Aikido is designed to expel the hostility from his mind, thus dissipating his brutal force or redirecting it in a way that he defeats himself alone - by his own aggressiveness.

Bucksam Kong (Hung Gar Kung Fu): There are two kinds of strength that can be developed through practising Kung-Fu. The first, known as Hei Lek, is a natural muscular strength which depends on a person's size and weight. It can be increased through fitness training.

The second is Gin Lek or noble, delicate strength. This is the power of concentration and differs entirely from raw muscle strength. It accumulates in

the lower, abdominal part of the body and from there, flows towards the upper body and into the chest, arms and hands, before being finally manifested through the fingertips. To perfect Gin Lek is a difficult task. But once one learns to use it properly, it gives an onlooker the impression of the supernatural.

The student begins by developing his natural strength, or Hei Lek, followed by mental training and, in particular, breathing exercises which will affect his invisible, inner energy or Gin Lek.

For the following exercise, concentrate on Tan Tien, an imaginary point six-and-a-half centimetres below the navel which is the gravitational centre of the body and chi's focal point. Breathe in through your nostrils and thrust out your abdomen. Do not expand your chest. Breathe in deeply, at the same time visualising your breath filling out your lower abdomen. Finish the breathing cycle by focusing the energy in the lower part of your body, exhaling forcefully through your mouth. Continue to inhale and exhale like this, being careful to remain relaxed and with your concentration fixed on Tan Tien. In the next stage, inhale through your nostrils and visualise that air circulating from the back of your head, down along your spine towards Tan Tien and back along your front towards your mouth.

This cycle unites body and soul.

Tze Yau Pang (Hsing and Chuan): The Soft school or nei chi of Kung Fu comprises three styles: Tai Chi Chuan, Pa Kua Chang (Pa Kua meaning eight trigrams or directions, chang meaning palm), and Hsing I Chuan (Hsing I meaning form, Chuan meaning the same as it does in Tai Chi). All three are based on cosmological principles of Yin and Yang. Tai Chi is characterised by slow, soft, circular movements, Pa Kua by an unusual walk along an imaginary circle and Hsing by a formal exercise with linear movement relating to the five elements. These elements are related to five internal organs: Metal to lungs, Wood to liver, Water to kidneys, Fire to heart and Earth to spleen. There is a belief that with the proper exercise of the forms of the five elements, these organs are strengthened, thus contributing to the student's overall well-being.

The first step in the Soft schools' teaching is to learn a method of calming the mind. Only after this has been achieved can we voluntarily relax the body. Having attained tranquillity in mind, the student starts to learn how to employ his will, rather than his physical strength, to set his body in motion. Mind and will, although invisible, are both strong and active forces; only by developing

them can we gain control over our movements.

The main point of the exercise is often overlooked, says Pang. While carrying out the forms in Hsing I, we should not think about the opponent or the fight but rather aim to achieve total control over our own body and movements.

Psul Kuo (Pa Kua Chang): The first thing you will notice after practising the Soft style for a while, will be your stability and firmness in stances and movements. After that, you will sense how "chi" is warming and tingling your hands. Finally, you will "sink", that is, your strength will descend from the upper part of your body to the lower part. You will also sense momentary stiffness in your lower back but this will pass quickly and leave you feeling supple and flexible. Does this take twenty years of practise? No, says Kuo, only three months. Ancient masters would hardly agree, insisting instead on a minimum of two decades. Taoists were among the first to employ breathing techniques to awaken chi. The circulation of chi, they believed, extends the life span and purifies the mind. Such a "cleansed" mind is capable of perceiving and understanding everything.

Mencius (371-289 B.C.), a well-known student of Confucius, was convinced that even without any particular physical exertion, or occasional fits of morality, the mere accumulation of good deeds and impeccable conduct would suffice to induce and control chi and enable a person to use it at will.

Relaxation

In Tai Chi, there is no place for physical strength or li. Since it is based on a concept of interaction between mind, i, and inner energy, chi, focusing on physical strength is regarded as a means of curbing one's progress. Anxiety or an excessive workload can cause an inner imbalance and outer stiffness. The bearing of a worried man is most often marked by raised shoulders and a bent back, his breathing shallow, his movements abrupt and uncontrolled. His attention wanders and he senses a general feeling of uneasiness that seems to stem from his stomach. Contrary to this, true contentment is accompanied by a comfortable feeling of relaxation. Relaxation in its widest sense is the attainment of inner harmony, a state where all anxiety has subsided. Chi cannot circulate freely unless both the nervous system and the muscles are relaxed. Therefore, total relaxation is the key to success in our training. Being truly relaxed, tranquil, endows quality on the present moment. It is also a precondition if we are to open up spiritually to face reality, our source of

beauty. Once hurt, we tend to shut ourselves off in order to block out evil, failing to remember that in doing so we are also slamming the door on good. It is illusory to seek beauty in fantasies or in our personally-constructed, inner world; this kind of substitute never proves strong.

If we sustain suspicion and carry bad experiences in our hearts, we will keep on encountering the same snares in life, similar to those that have already hardened us. All manner of kind and sensible words cannot wash away the layers of ugliness that have sedimented in our hearts; once "made wise" by a bad experience, many people find it too difficult to trust each other again. Perhaps we are in need of a skill which could - not by means of words but rather movements - bring more optimism into our lives. If we do not rid ourselves of anxiety, there is a real danger of total psychophysical collapse. Somatic diseases and psychological disorders feed exclusively on man's worries, despair and scepticism.

Serenity and optimism are the best preventives to ensure our total well-being.

Other principles

Softness of movement - Shu: The softness and the absence of visible exertion in Tai Chi is achieved by relaxation and circular, continuous motion. Only if movements follow certain curves, circles and spirals, can they, rather than being sharp, abrupt or interrupted, be graceful and natural. But this characteristic softness of Tai Chi's techniques should not be mistaken for sluggishness. It is the result of lightly toned muscles and the circulation of chi.

Circularity - Yuan: As already mentioned, all Tai Chi movements are circular or follow certain curves. The art's circular hand movements trace the circulation of blood and air in our bodies. This circular motion accumulates chi in Tan Tien - the spot six-and-a-half centimetres below the navel which is the body's centre of gravity and the focus of our concentration during the exercise. (Note: all energy forms in martial arts flow from slow and circular techniques).

In order for our minds to be calm and to work properly, our ideas, our trains of thought, also have to flow in continuous and circular patterns.

The hand is the most perfect instrument of the mind. What the mind can conceive, the hands can do. Therefore we can say that the hand is an extension of the brain; all that is going on in the brain is mirrored in the

hands' movements. Anxiety results in convulsive and jerky movements, tranquillity in light and circular motions.

The ancient masters well understood the mind and body connection, so they built into Tai Chi only those movements that are circular and fluid, aware that these would flow on to the mind. The mind, calmed in this manner, then in its turn influences the motions, refining and smoothing them even further.

Balance: Perfect balance requires a coordination of several elements - good physical fitness, an excellent knowledge of the techniques, a softness, lightness and continuity of movements, and an absolute relaxation of mind and body.

Lightness and continuity: These are two inseparable characteristics of Tai Chi. Their importance may be illustrated by an analogy. Imagine pulling out the thread from a silkworm's cocoon. It has to be done slowly, lightly and continuously. If we tug too forcefully, the thread will break up. The same thing happens if we stop pulling, even for a moment. Likewise, if our movements in Tai Chi lack lightness or are interrupted, we cannot achieve the correct flow of inner energy and all our efforts are in vain.

Breathing: In China, there is far greater importance placed on breathing than is the case in the Western world. According to the Chinese concept, our lungs do more than breathe in oxygen and exhale carbon dioxide. They also allow us to breathe in the energy, chi, which, via the blood, reaches every cell in our organism, affecting each one favourably. From now on, whenever we say "breath" we refer to this combination of air and chi. According to this approach, we fill not only our lungs with air-chi but also our lower abdomen. The area of our bodies where breath is collected is called Chi Hai or "the sea of chi". All exercises in Inner Schools, especially in Chi Kung (literally, the exercise of inner energy, in which good health is achieved through deep breathing), amount to the awakening and gathering of chi in the lower abdomen or Chi Hai, and chi's further distribution around the body.

The sheer act of abdominal breathing is quite different to what the term "breathing" implies in Western usage. In the West, deep breathing means expanding the chest and gulping the largest possible amount of air. In Tai Chi, breathing is compared with the act of pouring water into a plastic bag. First we fill up the bottom, the lower part of the lungs, by depressing the diaphragm and continue so that the upper part of the Chi Hai is filled only at the very last. Relaxation is of paramount importance here; tension automatically brings about shallow breathing.

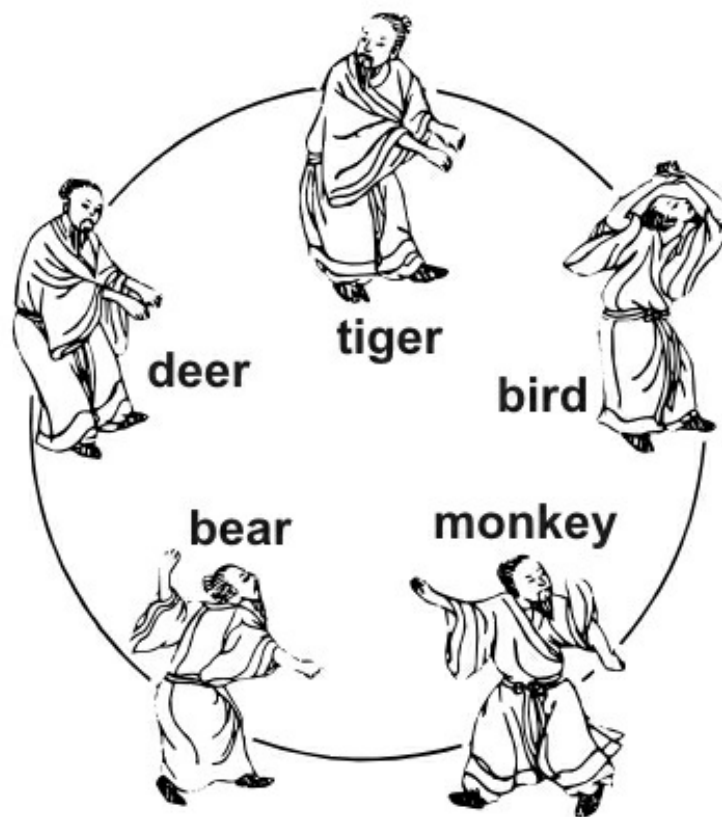
To remove any physical tension, the beginner can make use of the Chi Kung method. First, place your left palm on the lower part of your belly so that the centre of your hand covers the spot called Tan Tien (six-and-a-half centimetres below the navel). Next, if you are male, place your right palm on top of your left so that their centres coincide. A female does the same thing inversely, left palm over right. Your feet should be a shoulder's width apart, your knees slightly bent, back and head straight, eyes half-closed. Direct your eyes so that you are looking straight ahead at an imaginary point in the far distance. All distracting thoughts should be expelled from your mind.

With your hands still overlapped on your Tan Tien, lower your body but keep it erect by bending your knees only until your knee caps are directly above your big toes. As you go down, inhale through your nose, dividing the breath into two parts. When you are as low to the ground as you can be, exhale slowly through the mouth, gently pressing your belly with both hands as though by that pressure you are trying to expel the air. Lower your body like this three times. This is only a part of the Chi Kung form, which can help the Tai Chi beginner get used to the concept of abdominal breathing. Before long, this breathing will become spontaneous, which is the aim of these exercises.

Some masters recommend a more simple form for beginners. Inhale through your nose while stretching out or raising your hands; exhale through your mouth while lowering or drawing your hands towards your body.

Practising these techniques correctly is of the utmost importance if Tai Chi breathing is to be effective. Once these are mastered, effortless breathing automatically follows every Tai Chi movement. Remember no-one ever had to teach you how to breathe while walking or eating.

HUA TO'S 5 ANIMAL FROLICS



Initial stance - important points

Stand naturally, calm your mind and relax your body.

Loosen the muscles in your neck so that your head is erect and exactly in line with your body, not leaning forwards or backwards.

You should feel as though you are suspended on a string that is attached to the top of your head.

Your eyes should be half-opened and looking forward. Close your mouth, relax your jaws, and let the tip of your tongue touch your hard palate. If there is excessive saliva, swallow it rather than spit it out.

Your shoulders should be aligned, relaxed, and feeling heavy. Let your arms go limp, hanging down, your hands naturally half-bent, fingers slightly apart.

Your chest should be neither protruding nor pulled in. Relax your abdominal muscles - but not in such a manner that your belly sticks out, curving the spine. Keep your back plumb erect, thus preventing the body from curving.

Concentrate your mind on Tan Tien - your energy-field and the spot towards which you mentally draw and accumulate energy.

Your legs should be slightly bent at the knees, feet shoulder-width apart and turned slightly outwards, your body weight evenly distributed between your two feet.

Important points and principles to be observed during the exercise

Relaxation is the mother principle of Tai Chi. In Chinese, this principle is called Sung and denotes complete relaxation of the whole being. To calm the body means to awaken it from within. By doing this, all we become aware of is the flow of breath as we breathe.

After Sung, the next principle is Chen. Each is an aspect of the same essence. When translated, the term "Chen" (as with all other Chinese terms) means little unless we are familiar with its philosophical implications. Even if we entered into lengthy explanations, we could hardly grasp its ultimate meaning.

In order to understand it, to fathom its spirit, we ought to practise Tai Chi as well as studying both calligraphy and Chinese.

To put it simply, Chen means to depress the strength or li from the upper part of the body to the abdomen and legs as a means of increasing stability. Even more importantly, it also means to sink the chi, thus strengthening and

ennobling our thoughts and actions.

The concept of Yin and Yang is best demonstrated for beginners on a physical level by the shifting of weight from one leg to the other. The weight is shifted gradually, increased on one leg to the limit determined by the student's body weight, and then shifted back to the other leg. Alternating weight between both legs gives Tai Chi its rhythm.

The waist is the axis of all movements and every movement of the body is controlled by it.

During the entire exercise, the speed is kept strictly uniform. No movement is quicker or slower than another.

The steps must be in proportion to the student's height, otherwise the exercise loses its gracefulness.

Each movement extends from the preceding one and flows uninterrupted into the next.

While studying these techniques, do not try to memorise the movements.

Watch the teacher attentively and try to imitate him. This is the way to learn the techniques correctly. If a student's mind is preoccupied with memorising movements, he will be hindered from correctly adopting the techniques.

Do not worry if your mind does not remember the form. The body has its own memory - and a very good one for that matter. Be certain of that!

And once again, **Sung** and **Chen!!!**

一







19



20



21



22



23



24



25



25



27



28



29



30



31



32



33



34



35



36











73



74



75



76



77



78



79



80



81









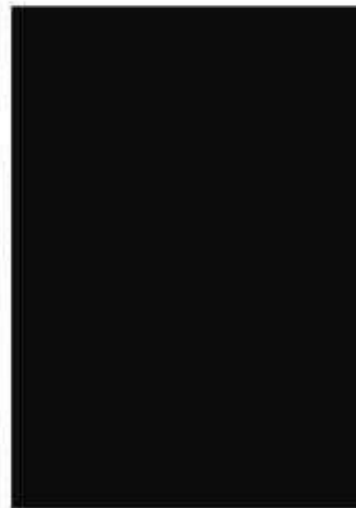
109



110



111



112



113

Explanation of movements in Figures 1 to 113

This description of the forms practised in Tai Chi is designed to serve only as an auxiliary to assist the student in determining the directions of the movements. The best way to master the movements is to try to learn the forms visually - through photographs. For this, each of the 108 movements has been broken down into at least four steps.

The student cannot hope to master Tai chi techniques - or any other exercise or martial art for that matter - through a book alone. But copying the movements according to a book can help him, generating of itself a certain quality in his mental attitude.

Some would say it is better to wait until one finds an appropriate instructor, but often books are the only sources readily available. Thus a book can serve as an incentive, while one prepares for the moment when a teacher is also available.

For the sake of easier orientation, all the stances and movements are explained in reference to the compass points of East, West, North and South.

Preparatory posture

Stand facing North, back towards the South, the East on the right and the West on the left. Stand comfortably and keep both knees slightly bent, while maintaining a central equilibrium throughout the whole body. The crown of the head should be lifted up gently in order for the neck and the head to be erect. However, there should be no stiffness or strain. The tip of the tongue should be touching the hard palate, eyes looking straight ahead. Distribute your body weight evenly between both feet. Maintain this posture for two to three minutes, during which time all sorts of distracting thoughts should be expelled from the mind in order to achieve complete tranquillity. Concentrate the mind on the fingertips of both hands. Relax the facial muscles. Let the shoulders droop. Relax all joints and loosen all muscles. Once this becomes routine, you will realise the pleasure of performing movements lightly and effortlessly.

Once total relaxation is achieved, the body will swing slightly back and forth, as if standing on a boat at sea. Now first think of the Mingmen point (in the middle of the small of the back). Next consider the navel. Repeat these thoughts three times and your body will become steady. Now you can begin practising the following postures.

Slowly lift both arms to shoulder-height, palms facing the floor (Figs. 1-4). Wrists should be naturally bent, elbows slightly curved. While raising the arms, imagine that your hands are heavy with some substance that has adhered to them, as if you are pulling them out of oil which is then dripping down the fingers. This increases the sensation of heaviness in the shoulders. As the arms are raised, the coccyx should be slightly lowered.

When the palms are level with the shoulders, lift them slightly, bringing them in parallel with the floor (Fig. 5). Then start pressing both arms and the body lightly downwards, knees bending to the point that they are perpendicular to the big toes (Fig. 6). In order to remain erect, imagine the back is sliding down a wall while the crown of the head is being lifted up as if suspended on a string. When the arms reach the level of Tan Tien (Fig. 6), pivot the right heel 45 degrees to the right (Fig. 7), and shift all your weight onto the right leg. Simultaneously, with both elbows bent, raise the right arm to the level of the shoulders, while bringing the left arm, in a circular motion, below the right arm (Figs. 7-8). In this position, you will look as if you are holding a large ball on your right hip (Fig. 8).

Now draw the left foot, free of weight, towards the right and raise it to knee-height, then, lowering the body a little more on the right leg, take a step out 45 degrees towards the left (North-West) with the left leg (Fig. 9) touching the floor heel first.

Slowly shift your weight onto the left foot, simultaneously "brushing" both hands with your attention focused on the left palm (Figs. 9-11).

Ending the movement with Fig. 11, now shift your weight back onto the right foot (Fig. 12), bending the arms slightly downwards. Without lifting the heel, pivot the left foot 90 degrees to the right (Fig. 13, North-East). Shift your weight onto the left foot with the hands assuming the position of holding a ball on the left hip (Fig. 13). Draw the right foot towards the left (Fig. 14), raise it slightly, to mid-calf-height, and step with the right leg towards the East (Fig. 15). Shift your weight first onto the left heel and then onto the whole foot, pushing the hands in front to shoulder-height. (Figs. 15-17). The hands should be positioned as if you are carrying a small ball (Fig. 17). In the

final posture, as if you are turning the ball left in a circular movement, bring the left palm below the right and slightly towards the body (Figs. 18-19). Shift your weight onto the left leg, simultaneously drawing both arms towards the hip (Figs. 19-21).

In this position (Fig. 21), bend the right wrist by pushing the hand forward (Fig. 22) and keep moving both arms out and in front (Figs. 22-24). The fingers of the left hand should lightly touch the right thumb near the wrist, elbows should be slightly bent. At the same time, shift your weight onto the right foot. When the arms are stretched forward (Fig. 24), let the left palm slide in a circular motion along and around the right hand and continue, as if stroking a large ball, diagonally towards the hips until finally the palms are parallel to the floor (Figs. 24-28).

Shifting your weight onto the right leg and keeping the hands relaxed, push upwards and to the left to shoulder-height. (Figs. 29-31). Bend the palms slightly downwards, bring the forearms closer and turn both the body and arms towards the North-West (Figs. 31-34). Then lower the arms to the level of Tan Tien (Fig. 35) and, together with the body, return them to the North-East (Figs. 36-37).

Lift both arms so that the right hand is above the left, turn the right foot approximately 90 degrees to the left (North-West, Fig. 38), shift your weight onto the right leg, draw the left foot towards the right lower leg, step with the left leg to the West (Fig. 39) and, keeping your attention fixed on the left palm, bring the left arm straight in front of the body (Figs. 39-41).

Simultaneously, stretch your right arm towards the North at shoulder-height, fingers drawn together and pointed towards the floor (Fig. 41).

Bend and slowly lower the elbows, bringing the hands in closer to the body. Turn the body from the waist to the North-East (Figs. 42-43). Shift your weight onto the left leg (Fig. 44) and bring the right leg closer to the left (Fig. 45), lifting the right knee high, to waist-level (Fig. 46) and then lowering it to gently touch on the heel (Fig. 47). Simultaneously, move the arms in a circular motion, drawing them first closer to the centre line of the body, downwards and then forwards until the right hand is in front and at shoulder-level, the left hand facing the right elbow. This posture is named Play the Lute. Eyes should be looking towards the North-East (Fig. 47).

Trying not to move the lower body, turn the trunk to the left (North-West, Fig. 48), rotating the hands and raising the left forearm to shoulder-height - until it is parallel to the floor with the right forearm wrapped around the

elbow until it is aslant to the body. Hands should be at elbow-level. Move the right leg forwards to the North-East (Fig. 49), shifting your weight onto it. Maintaining this posture, push both arms forward, as if trying to deliver a strike with the right elbow (Fig. 50).

Now, shift the weight onto the left leg (Fig. 51), slightly extending and lowering the right forearm (Fig. 52). Rotate the right foot 90 degrees to the left, to the North-West (Fig. 52), shifting your weight onto it. Draw the left foot in towards the right, touching the floor with the toes. The arms should continue this movement to the final position where the left hand closes on the left leg, while the right hand rests at eye-level, palm turned away from the forehead. The body should be facing West (Figs. 52-55).

The next movement starts from the waist. Turn the trunk 45 degrees to the left, facing the South-West (Fig. 56) and rotate the left palm 180 degrees to face the sky, bringing the right palm above the left (Fig. 56). Turn the body 90 degrees to the right, facing the North-West (Fig. 57) while moving the hands as if you were rotating an imaginary ball towards the right, stopping when the left palm is above the right (Figs. 58-59). Extend the left leg forwards towards the West (Figs. 60-61), sliding the left palm along the right until both palms reach the groin (Fig. 61). Raise the right palm, which is now facing the floor, to head-height, keeping the wrist relaxed. Shift your weight onto the left leg (Fig. 62), pushing the right palm forwards. Move the left palm a little from the groin towards the knee (Figs. 63-64).

Draw the right leg a half-step in towards the left, shifting your weight onto it (Fig. 65). Lift the left leg until the knee is above waist-height (Figs. 66-67), and then place the left heel onto the floor in front of the right foot (Fig. 68). At the same time, both hands should be moving in a circular fashion to finish in the Play the Lute posture (Fig. 68). You should still be facing West.

Now turn the body 45 degrees to the right, to the North-West, from the waist (Fig. 69), while brushing the palms down towards each other and extending the left leg straight ahead, to the West (Fig. 70). Raise the right arm, preparing it for pushing as in Fig. 61. Shift your weight onto the left leg, pushing the right arm forwards at head-height, while moving the left hand slightly away from the groin towards the knee (Figs. 71-72).

Shift your weight onto the right leg, lower the hands slightly (Fig. 73) and turn the left foot to the left. Shifting your weight onto the left leg (Fig. 75), the right palm should brush down the left in a movement that continues down to the groin, while the left hand is raised to the level of the eyebrows in

readiness for the pushing technique (Fig. 76). Draw the right leg closer to the left and, in the same continuous motion, step forward (West). Shifting your weight onto the right leg, push the left hand forwards and at eyebrow-level (Figs. 75-77).

In this posture, repeat the movement described. Shifting your weight to the left leg, lower the arms (Fig. 78). Turn the right foot 45 degrees to the right (Fig.79), shift your weight onto it (Fig, 80), brush the palms (Fig.81) and, at the same time, step forward with the left foot, (Fig. 80) transferring your weight onto it. The right hand should be raised as if it is pushing forward against an object (West). Now move the left hand slightly away from the groin (Figs. 81-83).

Draw the right leg a half-step closer to the left (Fig. 84) and shift your weight onto it, bringing the arms, in a circular motion, to the Play the Lute position (Figs. 84-86). From Play the Lute, continue pushing with the right hand with all the accompanying movements (Figs. 86-90). At the end of this, you should be facing the West (Fig. 90), with your right arm outstretched and your left knee bent. The left hand should be close to the left upper leg. Shift your weight onto the right leg, lowering the arms in a circular motion (Fig.91). Turn the left foot 45 degrees to the left, South-West, slowly transferring your weight across (Fig. 92). Continue moving the arms in a circular motion, closing in towards the body and then upwards and to the right. The right hand should form a fist and be placed near the right hip, palm facing up. The left palm should be open and facing the floor, closely following the right fist in its movement towards the hip. At the same time, draw the right leg closer to the left and, without a break, step forward (West), touching the floor with the right heel first (Figs. 92-94). By now, both hands should have reached the hip (Fig. 95). Shift your weight onto the right foot (Fig. 95), step forward with the left leg (West) and shift your weight again. Push both hands forwards (West), rotating the right fist 180 degrees to the left. It should appear as if the left hand is moving in front of the right fist (Figs. 96-99).

From this finishing punching posture (Fig. 99), shift your weight onto the right foot (Fig. 100).

Now draw the right hand towards the right hip, slowly opening the fist; the left hand, with palm facing the floor, should be positioned below the left forearm (Fig. 101). Turn both palms 180 degrees upwards (Fig.102) and draw them close in to the hips (Fig. 103), then rotate them another 180 degrees so

that they are now facing the floor (Fig. 104). While shifting your weight onto the left leg, push both arms upwards and forwards at shoulder-level (Figs. 105-106).

In this position (Fig. 106), draw the forearms closer together and bend the elbows (Fig. 107), before turning them slowly, together with the body, 90 degrees to the right (South). Simultaneously shift your weight onto the right foot, turning the left foot 90 degrees to the right (Fig. 108). When the body is facing North and the left foot has drawn a semi-circle (Fig. 108), start shifting your weight onto the left foot (Fig. 109), lowering the body into a crouch (Fig. 110). Keep the back straight at all times.

While in the crouch, cross the arms (Fig. 111). Keeping the hands in this position, stand up, trying to keep the heels on the floor. When you are upright again, with knees slightly bent, you will have completed the first part of the form. You should be facing North, in preparation for Part 2 (Figs. 111-113).

二



123



124



125



126



127



128



129



130



131











168



169



170



171



172



173



174



175



176















231



232



233



234



235



236



237



238



239







258



259



260



261



262



263



264



265



266



267



268



269



270



271



272



273



274



275



276



277



278



279



280



281



282



283



284





294



295



296



297



298



299



300



301



302















357



358



359



360



361



362



363



364



365











402



403



404



405



406



407



408



409



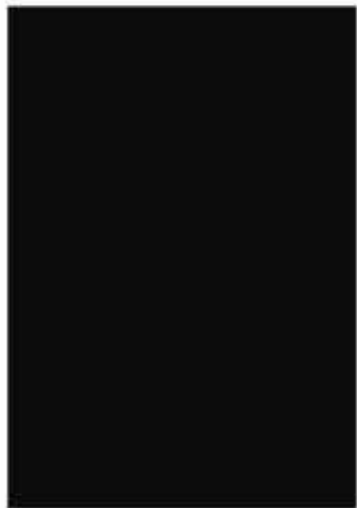
410



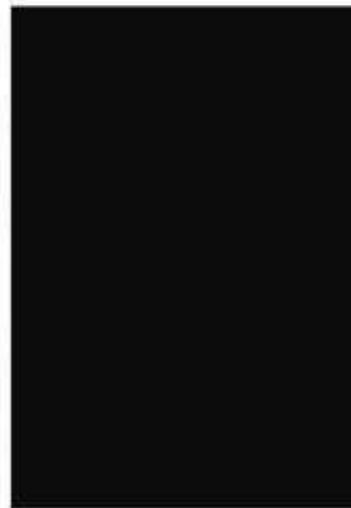
411



412



413



414



Explanation of movements in Figures 115 to 414

The closing stance of Part One (Fig. 114) is also the opening stance of Part Two. Hands should be crossed at the waist and you should be facing East. Now lower the body by slightly bending the knees. At the same time, begin to turn right 135 degrees (South-east, Fig. 115). Your weight should be on the left leg, with the right leg extended forward to the South-East (Fig. 116). Transfer your weight onto the right leg, while moving the right arm in a circular movement away from the body, forwards, to the right and, finally, back towards the body (Figs. 116-121).

When the arms are at the chest-level, straighten them a little (Fig. 122) and continue the movement towards the left hip. You should be shifting your weight onto the left leg (Figs. 122-126).

Now again push the hands away from the body, shifting your weight onto the right leg (Figs. 127-129). From this position (Fig. 129) bring both hands, diagonally and in a circular motion, close to the hips, palms facing the floor. At the same time, shift your weight onto the left leg (Figs. 130-133).

Now, transferring your weight onto the other leg, push your hands diagonally away from the body, raising them to chest-level (Figs. 134-136). In this position (Fig. 136), lower the hands slightly (Fig. 137) and start rotating the upper body towards the left until you are facing North. Once you reach this point, lower your hands to the level of Tan Tien (Figs. 136-139) and return the body to face the South-East (Figs. 139-141). Your weight should be equally distributed between both legs, and you should be turning on the whole foot. Now facing the South-East (Fig. 141), raise the arms to shoulder-height (Fig. 142) and move them again in a circular motion to the left.

Halfway through this movement, at North-East, transfer your weight onto the right leg (Fig. 142), turning the left foot to the West. Continue to circle your hands to the West while at the same time shifting your weight onto the left leg (Fig. 143).

While the hands are continuing to move towards the South-West, step with the right leg half-a-metre to the West until both feet are on the East-West line (Fig. 144). You should now be facing West. Draw the hands in a circular

motion towards the body and to the South, shifting your weight onto the right leg. Again bring the hands, in a continuous circular motion, into the Play the Lute posture (Figs. 144-148).

The right palm should be positioned below the left arm, so that the elbow is perpendicular to the right thumb (Fig. 149).

Now turn the body to the North-West while extending the arms left and right on the East-West line (Figs. 150-158). The photos describe all the accompanying turns of palms and preparations for a change of posture.

Now draw the left leg behind, brush the palms, and turn the body to the left in a symmetric position (Fig. 158). Repeating the same hand technique, but now drawing the right leg back, brush the palms and adopt the same position but in a right stance (Figs. 158-165). Now repeat the whole movement again until you are back in a left stance (Figs. 165-171), but halt at the point where the arms are outstretched, palms facing the floor (Fig. 172). The right foot should be pointing West, the left South-West bearing all the weight, the trunk also facing South-West, with the arms outstretched on the East-West line (Fig. 172).

The next movement starts from the waist. Turn the upper body and arms to the right until you reach the North-West (Figs. 173-174). Now bringing them back to the left, lower the right arm towards the left hip, bringing both hands together as if you were holding a ball (Figs. 174-176).

Shift your entire weight onto the left leg, turn North-East, extend the right leg in the same direction (Fig. 177) and, slowly shifting your weight onto the right leg, brush both palms (Figs. 177-179).

Draw the left leg a half-step closer to the right, shift your weight onto the left leg (Fig. 180) and lift the right (Fig. 181) while moving the arms in a circular motion into the Play the Lute position to face the North-East (Fig. 182).

The following movement is the same as that in Part One. Turn from the waist 45 degrees to the left and circle the right forearm around the elbow to the left (Fig. 183), while taking the right leg a half-step to the North-East (Figs. 184-185).

Now shift your weight onto the left leg (Fig. 186) and turn the right foot to the North-West (Fig. 187), shifting your weight onto it. Move the left leg (Fig. 188) slightly to the North and in a half-step towards the right leg, while moving the arms in a circular motion (Figs. 188-189). You should be looking to the West, trunk facing North-West, left foot pointing West, right foot pointing North-West. The palm of the left hand should be facing the left leg

with the right hand raised to eyebrow-level and the palm turned outwards (Fig. 189).

We now have a repetition of the techniques from Part One. They are briefly repeated here. Turn the body from the waist to the left, bringing the right palm above the left as if holding a small ball (Fig. 190). Now turn the body to the right simultaneously circling with the hands as if rotating a ball clockwise (Fig. 191). Brush the palms (Fig. 192), prepare the hands for the pushing technique, extend the left leg in a full step forward (Fig. 193), and shift all your weight onto it (Fig. 194) while pushing with the right hand at eyebrow-level; move the left hand away from Tan Tien and closer to the knee (Figs. 194-195).

Move the right leg a half-step closer to the left leg, bringing the hands into the position as shown (Fig. 196). Shift your entire weight onto the right leg and lower the body into a crouch trying not to touch the floor with the left leg (Figs. 197-199).

Maintaining this posture, stand up (Figs. 200-201), step with the left leg and transfer your weight onto it (Figs. 202-203). Bring the hands into a position away from the face (Fig. 203) and start slowly turning to the right, shifting your weight onto the other leg (Fig. 204).

Hold the hands in the same position while turning the body right to the North-East (Fig. 205). Now with the left foot free of all weight, turn it to the North-East (Fig. 205), and then bring your weight back onto it. (Fig. 206). At the same time, draw the right leg closer to the left (Fig. 206). Bring the right arm, lightly clenched into a fist, in a circular motion under the armpit, preparing for a punch (Fig. 207). In this position, the feet should be close together.

Now step with the right leg to the right and to the East (Fig. 208) in a full step and shift your weight onto it (Fig. 209), while performing a circular punch with the right arm. Envisage yourself punching with the whole forearm and the first two joints of the fist - in Karate this technique is called Ura-ken Uchi (Fig. 208-210).

The right arm should continue moving towards the right hip while your weight shifts onto the left leg (Figs. 211-212). The left arm, with the palm open, should follow the right hand closely (Figs. 211-212). Begin a right hand punch (as Oi-zuki in Karate) with a simultaneous shift of weight onto the right leg (Figs. 213-214). The left hand should be "making way" for the right. In a final punching position (Fig. 214), draw the left leg a half-step to

the right (Fig.215) and transfer your weight onto it. Bring the hands to the level of Tan Tien (Fig. 215). Turn the right foot to the South-East (Fig. 216). In a circular motion, bring both hands onto the right hip, the right hand forming a fist, the left with the palm open and resting above the right (Fig. 217-218). Shift your weight to the right foot (Fig. 217), while stepping with the left leg to the East (Fig. 218). Now simultaneously shift your weight again and punch with the right hand while the left hand "makes way" (Figs. 219-220).

Punching done, open the right fist (Fig. 221) and shift your weight onto the right leg (Fig. 222). Turn the left foot to the right, North-East (Fig. 223), immediately transferring your weight onto it. Bring the right hand onto the left hip in a wide, circular motion (Figs. 222-224). Step with the right foot a full pace to the East carrying the imaginary ball in the same direction and at chest-height (Figs. 224-226). In this final position (Fig. 226), turn the hands to the right, as before, and draw them towards the left hip, shifting your weight onto the right leg. Once the hands reach the hip, push them forwards away from the body, transferring your weight onto the right leg. Brush the left palm down the right forearm - but without touching it - and, in a circular motion, bring both hands onto the hips. Shift your weight onto the left leg. Now push the hands out, while returning your weight to the right leg (Figs. 226-238).

Lower the elbows slightly, forearms in parallel, and begin to turn the whole body to the left (Fig. 239) till you reach the North-West (Fig. 240), whereupon you should lower the arms further to the level of Tan Tien (Fig. 241) and return to face the South-East (Fig.242). Now place the hands as if you were holding a ball on the right hip (Fig.243). Turn the right foot to the left (North-West, Fig. 244) and draw the left leg closer to the right. Your body weight should be on the right leg, your eyes directed into your left palm (Fig. 244). Extend the left leg into a full step to the left (West, Fig. 245) and shift your weight onto it (Fig. 246). In a circular motion, pull the left arm to the left, eyes still fixed on the left palm (Figs. 245-247). In the final position of this movement, extend the left arm to the West and the right arm to the North (Fig. 247).

Now turn the body to the North-East (Fig. 248), while pointing the feet to the North.

Extend the right arm to the right and down towards the right hip, while pulling the left hand up towards the shoulder, palm facing up (Figs. 249-250).

Now start turning from the waist to the left (Fig. 251). Move the arms to follow the body (Figs. 250-253). You should be looking into the left palm until you reach the West (Fig. 253), at which point you should exchange the level of the hands so that now the right hand is raised (Fig. 255). At the same time, draw the right leg within a hips-width of the left leg (Fig. 256).

Now move the hands in a circular motion to the right, looking into your right palm which should now be at chest-level (Fig. 257). Reaching the East (Fig. 258), change the level of the hands (Figs. 259-260) and step with the left leg to the left (West, Fig. 260) in a Horse Stance. Now start moving the hands in a circular motion, with the eyes directed into the left palm (Figs. 261-264).

Repeat this entire movement three more times (Figs. 265-285).

When you are back in the Horse Stance for the fourth time, with arms extended to the West (Fig. 285) and alternating positions (Fig. 286), turn the left foot 90 degrees to the left, to the West (Fig. 286), and shift your weight onto it. Draw the right leg up (Fig. 287) and place it a half-step in front of the left, pointing West (Fig. 288). The right foot should be pointing to the North-West. The left hand should be level with Tan Tien, the right hand at shoulder-height (Fig. 288). Step with the left leg to the West (Fig. 289) and shift your weight onto it. Now move the left hand towards the West, the right pointing North (Figs. 290-291).

Draw the right leg a half-step to the left (Fig. 292) and shift your weight onto it. Bring the right hand above the left palm (Figs. 292-293) and rotate the hands together to the North-West (Fig. 294) and close to the body, towards the hips (Figs. 294-296). Extend the left leg in a full step to the West (Figs. 297-298), while pushing the hands forward (Figs. 297-300).

In the final position of this posture, your entire weight should be on the left leg. Draw the palms closer together and place them parallel to the floor (Fig. 301).

Now turn the left foot, carrying all your weight, 45 degrees left to the South-West (Fig. 301) while lowering the body as far as possible (Figs. 302-303), the arms moving sideways and downwards in a wide circle, until they reach to below the knees. Now cross the wrists (Figs. 301-303). From this position, raise and bring the hands, still crossed at the wrists, up above the left shoulder (Figs. 304-305).

At the same time, lift the right leg (Fig. 305) and extend it to the West in a slow kick, the right arm extended straight towards the right foot, while the left points South (Fig. 306).

Bring the right leg down and place it in front of the left, touching the floor with the toes only; bring the left palm over the right and repeat all the previous techniques as if in a mirror - as far as the kick with the left leg (Figs. 307-319). In this final position, kick with the left leg to the West, extending the left arm forwards at the same time (Fig. 319). Now draw the lower leg closer to the body, keeping the knee high (Fig. 320) and bringing the left arm close to the right hand. Simultaneously, while drawing in the leg and crossing the hands, turn 180 degrees to the left on the sole of the right foot (Fig. 321) and kick again with the left leg - but this time to the East and with a slow heel kick (Fig. 322).

Bring the left leg back slowly, close to the body, and the left arm closer to Tan Tien (Fig. 323). Extend the left leg out in a full step to the East (Fig. 324) and shift your weight onto it, with the right hand pushing forward at head-level, palm facing out (Fig. 325). Repeat the pushing movement with your left hand, with all the accompanying transitional movements as before (Figs. 326-330). Repeat these (Figs. 331-332), but now instead of the palm facing out, form a fist with the right hand. Contract the muscles in the whole arm and slowly move forward (Figs. 333-335).

In the final position, transfer your weight onto the right leg (Fig. 336), turning the left sole 135 degrees to the right, to the South-West (Fig. 337). Shift your weight onto the other leg, bringing the right hand under the left armpit (Fig. 338).

Draw the right foot in close to the left leg, toes touching the floor (Fig. 338), and extend the right leg in a full step to the West, shifting your weight onto it; at the same time form a fist with the right hand and extend it in a circular punch forward at head-height (Figs. 338-341).

Now, in a slow circle, bring both hands closer to the right hip (Figs. 342-343). Shift your weight onto the right foot (Fig. 344) while extending the left leg in a full step to the West (Fig. 345). Transfer your weight onto the other leg (Fig. 346) while forming a fist with the right hand and extending it forwards in a punch (Figs. 346-347). Open the right palm, bring it close to the left hand and place both palms parallel to the floor (Fig. 348). Turn the left sole slightly left for approximately 45 degrees, to the South-West (Fig. 348) and lower the body, simultaneously moving the arms in a wide circle until they meet at a point just below the knees (Figs. 349-351). Rising from this low position, raise the arms together, bringing them up to the left shoulder. You are now in a preparatory position for a kicking technique (Figs. 352-

353). Lift the right knee and kick with the right heel towards the West (Fig. 354). Now extend the right leg to the West and the left leg to the South (Fig. 354).

After the heel kick, bring the right leg back - hands still outstretched - and place the right foot a half-step in front of the left (Fig. 355). Shift your weight onto the right leg and extend the left leg in a full step to the South (Figs. 356-359). At the same time, lower the arms in a circular motion and continue the movement, bringing them up to head-level and contracting the muscles in the arms, shoulders and back (Figs. 356-359).

Now relax the muscles and open the fists (Fig. 360). Shift your weight onto the right leg (Fig. 361), turning the left sole to the right, to the North-West (Fig. 361) and shifting your weight onto it; draw the right foot close to the left while lowering the arms (Fig. 362). Take a step forward with the right leg (North, Fig. 363), shift your weight onto it, while repeating the arm movements - forming fists and contracting muscles, but this time towards the right (Figs. 363-365). Draw the left leg a half-step towards the right leg (Fig. 366) and shift your weight onto it (Fig. 367). In a circular motion, bring the hands onto the left shoulder and cross them at the wrists (Figs. 367-368).

Move the right leg forward in a kick, to the North, the right arm following the same motion, while extending the left arm to the West (Fig. 369). Bring the arms and right leg with the knee bent back towards the body (Fig. 370) and then step forward on the right leg (Fig. 371). At the same time, move the arms first down then in towards the trunk of the body and finally upwards, hands gradually forming a fist, muscles contracting (Figs. 371-375). Now open the fists and place the palms parallel to the floor (Fig. 376), turn the right sole 45 degrees to the right, to the North-East (Figs. 376-377) and lower the body, moving both arms in a wide circle until they meet below the knees (Figs. 377-379). Rise again and bring the hands, crossed at the wrists, up to the right shoulder. Shift your weight onto the right leg and lift the left knee (Figs. 380-381). Kick towards the North with the heel of the left leg, extending both hands forwards as if to touch the left toes (Fig. 382). Bring the left leg back in towards the body and place the hands in a preparatory position again, but this time on the left shoulder (Fig. 383). Simultaneously, while drawing the leg and arms back, pivot on the right sole 270 degrees to the right, to the West, lowering the left leg and shifting your weight onto it (Fig. 384). Now try a heel kick with the right leg to the West (Figs. 385-387). The right arm should extend to meet the right foot, the left outstretched to the

South.

Place the right foot in a half-step in front of the left, heel touching the floor first (Fig. 388), toes pointing to the North-West, your weight on the right leg (Fig. 389). Bring the hands onto the right hip (Fig. 390). Now extend the left leg in a full step in front of the right and to the West (Figs. 390-391); shift your weight onto it and punch straight ahead with the right fist (Figs. 391-392).

Shift your weight onto the right leg, turn the left sole 45 degrees to the left, extend the right leg in a half-step, both arms moving in a circle, with the right hand coming to the right hip, ready to punch. Follow this with a full step with the left leg and a simultaneous punch with the right fist (Figs. 393-401). Now open the right hand and turn right to face the North - as you did at the end of Part One (Figs. 401-414).

三





424



425



426



427



428



429



430



431



432





442



443



444



445



446



447



448



449



450











487



488



489



490



491



492



493



494



495







514



515



516



517



518



519



520



521



522







541



542



543



544



545



546



547



548



549



550



551



552



553



554



555



556



557



558









586



587



588



589



590



591



592



593



594





604



605



606



607



608



609



610



611



612









640



641



642



643



644



645



646



647



648









676



677



678



679



680



681



682



683



684



685



686



687



688



689



690



691



692



693

























793



794



795



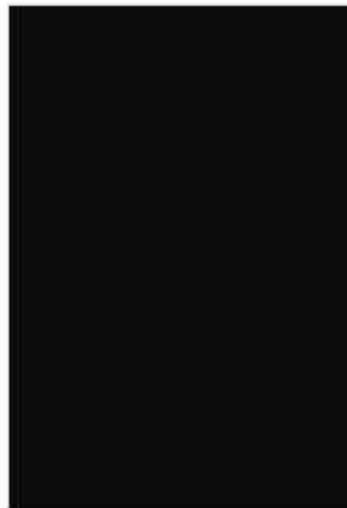
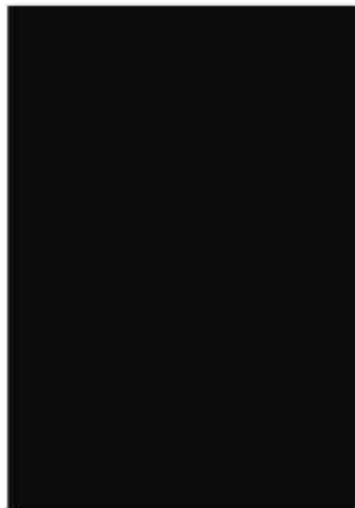
796



797



798



Explanation of movements in Figures 415 to 798

Explanation cross the hands at the wrists at the level of Tan Tien and turn towards the South-East (Figs. 415-416), as you did at the beginning of Part Two. These movements are repeats of those detailed in the previous sections, so the instructions are given here in a shortened form. Move the right hand outwards in a circle and to the right, then back in towards the body until it reaches to below the left elbow; now extend both arms forward to the final position. From here, draw the arms to the left hip, while at the same time shifting your weight onto the left leg (Figs. 415-426).

Next, push the hands forwards and shift your weight onto the right leg. Brush the left palm alongside the right forearm and draw both hands down towards the hips, while shifting your weight onto the other leg. Now push the arms forwards and shift your weight onto the right leg (Figs. 426-434).

Lower the elbows slightly and draw the forearms closer together (Fig. 435). Move the hands in a circle to the left, to the North (Fig. 436) and lower them to Tan Tien (Fig. 437); now move them back in front of the body (Fig. 438), and continue the movement by raising the hands slightly and bringing them into the holding-the-ball position above the right hip (Fig. 439). The right foot should be turned to face the North-East and your weight shifted onto it. Draw the left leg closer to the right (Fig. 439) and extend it in a full step to the North (Fig. 440). At the same time, extend the left arm, your attention focused on the left palm pointing North, the right palm pointing East with the thumb and fingers drawn together (Figs. 441-442).

Now transfer your weight onto the right leg and lower the hands slightly (Fig. 443), turn the left foot 45 degrees to the right, to the North-East, and shift your weight onto it, while preparing the hands for the holding-the-ball position (Figs. 444-445). Draw the right leg closer to the right and extend it into a full step towards the East (Figs. 446-447). Make a wide brushing movement with the hands, bringing the right hand to chest-level and lowering the left to the level of Tan Tien. All your weight should be on the right leg (Figs. 447-449).

Now shift your weight onto the left leg and bring the hands slightly closer

together, turning the right palm to face the floor (Fig. 450). Turn the right foot 45 degrees to the right, to the South-East (Fig. 451) and shift your weight onto the right leg (Fig. 452). At the same time, you push the left hand forwards and in a circle towards the right hip (Fig. 451) while raising the right arm to the level of the right shoulder.

Extend the left leg (Fig. 452) in a full step forward, the left heel touching the floor first (East, Fig. 453) and put your weight on it (Fig. 454). Move the hands in a brushing motion (Figs. 453-454). Now repeat the same technique as if in a mirror, to the right (Figs. 455-460).

Next, draw the right foot a half-step to the left (Fig. 461) and put your weight on it. Position the hands as if they were holding a ball above the left hip, while fully extending the right leg in a step forward, to the East (Figs. 462-463) and shifting your weight onto it (Fig. 464). Move the imaginary ball to the front and to chest-height (Figs. 463-465) and rotate it, turning the palms towards the left (Figs. 466-467). Continue moving the hands, drawing them to the left hip and shift your weight onto the left leg (Figs. 468-469). Now push the hands forwards, bringing your weight back onto the right leg (Figs. 470-471). Now repeat the technique of pulling the hands in towards the hips and then pushing them forwards (Figs. 471-476). Turn to the North-West (Fig. 477), keeping the forearms parallel and bringing the hands in a wide circle to the position of "holding the ball" on the right hip (Figs. 478-481). Draw the left foot, pointing North-West, to the right leg (Fig. 481). Your weight should be on the right leg. Extend the left leg into a full step to the side, to the West (Fig. 482) and shift your weight onto it (Figs. 483-484). At the same time, move the left hand to point West, eyes focused on the palm, while extending the right hand to the North, with thumb and fingers drawn together (Figs. 482-484). Shift your weight onto the right leg (Fig. 485) and turn the left foot 90 degrees to the right (Fig. 486), immediately bringing your weight onto it. Draw the right leg a half-step to the left, toes touching the floor. Bring the hands in a circular motion to "hold the ball" above the left hip (Fig. 486).

Now turn the right foot 45 degrees to the right, to the East (Fig. 487) and shift your weight onto it (Fig. 488). At the same time, bring the hands onto the right hip in the holding-the-ball position (Fig. 488). Draw the left leg to the right and extend it into a full step to the North-East (Figs. 489-490). Hands are first lowered, then raised with the palms open and turned out (Figs. 490-492). In the final position, the left hand is in front of the forehead and the

right at chest-level, its elbow perpendicular to the floor. Shift your weight onto the right leg (Fig. 493), lower the hands slightly; turn the left foot 90 degrees to the South-East (Fig. 494) and shift your weight again (Fig. 495). Bring the hands in above the left hip (Fig. 495). Draw the right leg in a half-step towards the left (Fig. 495) and, while turning the body 270 degrees to the North-West (Fig. 496), fully extend the right leg in a forward step (Figs. 497-498). While turning the body, also turn the left foot 90 degrees further right to point West, raising the hands as before but now with the left hand below the right (Figs. 497-499).

Draw the left leg in a half-step towards the right leg (Fig. 500) and shift your weight onto it. Prepare the hands to move (Fig. 500), extending the right leg in a half-step to the left towards the South-West (Fig. 501). The right foot should be pointing West. Bring the hands into the position of "holding the ball" above the right hip (Fig. 502). Transfer your weight onto the right leg. Now extend the left leg in a full step to the South-West (Figs. 503-504) and shift your weight onto it (Fig. 505). The hands should repeat the previous movement (Figs. 503-505).

Shift your weight onto the right leg (Fig. 506) and turn the left foot 90 degrees to the right, to the North-West (Fig. 507) and shift your weight onto it.

Now position the hands as if they were holding a ball above the left hip, while facing towards the North (Fig. 507). Draw the right leg closer to the left and turn right to the South-East (Fig. 508). Extend the right leg in a full step to the South-East while repeating the previous hand movement, raising them to the forehead, palms facing out (Figs. 509-512).

Now draw the left leg a half-step to the right and put your weight on it (Fig. 513). Place the hands in the holding-the-ball position above the left hip (Fig. 514). Draw the right leg, toes touching the floor, to the left and extend it into a full step to the East (Fig. 514). Your hands should now be carrying the ball at chest-level (Fig. 515). Repeat the techniques: rotate the ball with your palms, shift your weight onto the left leg, draw both hands towards the left hip, push out the hands and shift your weight onto the right leg, move both hands in a circle back onto the hips, push straight ahead and transfer your weight onto the left leg. All this should be carried out while facing the East (Figs. 516-526).

Next, lower the elbows slightly, drawing the forearms closer together and turning left in a Horse Stance until the hands are pointing to the North-West,

where you lower them to Tan Tien and bring them back to the North-East (Figs. 526-530). Now raise the hands into a holding-the-ball position (Fig. 531). Turn the right foot to point to the North-West and put your weight on it. Draw the left leg in a half-step before fully extending it in a step to the West, heel touching the floor first (Figs. 531-534). At the same time, shift your weight onto it and, looking all the time into the left palm, extend the left arm to point to the West. The right arm should be pointing to the North (Figs. 531-534).

Now turn right into a Horse Stance (Fig. 535). The right hand should be lowered to the right hip, and the left level with the right shoulder (Figs. 536-537).

Maintaining the Horse Stance, and with feet pointing to the North, slowly turn the trunk and arms to the left, to the North-West, attention focused on the left palm (Figs. 538-541). When you reach the West, change the hands, so that the left hand is lower than the right, and draw the right leg closer to the left so that they are apart a shoulder-width (Figs. 542-543). Looking to your right palm, which is at chest-level, repeat the hand movement as before, but this time to the right, until reach the East, where the hands should again change position (Figs. 543-547) and the left leg be extended sideways in preparation for a Horse Stance (Fig. 548). Move the hands to the West, looking to the left palm (Figs. 548-551). Repeat this technique five more times, as in Figs. 551-594. These six Horse Stances and accompanying hand movements are exactly the same as in Part Two.

Following the Horse Stance, change the hands again so that now the right is above the left; the right leg extended in a half-step in front of the left (Fig. 595) and the hands moving in a circle towards the right hip into a holding-the-ball position. Fully extend the left leg in a step to the West (Figs. 596-599). With the left hand point to the West, and with the right thumb and fingers drawn together, point to the North. Maintaining the hands in this position, lower the body (Figs. 600-602) with your weight on the right leg and the left leg outstretched. The left hand should also be lowered, while the right remains at shoulder-height. Rise and shift your weight onto the left leg (Figs. 603-605). Now lift the right knee to above waist-height (Fig. 606). Maintain this posture for several seconds. Now bring the right leg down and to the right half-a-metre from the left leg (Fig. 607). Lift the left knee and change the position of the hands (Fig. 608). Once again, hold this position for several seconds.

Bring the left leg down in a half-step behind the right and shift your weight onto it (Figs. 609-610). Now move the hands as described in Part Two. These movements should be repeated four times: to the right, to the left, to the right again, ending half-way to the left with the palms parallel to the floor (Figs. 610-638).

Now turn, as in Part Two, 135 degrees to the right, to the North-East (Figs. 639-645). Draw the left leg close to the right with a half-step (Figs. 646-648), rotating the right arm from the elbow, while extending the right leg in a full step forward (Figs. 649-651). Next turn to the left, to the West (Figs. 652-655), rotate the ball in your arms to the right until you reach the North-West (Figs. 656-658), extend the left leg (Fig. 659) and push out with the right hand (Figs. 660-661), half-step with the right leg (Fig. 662) and lower the body with your entire weight resting on the right leg (Figs. 663-665); rise (Figs. 666-667) and step to the left (Figs. 668-669), bringing the hands to eye-level (Fig. 669). Turning 180 degrees to the right and to the East (Figs. 670-671), step out, punch with the right fist (Figs. 672-676), bring your weight back onto the right leg (Fig. 677), draw both hands onto the hips (Fig. 678) and punch again (Figs. 679-680).

Now draw the left leg in close to the body, extend the right leg (Figs. 681-683), hands carry the ball (Figs. 682-684) before they are drawn back to the left hip (Figs. 685-687). Next push out with the hands (Figs. 688-689) before again drawing them back to the hips (Figs. 690-692). Then push out again (Figs. 693-694) and turn left 180 degrees to the West (Figs. 695-702).

What follows are six more Horse Stance movements, performed as described in Figs. 535-599. After the sixth movement, you should be back in the preparatory Horse stance posture (Fig. 702). You should be facing West, the left arm also pointing West and the right arm pointing North. Draw the right leg a half-step closer to the left leg, stretching the right arm straight ahead (Figs. 703-704). Bring the left hand onto the left hip and form a fist (Fig. 705).

Now bring your weight back onto the right leg. Fully extend the left leg in a step to the West and shift your weight onto it (Figs. 706-708). Move the left fist in a slow punch upwards, simultaneously bringing the right hand towards the left, so that the left elbow is above the right fist (Figs. 706-708). At the end of the punch, contract the muscles of both arms and the back.

Shift your weight onto the other leg, hands held in front of the face and crossed at wrists (Fig. 709). Turn the left foot 135 degrees to the right, to face

the North-East (Fig. 710), draw in the right leg (Fig. 711), lift the right knee (Fig. 712), and kick with the right leg in an easterly direction (Fig. 713). Lower the right leg with a half-step in front of the left (Fig. 714) and step with the left leg towards the East (Figs. 715-718). Move the right hand from the right hip in a punch at the level of the plexus (Figs. 716-718). Your weight should be on the left leg.

Now shift it onto the right leg (Fig. 719), turn the left foot 45 degrees to the left, to the North-East (Fig. 720) and open the right fist, bringing it parallel to the left palm, while shifting your weight onto the left leg (Fig. 721). Move the right arm in a wide movement to the right, down and towards the left hip and bring both hands into the holding-the-ball form (Figs. 721-722). Fully extend the right leg with a step to the East (Fig. 723) and transfer your weight onto it. At the same time, the arms should be placed as if you were carrying the ball in front of the body (Figs. 722-724).

Rotate the ball to the left (Fig. 725), shift your weight onto the left leg while drawing both hands onto the left hip (Figs. 726-727), push both hands out straight ahead (Figs. 728-730), shift your weight onto the right leg (Fig. 730) and draw the hands back onto the hips (Figs. 731-732). Shift your weight onto the left leg (Fig. 733) and push both palms forward before shifting your weight again (Figs. 733-734).

Now turn to the left, keeping the forearms parallel (Figs. 735-736), and bringing the hands back in front (Figs. 737-738), turning the right foot to point to the North-West (Fig. 738). Shift your weight onto the right leg, draw the left leg in towards the right and bring both hands in to a holding-the-ball position (Fig. 738). Move the left leg in a full step to the West (Fig. 739) and shift your weight onto the left leg while stretching the left hand towards the West and the right towards the North (Figs. 740-741).

Lower the body, putting your entire weight onto the right leg, as described earlier in Part Three (Figs. 742-744). Rising, shift your weight back onto the left leg, and place the right leg a half-step in front of the other, pointing to the West (Figs. 745-746). In a circular motion, bring the hands to eye-level and cross them at the wrists (Fig. 747). Move the right leg a half-step backwards and shift your weight onto it (Figs. 748-749). At the same time, open both fists, drawing the right one close to the forehead and moving the left arm parallel to the left leg (Fig. 750).

Keeping the hands in this position, turn the body 45 degrees to the left, to the South-West, (Fig. 751) and move the left arm in a circle to the left, closer to

the body and upwards, so that the palm is upturned (Fig. 752). Bring the right palm above the left, as if holding a small ball, and carry the ball 90 degrees to the right until you are facing the North-West (Figs. 753-755). Now lift the left leg and move it to the right with a circular kick from the sole of the foot, the body following the turn of the leg (Figs. 756-761). Pivot on the right foot until you face the West, ensuring that the hands move only as far as to face the South-West (Fig. 761). Keep the hands in this position and bring the left leg down (Fig. 762), then lift the right leg, with the knee bent, towards the South (Fig. 763). Now straighten the knee and kick to the right (West), keeping the leg parallel to the floor, the foot touching the left hand (Figs. 763-768). When facing the West, keep the leg raised for several seconds, while turning both palms upwards (Fig. 768) and then lower it slowly to the floor (Fig. 769) in a full step, touching the floor with the heel first (Fig. 770); now use both fists to punch forward at eye-level (Fig. 771). The arm and back muscles should be contracted during the punch. Draw the left leg in close to the right (Figs. 772-773). Turn the right foot 45 degrees to the right, to the North-West (Fig. 774) and shift your weight onto it (Fig. 775). Draw both hands onto the right hip in preparation for a punch (Fig. 776). Step with the left leg fully to the West (Fig. 777) and punch with the right fist (Fig. 778). Shift your weight onto the right leg and push the hands forward as at the end of Parts One and Two (Fig. 779-785).

Now turn the left foot to the right, facing the North (Figs. 786-787), and shift your weight onto it (Fig. 788). Lower the body in a crouch while moving the arms in a wide circle as if caressing a huge ball (Figs. 787-790). At the point where the hands meet below the knees, start to slowly rise, keeping the hands crossed at the wrists (Fig. 792). Now bring the hands into the final position, separating and lowering them to rest alongside the body (Figs. 793-798). Maintain this final posture - which is identical to the initial posture and is called Standing Zen - for half a minute. This entire Tai Chi form can be completed within half-an-hour.

KENPO

拳
法



SANCHIN KATA



TENSHO KATA



WA UKE



MAE GERI



YOKO GERI



USHIRO GERI

Oriental martial arts

Their aims in the past and modern

The martial arts of the sixteenth, seventeenth and eighteenth centuries had defence as their main objective. To preserve a life or to destroy. The entire knowledge of ancient times, whether it be craft, medicine, psychology, religion or philosophy, was utilised to make these "noble arts" as efficient as possible and the countless clashes between local clans offered constant opportunities for the Samurai to test their skills.

The struggle for political power and domination incited the development of these lethal skills. The warriors, with death always as their shadow, learned to keep it at bay by either ignoring it, reflecting on it, or accepting it without fear.

When we are confronted with an extreme situation, as in the face of death, it is this enormous inward pressure that forces new doors to insight to open. In life, these are rarely released and, for the most part, remain closed.

Some of the master warriors, after winning numerous fights, would recapitulate what they had experienced in combat. Those gifted with the written word also recorded their observations.

The truth is that war betters no-one and under no circumstances should we advocate such a way of learning about life or justify it as something "natural". After they had slaughtered dozens of people, through some false necessity or simply of their own volition, warriors would withdraw and, in the solitude, realise that their actions contradicted the new vision they had gained confronting death. But still, even this new understanding was not profound enough, neither was their will sufficiently strong to stop them from further employing the same old methods. Principally because of their reputation as the "invincibles", they were compelled to meet the challenges of those restless, young seekers of fame wishing to claim their title.

However, the conclusions of these famous warrior-thinkers were incorporated into the philosophical and religious teaching of those times and eventually became a canon and model for shaping future young recruits.

In time, as the level of warfare began to subside, training with an intent to kill

became more and more pointless and, as a result, the focus was gradually shifted to other aspects of the martial arts, such as health, psychology and philosophy.

At this point, there was a fundamental change from Juttsu (training for practical application in combat) to Do (the Way, or learning a philosophy of life by means of martial arts).

It is highly unlikely that you would be attacked these days with sabre, halberd or bare hands. Yet all of us are constantly attacking - ourselves as well as others - with greed, envy, lust and a hunger for power. Furthermore, these immaterial attacks turn our environment into battlefields where it is our advancement that is the casualty. This also affects our health - we all know how intense emotional states such as hate, fury, great anxiety, and maniacal fear, if prolonged, can adversely influence the body's chemistry and its functioning.

In the face of these "modern" attacks, man loses control over his psychological condition and falls into either one of two extremes - overemphasising or underestimating his intellectual capabilities, or becoming obsessed with mystical and spiritual practices. In both, he unwittingly increases his vulnerability while his physical self atrophies.

The study of Karate Do, Tai Chi, Aikido, Kendo or Judo should be aimed at challenging and confronting our greatest adversary - our own egoism and the inner fears which hinder us from living creatively.

Application of the Kenpo system in day-to-day life

or

the collision of theory and reality

When considering the applicability of Kenpo as a philosophical system in day-to-day life, we have to keep in mind two things. First, the time discrepancy: our modern circumstances differ enormously to the lifestyle of the time when the system was created. Many students disregard this, obstinately insisting on the outdated ways of the past.

Second, the time spent on it compared to our activities overall. By exercising and "thinking hard" for only several hours a week, we are, in fact, striving to adopt an ideal concept of Kenpo, Tae Kwon Do or Kung Fu as the model for our behaviour the rest of the time, for when our minds and bodies are consumed by other concerns. But, unfortunately, all our remaining time and its events come to stand in contrast to our newly-created ideal. We respond to this in one of the following ways:

1) While attending the classes, we behave and think in one way, we discuss "really important" matters with our friends there and we theoretically consider all possible solutions while remaining quite conscious of the fact that they are hardly viable outside the gym. We are glad to be able to discuss these matters with like-minded people in class, but in life we act with the same old attitude, still remaining insecure, confused, unenlightened.

Theoretical solutions quickly give way under the impact of reality and what remains is a conflict - one which is more or less noticeable according to our capacity to suppress it and to evade tackling it. The remedy, we sense, is on the other bank - part of those insights born in Dojo - because from this side, although we can see a rational way out, we cannot apply our knowledge practically.

2) We become totally absorbed in the Study, imposing it aggressively on all those around us. To direct the stray sheep, no price is price too high! Dogma and aggressiveness become our strongest weapons.

3) Having learnt the ideal concepts by heart, we explain and adapt all life's events and experiences to that knowledge. We allow nothing to remain

unexplained. Thus we turn into experts, intellectuals and theoreticians of the ultimate truth.

It is difficult to explain and define the correct method. You may start by reading over the three above-mentioned patterns of behaviour and trying to recognise yourself in at least one of them. It is only when we start to rid ourselves of certain patterns of behaviour that we can truly say that we are approaching the right method. Wisdom is not so much contained in the rationalising and establishment of the Great Teachings as in the implementation of them in life.

The effect of Kenpo techniques on the student

Kenpo movements affect the student by bringing to the surface, or to his consciousness, his hidden weaknesses, fears and conflicts. They force him to solve them immediately in the Dojo, or gym, so that in real life situations he won't be caught unprepared and groping for a solution.

In the Dojo, when faced with artificially prompted crises, the student has to apply all his skills to recognise and face them. At this stage, the instructor's help is needed.

At first it might appear as though the teacher's methods and advice have nothing to do with actual assistance. They might even seem related to quite the reverse, appearing to push the student into danger rather than to rescue him from it.

But this is only a consequence of the student's distorted perception of this advice - and his behaviour is typical of how he usually responds when confronted with a problem. Instead of tackling the issue by continuous effort, he will more readily evade it, insisting that he has been pushed by the teacher's "unreasonable" advice. It is only once the moment of insight arises that the student realises that the solution was always there, as indicated by the teacher's advice.

To understand how Kenpo techniques work, we have to pay attention to two essential facts. The first, that life is always new in its constant motion and occurrences. The second, that the key to understanding life's motion is enclosed in the ancient movements. Therefore, understanding comes about by being in stride with life in its totality, by being constantly receptive, sensitive and aware. It cannot be found by attempting to freeze-frame life by means of dogmas and fruitless theories.

The student, instructed as he is to keep practising movements that arouse certain truths which compel him to sweep away his former way of life, can often feel immense fear. This is especially so when he is confronted with problems and, at the same time, knows he has to change his old ways of dealing with them. He will most likely respond in one of the following ways:

- Sensing the fundamental difference between himself and what the movements stand for, the student will follow the Way in its outer form only, resisting it inwardly. He will ultimately abandon it.

- The student will become totally absorbed by the Way, without realising his own weaknesses and mistakes. He will finish up by being enveloped in mysticism - a major obstacle to his further progress.
- The student will continue along the Way, experiencing defeats and learning from them, regarding them not as punishment but as opportunities to bring his inner turmoil to the surface, to intensify his inner conflict to the utmost. This will then allow him to reach appropriate solutions, to discover the optimal and final answers.

Practising the techniques - its physical aspect

It is generally accepted that to study means to absorb something new. But in order to enhance the quality of our training, we should take an additional viewpoint which holds that learning is a rejection of all that is unnecessary and needless. In our practical exercise, this approach means to discover the optimal trajectory along which to move our arm, leg or body with the greatest speed and effectiveness - and with the minimum amount of effort.

To practise a block, kick or punch is like carving a stone. The sculptor first visualises a form and then chisels off the unnecessary pieces until he creates the desired figure.

A beginner in a Dojo, attempting to perform Ge Dan Barai for the first time, will use fifty per cent more muscles than required. This excess muscle power effectively pulls the arm away from its correct path, reducing its speed and strength, and furthermore, leaving the student uncertain as to just where and when the movement will end.

When a block is performed perfectly, not one single muscle is felt, movement flows, and the whole motion appears almost effortless. It also causes no difficulties in breathing, thus preserving the body's energy.

We should always avoid contorting the face and try our best to keep its muscles under control. He who cannot do this is much like an illiterate who has to move his lips while reading because it is such a struggle for him. Some students deliberately twist their faces as well as fixing their opponents with fierce stares so as to "warn" them of all their might and, hopefully, to scare them off. To rely on such worthless gesticulation is an extremely ugly habit and instead of strength demonstrates weakness.

The speed and the slowness

In order to achieve exceptional speed, you will initially have to practise the techniques very slowly for quite a long time. Many students resent this, fearing that time is marching by while they are engaging in "ballet" movements.

But slow movements teach us patience, calm us down, curb our impulsive reactions and shape our techniques to technical perfection as well as accumulating the vital energy which is the basis for all other forms of energy within the body, including metabolic, motor and mental energies.

One who is perfectly drilled in deliberate slowness is therefore actually mastering speed - controlling it either by will or by intuition, depending on what the particular situation calls for.

The balance

To achieve the correct sense of balance, it is desirable to practise techniques with our eyes closed. If our eyes are open, we automatically assess and approximate our distance from surrounding points, as though we were connected to the objects around us by invisible threads. When we close our eyes we "cut those threads" so that there is no more support - and immediately lose our balance. Without visual props, in order to maintain our balance, our body is forced to utilise its suppressed sense of orientation, and to find "threads" of a different nature. This enriches our sensory arsenal. If we observe the body's reaction to a loss of balance, as in standing on one leg during the stance Tsuruashi Dachi, we will find that, in the moment of perfect balance, no muscle can be individually felt but stability is experienced as a state of minimum tension in the whole body.

The strength

External or physical strength is the result of either muscle contraction and fast swing or of the special process applied in Chinese Inner or Soft Schools. In Kenpo, the source of strength is based upon and explained by the interaction of Yin and Yang, a concept which puts Kenpo in between the Outer and Inner Schools.

The Yin principle is comprised of soft, slow and flowing techniques, certain dodging techniques, circular movements and muscle relaxation accompanied with the special rhythm of breathing and katakumite or semi-free sparring.

The Yang principle is the dominion of swift, sharp and linear techniques which utilise the strengths of muscle contraction, resulting in penetrating power and forceful impact. Maintaining a particular posture for a prolonged period is also its characteristic.

Kenpo students use both principles, coordinating them by breathing exercises and by performing sets of movements known as Katas.

Kiai

Kiai is usually interpreted as a "battle cry" produced, while kicking or punching, by a sudden contraction of the abdominal muscles and an expulsion of air from the lungs. We experience it not as a sound coming from the throat, but from the abdominal region. At a certain level, it comes out unconsciously, as a result of a student's correct execution of a technique and his right attitude rather than his deliberate attempt to produce the sound. The name Ki-Ai - Ki meaning vital energy, Ai meaning harmony or balance - implies that the body's forces are coordinated and ready to penetrate the opponent's energy field and to destroy his psychophysical stability. Timid people, by their own fear, weaken and diminish their protective field within which the vital forces are active. This then lacks the intensity to properly control the body's functioning and to feed the mind and consciousness with the right amount of energy. The Kiai that results can be interpreted as a "scare scream" rather than a "battle cry".

The teacher, learning, competition and fear

Whether we regard studying as a process of absorbing knowledge or rejecting the unnecessary, in any case, it requires an attentive mind and a sincere desire and unwavering will to learn.

To learn also means to free oneself from fear. Learning in Karate most often means just the reverse: the accumulation of fear and sheer stupefaction. In order to learn we must sacrifice something, be it the time, the energy or our own ignorance or false knowledge. The most frightening facet of this is that we sacrifice the knowledge that all our life has been founded on, only to adopt something new that we are not yet completely certain of. Sometimes those who teach us are similarly uncertain. These teachers hand down, for the most part, words and movements that they themselves once saw, heard and memorised but failed to understand - so that in teaching us they retell us their perceptions of the art but not its essence. For these "masters" status, glory and profits are the ultimate goals.

Because the traces of the true art are deeply buried and barely detectable, it is raw muscle power which claims victory in competitions. This is deceptively represented as the superiority of a particular style and its techniques.

Viewers, who have never seen any better, believe it - while the quality of Karate continues to decline.

Another sacrifice that we have to make in order to learn, which we have not yet mentioned, is vanity, the "quality" that people are most reluctant to lose. In training, we have to experience defeat time and time again if we are to learn at all. How can a vain person stand that?

Is there anyone who, during a competition, dares to try out new techniques, blocks or kicks? Doesn't the fear dissuade him from such an attempt? What if it fails to work, or ends in injury, or his coach or fellow contestants are displeased; then there is also the audience and the scoresheet... No-one will understand that there was an impulse to learn. So the competitor gives in, overridden by a firmly set priority: to win, win, win. But this only means "to play it safe"; to apply only the most secure, well-drilled techniques - the so-called specialties! Do not come up with nonsense, says the trainer. Just play it safe!

And what could one possibly learn if he is forced to always keep repeating the same, disregarding all else, no matter what happens around him?

The calculating attitude and the struggle needed for those precious points turn the contestants into unimaginative creatures, slaves to a routine, with no free will. In this way, the contest becomes a boring exercise and a venue for unseemly incidents where all the grudges that clubs and trainers hold against each other come out into the open.

But it does not have to be so. If every trainer were to keep in mind the teacher's true duty, we would witness more sightly performances.

The true aims of a Karate master should be:

- To help his students to grow into persons of noble and fine character.
- To bring the students into touch with all their potential.
- To teach them how to handle all possible life situations.
- To help the student to become so good in his art that he surpasses first the teacher and then himself.
- To direct the student towards his very own way rather than to make him dependent on the teacher.

To learn from his students, remembering that he himself is always a student.

Katas

Katas are groups of Karate techniques, with a strictly determined number of postures; with punches, kicks and blocks to be executed according to firmly set directions, at a certain speed, and with distinctive rhythms, shouts and breathing patterns. These are the Katas' outer and most obvious characteristics.

But a Kata is also a mechanism, a specific form of physical activity created by masters who have poured their ideas and experiences into movements, fully understanding how difficult it is to express them through words. The movements are thus charged with the power to awaken the processes of cognition in the student.

Katas are manifold and complex in their contents and qualities. They follow, or rather, lead the path of our progress, so that to explain their elements from one aspect only would be an enormous loss for the student.

Katas are divided into three groups according to their effect on the student's psychophysical development.

The first group consists of Itosu Katas which aim to develop a sense of balance and of motion in space. By frequently repeating them, a student increases his awareness of his physical body and becomes familiar with the way it works. He learns how his muscles react in particular techniques, perceives the interaction of tiredness and breathing, of contraction and relaxation and also becomes aware of his stamina, his strength, his speed and his limits. In time, the student becomes quite familiar with his body and is aware of how to nourish and protect it from harmful substances and perilous influences.

The second group is composed of the five Ping An Katas, as well as Saifa Kata, Chunging Kata and some others with techniques that, if executed correctly, have a direct effect on a person's psyche by establishing an interrelation between body and mind, and facilitating a better "communication" between them.

Sanchin and Tensho are in the third group of energy Katas and breathing Katas or, as they are also known, meditative Katas. Their techniques are very simple because they are a combination of Mudras (a Mudra is a certain position of the hand, the fingers or the whole arm that symbolises a particular

idea) and are extremely economical and effective movements for attack and defence. The simplicity, symmetry and refinement that these Katas contain mirror the principles that should be implemented in day-to-day life in order to establish honest relationships with others.

The main purpose in our practice of Katas is to discover those principles which, if replicated in life, could help us to understand ourselves as well as give us a better insight into the process of individuation and improve our ability to remove all that which hinders us from becoming kinder, wiser and more humane people.

Ping An Katas

their importance in establishing the balance of the elements

In Kenpo, the outcome of gradual/progressive study is defined as the raising of the student's level of consciousness and an increase in his understanding. The student is first acquainted with Itosu Katas. These give him an understanding purely of physical and physiological functioning. He next progresses to the Ping An or Heian Katas which belong to a set of intermediate forms between the physical Itosu and the higher energy Katas: Tensho and Sanchin. In his practice, the student strives to relate the physical awareness he has developed through Itosu Katas with the new mental concepts he is learning. This is the most important (and most delicate) phase in his progress for here he must coordinate both his mental and his physical actions. If he falters in his approach, his mental capacity will drag him in one direction while his body will insist on another course. Thus torn, he will experience difficulty in regaining his balance and his psychophysical integrity.

In the majority of schools today, all five Ping An Katas are practised separately - they were once connected into one great long Kata. As far as we know, in only one school is Ping An practised in its traditional wholistic form but even then, each part is mastered separately first.

The Ping An Katas are given such importance because they represent the concept of the Five Elements. Each Kata is ruled by an element which determines its force, its speed, the type of techniques called for and the

method of executing them, as well as the mental attitude needed to perform them. Accordingly, by practising any of these Katas, a student gains a better understanding of the respective element. Besides this, each Kata also contains a part of the consciousness of the element Ether, and as such is a partial expression of the whole.

While developing his awareness of the Elements, the student discovers many and unusual mental states, and it is here that he needs the teacher to guide him through certain stages, instructing him on how to apply those experiences for even further self-understanding. It is absolutely necessary that the student truly undergoes all these experiences for him to discover his true nature. When he finally grasps the basic principles of the teaching on the Elements, he will gain independence of thought and action and will no longer be in need of the teacher.

The first indicator of a Kenpo student's progress on the Way is his ability to truly apply the states of Elemental awareness. It is impossible to misunderstand these states for, from the very beginning, the student is again and again placed into circumstances and confronted with problems that require increased Elemental awareness. Without this ability, he will find no solution.

The immediate result of a developed Elemental awareness is an increasingly positive attitude towards all situations in life. The person who lives routinely, according to a system of rigid guidelines that he has set himself, often cannot understand the essence of situations he finds himself in because his mind is clouded by other perceptions.

A brief explanation of the elements in the order they appear in the Ping An Katas

Fire

Symbol of the creative power in people. It is a mighty driving force, a dynamic influence which affects every field it appears in. It develops mental consciousness. It is also associated with individuality, ambition, idealism, freedom and the physical process of digestion. The direction of the movements is either upwards or forwards.

The main techniques used are Zen Kutsu Dachi and Oi Zuki.

Water

Refers to the sensitive, non-intellectual side of human nature. It intensifies the emotions and develops compassion. It also increases the awareness of emotions and is associated with imagination, artistry, a longing for travel, secrecy, intuition, mysticism, and the inner secretion glands. The direction of the movements is downwards and away from the body.

The main techniques used are Kokutsu Dachi and Nukite.

Air

Denotes ego or intellect. It covers the area of reasoning and science. It develops the awareness of the mental content. It is also associated with abstract thought, planning, logic, analysis, communication, desires, the nerves, digestion and breathing. The direction of the movements is sideways.

The main techniques used are Tsuruashi Dachi and Shuto Uke.

Earth

Symbolises the practical aspect of human nature. This is a force that gives stability and firmness to the character. It develops a consciousness of the body. It is also associated with responsibility, family, body rhythm, toughness, harmony with nature, loyalty, manual labour, infections, proneness to bone fractures and joint dislocations.

The movements are short, very vigorous and powerful.

The main techniques used are Kiba Dachi and Morote Uke.

Ether

Represents the unity of all the other four Elements. It stands not only for the sum total of all the accompanying attributes of earth, fire, water and air, but also indicates a new quality and a further step in raising the consciousness. It also represents wisdom, spirit and transcendency. The direction of the movements is circular and spiral.

The main techniques used are Kake Dachi and Morote Nukite.

The approach while executing Katas

Besides a particular element, each Kata is also associated with a certain animal, whose movements and motion are mimicked in the exercise. These are the TIGER, SNAKE, HORSE, CRANE AND DRAGON.

PING AN ICHI

Fire/Tiger

Techniques are carried out quickly, dynamically, explosively. The tiger's movements are imitated: soft, deliberate, cautious. There is a strong feeling of hidden energy, ready to burst out at any moment. Forceful Kiai.

PING AN NI

Water/Snake

Techniques flow continually, evenly, softly. The swift movements make it look as if the student is wrapping himself around his opponent, drawing on his energy. Postures are low and carried out in silence.

PING AN SAN

Earth/Horse

Techniques are carried out more slowly, but more forcefully than they are in other Katas. Postures are wide and stable. Punches are heavy. Strong Kiai.

PING AN YON

Air/Crane

The main posture, Tsuruashi Dachi, must project lightness and an absence of strength. Techniques are carried out in swings, sharply, in knifing motion. High Kiai - like a bird's shriek.

PING AN GO

Ether/Dragon

An onlooker should have the impression of elasticity in the practican's entire body and should sense his cunning, wisdom and superiority. The Kiai is like a sudden electrical discharge.

When executing each Kata, approach it with a consciousness of all its main characteristics and try to build these into the movements. This is a way to access all the potential knowledge we can draw from Katas.

There is a practical method by which we can quickly recognise to what an extent a certain element is developed in a person. We recommend practising the Kata that correlates with the element in which that individual is deficient. If any of the elements is overstressed, we recommend practising the Kata with the opposite attribute. For example, if the person has too much of the Water element, he should practise Ping An Ichi, to develop the element of Fire.

PING AN ICHI

虎

TIGER

FIRE

火



ZEN KUTSU DACHI

PING AN NI

蛇 SNAKE WATER 水



KOKUTSU DACHI

PING AN SAN

馬

HORSE
EARTH

土



KIBA DACHI

PING AN YON

龍 CRANE AIR 風



TSURUASHI DACHI

PING AN GO

鶴 DRAGON 氣
雀 ETHER



KAKE DACHI



YOKO TOBI GERI



USHIRO TOBI GERI