

ISSN 1543-4451

US\$8.95

武当拳

Wudang Journal

Wudang Martial Arts Philosophy and Practice

March 2003

论太极拳技道双修九大法则

Taiji's 9 Major Teachings

Mistakes: Blueprints for Success

武当气功

Wudang Qigong

A Conversation about Teaching

武当太极108势(5-8势)

Wudang Taiji 108 Postures (Sets 5-8)



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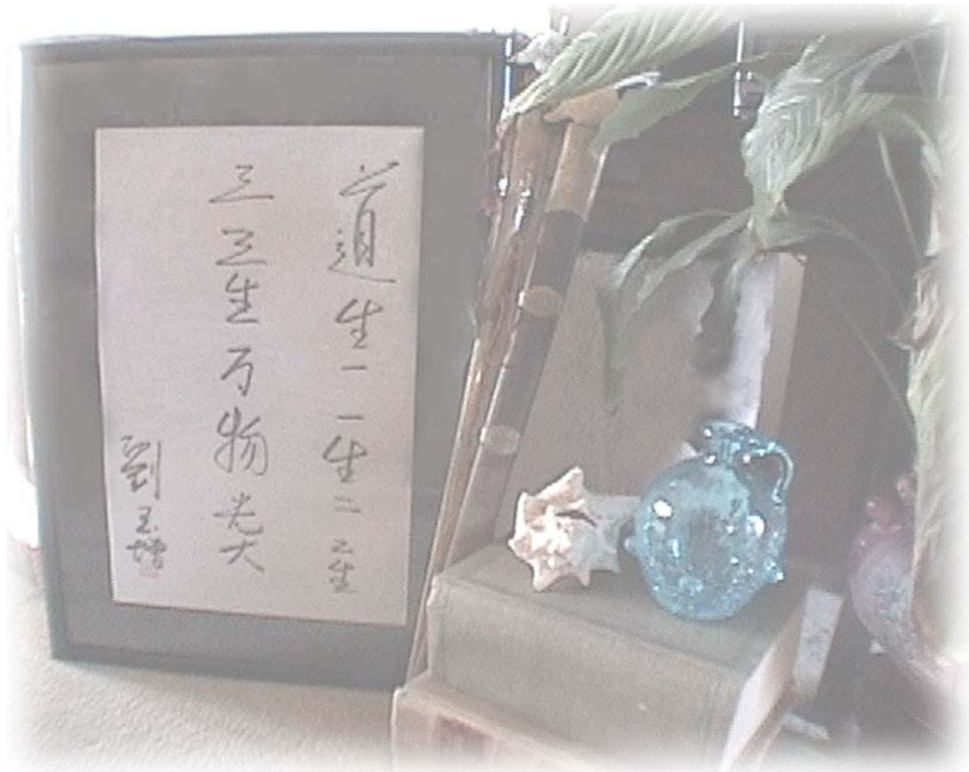
Wudang Research Association
Wudang Journal

Wudang Martial Arts Philosophy and Practice

This Month

<i>From the publisher</i>	5
<i>Language Study Resources</i>	6
<i>Martial Arts Vocabulary: Key Terms</i>	7
论太极拳技道双修九大法则	8
刘玉增	
Taiji's 9 Major Teachings	9
Liu Yuzeng, translated by Terri Morgan	
Mistakes: Blueprints for Success	10
Lynette Jones (Overland Park, KS)	
武当气功	12
刘玉增	
Wudang Qigong	13
Written by Liu Yuzeng; translated by Liu Yuzeng and Terri Morgan	
A Conversation about Teaching	18
Amanda Hagen (Miami, FL)	
武当太极108势 (5-8势)	22
武当太极拳第八代传人刘玉增著	
Wudang Taiji 108 Postures (Sets 5-8)	23
Written by Wudang Taijiquan Eighth Generation Inheritor, Liu Yuzeng Translated by Terri Morgan	
<i>Library Resources</i>	34
<i>Stories from the Road: Putoushan 1997</i>	36
Terri Morgan	





*Dao sheng yi
Yi sheng er
Er sheng san
San sheng wan wushi*

***The Dao gives birth to one
One gives birth to two
Two gives birth to three
Three gives birth to ten thousand things.***



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From the publisher

This issue is about voices, those we know and those we do not. In the first issue, I tried to define the purpose for this journal and to give some idea of what I hope it can be. This month, we begin to introduce other voices and other perspectives. We plan to continue and expand and improve on this practice. I firmly believe great value is to be gained from looking at all or as many aspects of a thing or an idea as I can.

It keeps me out of trouble, mostly.☺

In this issue, we bring you the voices and ideas of several people who have quite different perspectives yet who share the common bond of being teachers. One is a retired teacher, one an active educator, and another is a monk. Each of these teachers share a multitude of relationships and all have a connection. Amanda was one of the first American teachers to go to China (1979). Lynette is currently teaching English as a Second Language to a group which includes several people with Chinese as a first language. Finally, a very kindhearted monk at Putoushan, an island off the coast of China, just south of Shanghai.



To put whatever is being said in perspective, the listener must know who is speaking and must try to understand that person's point of view. It is equally vital to know what is being said and to have some understanding of why it is important. No matter what is being taught, part of the teaching process is the teacher giving the student both the knowledge and the tools to gain an ever increasing understanding on his or her own. What should teachers give their students so they can become good teachers? How can we become better teachers?

I would like to invite those of you who are interested in contributing to the Journal to share your ideas with me. I have some editorial and writing guidelines, but they are currently in my head. I will share, though. I have what I believe are some creative approaches planned for the Journal. I hope I can help bring a new level of understanding to the field. To begin with, I don't want articles to sound like anyone other than who wrote it. This is actually a bit of a challenge, as those who can do this know quite well. But who would read a novel in which all the characters sounded the same, used the same vocabulary, and had the same view of everything? Not me. Who would watch a movie (other than a weird sci-fi or comedy) in

which all the characters wore the same clothes, looked alike, and all the dialog sounded the same? Me neither. So, I'm not going to ask you to either.



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Peace,
Terri



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(Nei gu jing shen; wai shi an yi)

*Strengthen the spirit and energy inside;
Outside the appearance is calm*



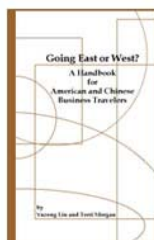
Martial Arts Vocabulary: Key Terms

繁體字	簡體字	Pinyin	English
氣	气	qi	qi (breath/air/energy)
精	精	jing	energy
經	经	jing	strength, force
神	神	shen	spirit
身	身	shen	body
力	力	li	strength
脈	脉	mai	channel
開	开	kai	open, start, begin
開始	开始	kai shi	start, begin
關	关	guan	close, stop
轉	转	zhuan	turn, revolve
轉身	转身	zhuan shen	turn (the body)
不，不好 不是，不對	不，不好 不是，不对	bu, bu hao; bu shi, bu dui	no, not good not correct
步，步法	步，步法	bu, bu fa	step, footwork
部分	部分	bu fen	section, part
全部	全部	quan bu	all, the whole thing

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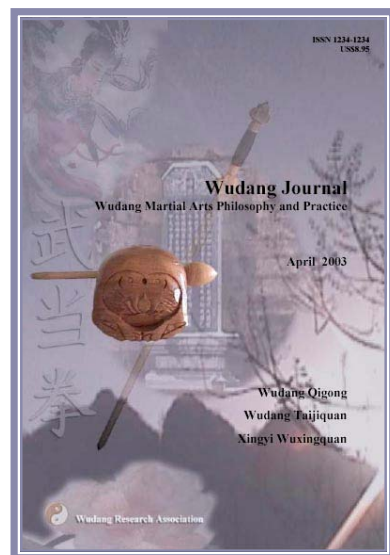
刘玉增

太极拳融修身、养性、健体、技击于一炉，是一项很好的体育运动，不受年龄的限制，倍受人们欢迎，特别受海内外朋友的青睐。太极拳有其自身的体系，要技道双修。除动作规范、常练不断外，还必须懂其理遵其道，长可以收到更好的效果。现就太极拳理与道的有关问题论述如下：

2. 太极拳技道双修的一阴一阳体论

道就是太极，任何事物由道或太极产生。道包含阴阳，阴阳上一对既相依存又相矛盾的势力，在一种看不见摸不着的"气"中得到中和和统一。阴阳之说早已应用到中国文化及中医学基本原理之中。阴阳可以说是两种符号，起源于蕴涵的智慧。王宗岳在太极拳论说："太极者无极而生，动静之机，阴阳之母也。"所以太极拳招招势势中，均含"-"、"o"图形，其动而为阳，静而为阴，循环往复，生生不已。由阴和、退守、消极的阴柔加上刚强、进取、积极的阳刚组成的太极推移之下，滋生演变了太极运动。其动作必须是阴阳对衬，阴不离阳，阳不离阴，这正是太极拳技道双修的一阴一阳论。

下月: 3 太极拳技道双修的理气论



Taiji's 9 Major Teachings

Liu Yuzeng, translated by Terri Morgan

A Discussion of Nine Major Teachings in the Study of Taijiquan Skills and Principles

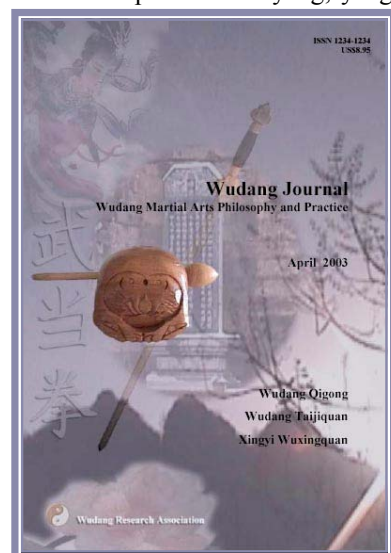
Taijiquan blends cultivating the person, nourishing the character, promoting health, and skills for attack into one. It certainly is a very good exercise method; not having any age limitations. All people who wish to learn are welcome, it is especially favored by homeland and foreign friends. Taijiquan has its own system, both the techniques and principles must be studied. Every movement must be distinct. Always practice without stopping the outer form. Also, the inner rationale and principles must be understood. It's always possible to achieve a better result. Now, let's consider these questions in this treatise as follows:

2. A discussion of the principles of yin and yang in taijiquan

The "way" certainly is taiji (supreme), whichever things and matters include the "way," then probably taiji emerges. The "way" contains yin and yang. Yin and yang first are a pair, since they appear interdependent and appear to have contradictory influence. In one method, the qi cannot be seen and cannot be felt when striking and neutralizing are both unified. Yin and yang have for a long time been said to have application in the fundamental principles of Chinese culture and Chinese medicine. It can be said that yin and yang are a pair of symbols, originating from accumulated knowledge. In his discussion of Taijiquan, Wang Zongyue said: "Taiji is born of wuji, movement and stillness are the engine, and yin and yang are the mother." Therefore, in the idea and postures of taijiquan, equally contain the images "-" and "0." Movement represents yang, stillness represents yin, circling and returning, endlessly regenerating. With yin, peacefulness, retreat, and passive of yin add into firm, entering/taking active of yang hard component of taiji push change under, nourish and develop taiji movements. So then movement must include both yin and yang. Yin does not separate from yang, yang does not separate from yin. This is the central principle in the discussion of yin and yang in taijiquan.

Next Month:

3. A discussion of the inner principle of qi in taijiquan.



Mistakes: Blueprints for Success

Lynette Jones (Overland Park, KS)



More than once, my forty-something-year-old Taiwanese student told stories of the spoiled teenage boy who she cared for while his divorced parents worked long, hard hours. As a teaching tool, I invite students in my English as a Second Language course to share real-life experiences. That day however, when she told us about her previous day's activities, we were shocked. She ran errands, prepared dinner and gave the boy "snakes." We perked our ears for incriminating details.

"You gave him S-N-A-K-E-S?" I questioned with slow, intentional articulation.

"Yes, snakes!" she repeated.

Maybe this is a cultural thing? Perhaps a gift? Perhaps a delicacy, I thought. After all, I was far from a scholar on the sixteen different cultures that

my students represented. Why would she give a young boy snakes? Clutching disbelief in one hand and hope in the other, I held my breath. I pursued reluctantly, but steadily. "Uh,... what kind of snakes?"

"Oh, I gave him crackers and some cheese," she uttered without hesitation. The correct English word hurried from my lips.

"SNACKS!" Relief blanketed the room.

"Snacks, snacks, snacks!" The words ran off my lips again and again to make sure everyone was clear. The, I walked to the back of the room and held up cookies, potato chips, crackers as coffee from our snack table. Again, I shouted "Snacks." Meanwhile, the universal language of hilarious laughter drenched the souls of twenty "been there, done that" students. Mistakes are the blueprints for success.

Learning a new language involves falling down sometimes, many times. Babies are graced with an entire year, at least, before anyone expects any intelligible worked. Then, that barely distinguishable grunt is exalted next to Dr Martin Luther King's "I Have a Dream" speech. But when adults learn a language, they hold to blazingly unrealistic standards of expediency and perfection. Ironically, the ability to free oneself to make mistakes is the most efficient and effective teacher.

Language learning involves four component areas: reading, writing, speaking, and listening. In every language, certain written symbols have more than one meaning. And may times when learning, you will choose "the other one." Even the words themselves could carry different meanings when matched with varied phrases. The slightest mark could mean the difference between "shell by the cot" and "she'll buy the coat." Speaking seems the most difficult aspect of learning a new language because you set yourself on stage with your voice. English's twenty-six letters expand to sixty-plus sounds and intonation colors in each syllable.

When your voice utters language, all are listening. But when listening, it is normal that words seem to stretch to eighty-nine letters long. Each word runs into another. However, when you realize that the sound cannot possibly form one word -- “vois la” you have learned. Along with adapting to the culture of the language, effectively blending the four component areas enables learners to internalize new language nuances and drive toward perfection of their skills in language. Remember the wise saying “She who makes no mistakes doesn’t usually make anything.”

There is one pillar of language learning that is mistake-free and unshakable – your motivation. Grab hold of the reason you want to learn the language, then discover words, terms, phrases, and sentences that revolve around that area. For example, if your interest in photography stirs your curiosity in the language, delve into the language of photography. Whether your goal is to understand the origins of an art, to actively converse with others, to better understand another culture, to travel, or something else, let your heartfelt desire be your schoolmaster.

Lynette L. M. Jones earned her BA in Communications from Howard University in Washington, DC and her MA in Journalism with a specialty in Education from Ohio State University in Columbus, OH. Currently, she teaches English as a Second Language at Johnson County Community College in Overland Park, KS. Mrs. Jones encourages her students to make mistakes – every day.



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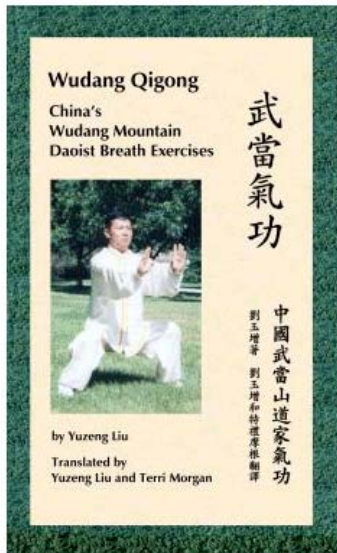
刘玉增

武当道家炼气十八功

内气循行，点穴卸骨诸术，都以炼气养身为本。在名师传授下，收敛先天气，习练行、走、坐、卧诸功，施抱无守一之方法，循大周天、小周天、小小周天之气，达到炼性修真之目的。从妄为、有为而至于无为。

人体十二经络、奇经八脉，与五脏六腑息息相关，阴经通于脏阳经通于腑。气功大师、武术名家，治病疗疾，点穴截气，破脏腑之调节，都因明经知脉所为。

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Wudang Qigong

Written by Liu Yuzeng; translated by Liu Yuzeng and Terri Morgan

Wudang Daoist 18 Exercises for Refining Breath

Inner breath circulation, various acupuncture points discharging from the bone arts, all have refining breath and cultivating the body as the foundation. In what has been handed down by many teachers, receive and collect earlier Heaven's breath, practice moving, sitting, or lying down; linked together not merely one method; circulate the breath in the large heavenly circle, the small heavenly circle, and the tiny heavenly circle; to achieve a refined character and cultivate the original character is the goal. Beginning from wang wei, that which is something can become nothing.



In the human body the twelve main channels, extraordinary channels and eight vessels are interrelated with the breathing and resting of the five viscera and six bowels; yin channels join at the viscera, yang channels join at the bowels. Qigong masters, famous martial arts families, cure disease and treat suffering by checking the breath at the acupuncture points, adjusting the connections with the viscera and bowels, all on the basis of understanding the channels and knowing the pulse points.

In China's Wudang Daoist Breath Exercises, when starting to practice respiration, on breathing in, the tongue presses against the upper palate; on breathing out the tongue rests on the lower palate. Once breath and blood are flowing and traveling unimpeded, smoothly, during practice the tongue presses against the upper palate and does not change.

第二节 推山功

推山气息聚丹田，出纳运化不变颜。
三焦畅通气无阻，健体护身保真元。

1) 预备势

动作方法完全同无极功预备势。
(图2-1、2-2、2-3、2-4)

Set 2 Pushing the Mountain Exercise

In Pushing the Mountain, the inner breath gathers in the middle dan tian, Issuing or receiving, using and transforming do not change the countenance.

The triple burner is unimpeded, the breath is not obstructed, strengthen the body, guard the health, protect the original breath.

1) Preparation

The movement method is exactly the same as for Extreme Emptiness Exercise, Preparation Postures. (Illustrations 2-1, 2-2, 2-3, 2-4)

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2) 无极初开

上动略停，调整2次呼吸后，两腿伸直，自然站立。同时，两臂外旋，两手随之向内上抬，掌根部停靠于两乳下。双手指尖向前，掌心向上。与之同时，丹田向内凹、吸气。舌顶上腭，牙齿轻扣，目视前方。

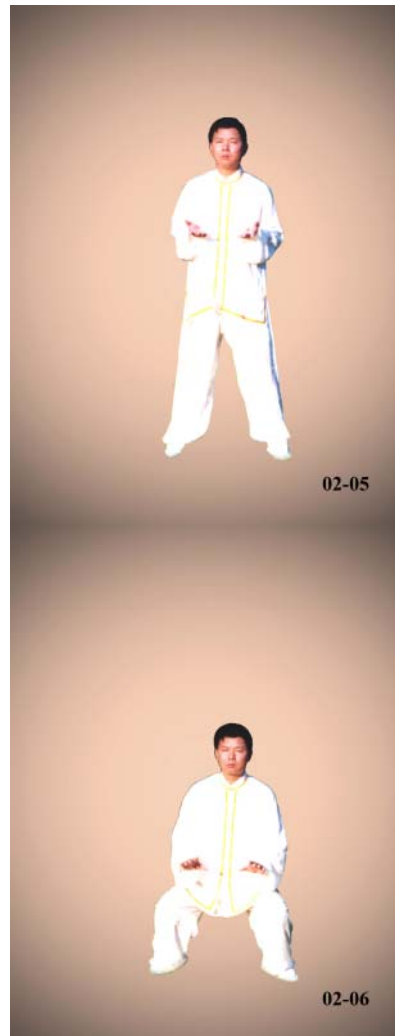
(图2-5)

上动不停，身体重心下降，两腿屈膝下蹲成马步。同时，两臂内旋，两肘合抱，手向体前弧形下按，停于腹部前面。掌心向下，指尖向前。与此同时，丹田向外凸、呼气。舌守下腭，牙齿微扣。目微下视，意在丹田，气行督任二脉(图2-6)。

2) *Extremely Empty Initially*

The previous movement pauses slightly, after regulating the breath by breathing out and in two times, both legs extend and straighten, naturally standing erect. At the same time, both arms revolve outward, both hands follow this turning inward and rising up, the heels of the palms stop just below both breasts. The fingertips of both hands face front, the palms face up. At the same time as this, the dan tian sinks inward, breathe in. The tongue presses against the upper palate, the teeth are slightly closed, the eyes look toward the front. (Illustration 2-5)

The previous movement does not stop, the body's center of gravity lowers, both legs bend at the knees squatting down and changing into a horse stance. At the same time, both arms revolve inward, both elbows close as if carrying something, the hands turn toward the front of the body in an arc shape and press down, stopping in front of the abdomen. The palms face down, the fingertips face forward. At the same time as this, the dan tian sticks out, breathe out. The tongue is close to the lower palate, the teeth are lightly closed. The eyes look slightly downward, the intention is on the dan tian; the breath circulates through both the Du Mai and the Ren Mai. (Illustration 2-6)



3) 推山功

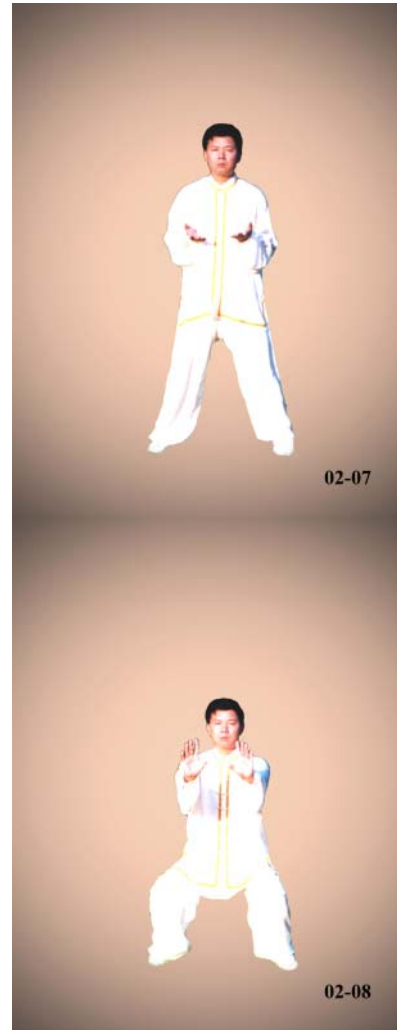
上动略停，调整2次呼吸后，两腿伸直，自然站立。同时，两臂外旋，两手随之向内上抬，掌根部停靠于两乳下。双手指尖向前，掌心向上。与之同时，丹田向内凹、吸气。舌顶上腭，牙齿轻扣，目视前方。（图2-7）

上动不停，身体重心下降，两腿屈膝下蹲成马步。同时，两臂内旋，掌根用力，向前平推。两掌心之间距离与两乳同宽，掌心向前，指尖向上方。与之同时，丹田向外凸、缓缓呼气。舌守下腭，牙齿微扣。目顺两掌中间向前远视，意在掌心劳宫穴（图2-8）。

3) *Pushing the Mountain Exercise*

The previous movement pauses slightly, after regulating the breath by breathing out and in two times, both legs extend and straighten, naturally standing erect. At the same time, both arms revolve outward, both hands follow this turning inward and rising up, the heels of the palms stop just below both breasts. The fingertips of both hands face front, the palms face up. At the same time as this, the dan tian sinks inward, breathe in. The tongue presses against the upper palate, the teeth are slightly closed, the eyes look toward the front. (Illustration 2-7)

The previous movement does not stop, the body's center of gravity lowers, both legs bend at the knees squatting down and changing into a horse stance. At the same time, both arms revolve inward, the heels of the palms use strength, pushing toward the front along a level plane. The distance between the centers of the two palms and the centers of both breasts is the same width, the palms face forward; the fingertips face up. At the same time as this, the dan tian turns sticks out, gradually breathe out. The tongue is close to the lower palate, the teeth are lightly closed. The eyes look through the center of the space between both palms toward the front and into the distance, the intention is on the palms Lao Gong acupuncture points. (Illustration 2-8)



4) 混元一气

上动略停，调整2次呼吸后，两腿伸直，自然站立。同时，两臂外旋，两手随之向内上抬，掌根部停靠于两乳下。双手指尖向前，掌心向上。与之同时，丹田向内凹、吸气。舌顶上腭，牙齿轻扣，目视前方。

(图2-9)

动作方法完全同无极功混元一气

(图2-10)。

下月:武当气功第三节 雁飞功

4) Blend the Elements with One Breath

The previous movement pauses slightly, after regulating the breath by breathing out and in two times, both legs extend and straighten, naturally standing erect. At the same time, both arms revolve outward, both hands follow this turning inward and rising up, the heels of the palms stop just below both breasts. The fingertips of both hands face front, the palms face up. At the same time as this, the DAN TIAN sinks inward, breathe in. The tongue presses against the upper palate, the teeth are slightly closed, the eyes look toward the front. (Illustration 2-9)

The movement methods are entirely the same as for Extreme Emptiness Exercise, Blend the Elements with one breath (Illustration 2-10).

Next Month: Wudang Qigong Set 3 Wild Goose Flying



中国武术

Chinese Martial Arts

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A Conversation about Teaching



Amanda Hagen (Miami, FL)

Amanda Hagen is an educator with 37 years of classroom experience. She helped start the Miami-Dade school system Program for the Gifted and remained involved with the program for 27 years, until she retired. In 1970, when she wanted to introduce creativity in the classroom, the school thought she wanted the children to make hooked rugs and crafts. But Amanda's meaning was to introduce new ideas, new ways to do things.

Amanda was one of the first American teachers to go into China to teach English (1979-81). Her first trip to China was in 1978. She had been invited to go with a group from the US-China People's Friendship Association. At that time, there were no commercial tours. This was the only tour that offered. Anyone who wanted to join the group had to go for interview and be accepted before they could go. She went again in 1979, this time as a group guide for the Association. When a program to bring American teachers to China was approved, Amanda received a call urging her to send in an application. Shortly, Amanda received another call. This time from the Chinese Embassy inviting her to teach English in Luoyang for two years. She took an extended leave of absence and left for China the following August.

Amanda has been around the world three times. She has climbed Kilimanjaro and knows a certain bakery near Bordeaux where people line up early in the morning to wait for the bread. She wants to go to Bhutan and Morocco next and has been planning a trip to Quito and the Galapagos Islands for the last year. She's already been to Machu Pituchu and Lima. Now, at 81, she'd like to go to a certain spot in the mountains of Ecuador, right at the equator, where you can stand with one foot in the northern hemisphere and one foot in the southern.



Amanda with student Liu Quan Xin. Photo taken in Luoyang, Fall 1979

The following questions and answers were part of a conversation about teaching with Amanda on March 1, 2003.

What's important in learning? What's important in teaching?

The thing they need to learn? When I was in China, the students wanted to learn about American culture. Back then, this was 1980, they really didn't know much about us at all. I was the first American teacher they'd had. Well, I tried to teach them about baseball. We made a bat and found a ball. One afternoon, we went out in front of the main building. They knew how to play basketball, but not baseball. In teaching, well, it has to be fun. It has to be pleasant.

The classroom climate and teacher's enthusiasm are the most important. If the teacher is excited about learning, that love of learning goes directly to the student. Sometimes, in my teaching, I would stop and tell a story. Students like to hear stories.



Student Lu Xing with Amanda. Photo taken in Luoyang, Spring 1980

ISSN 1543-4451

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What about motivating students? The student may want to learn but may hit a plateau. How can the teacher help the student move on?

Let students work on what they know until they are really good, and then let them take the next step. You have to encourage them. Give them something they know at first. Let them get good at it. Then, when they really feel comfortable and you can praise them consistently, then introduce the next step. If you give them something new that's hard, the student will back away from it and not feel good about it.

But sometimes, the student has to take that next step, and it really is hard. How do you get the student to take that next step?

My method and this worked for me many times, is that I would pair something easy with something hard. I would find something the student could do well, and then add something more difficult. Everyone responded to this. You can't just do the same thing over and over. You have to let them see the goal and encourage them when they are successful.

I did this myself. When I was in Luoyang, I had been trying to practice my Chinese and build up my vocabulary. I don't know why, maybe because they sounded similar to me, I chose "huanying" and "huasheng" to learn together. I thought if I learned two words together, it would help me remember both. When I would think of one, I would also think of the other. Well, one evening I was going to show some slides. I had everything ready. When I heard the students coming up the stairs, I went to the door, and with a big smile and a sweeping motion of my arm, greeted them saying "Huasheng, huasheng!" They all looked at me a little puzzled, then they smiled and took seats. Later, we were taking and I told them how I was learning "huanying" and "huasheng" together. They burst out laughing. When I had greeted them at the door, no one could understand why I was saying "huasheng." Everyone had wanted to know where were the peanuts? If I was offering them peanuts, where were they? ("Huanying" means "welcome" and "huasheng" is "peanut.")



The City of Luoyang is famous throughout China for the annual Peony Festival. This image is from a painting that celebrates the blossoming of Luoyang's peonies in spring.

When you were teaching in China, what did you notice gave your students the most trouble?

You know, one of the most common mistakes I noticed was they would confuse 'he' and 'she' in spoken English. I didn't notice it so much in their writing though. Of course you know that in spoken Chinese, he, she, and it are all pronounced the same: ta, ta, ta. The written forms are different, but in speaking, all three are the same.

For teaching spoken English, it's not enough to spend just a few hours in the classroom. While I was teaching at Luoyang, I opened my rooms to the students. I would have students come to my rooms every night to practice English.

Now, I'm tutoring two little girls in spoken English, one is in 4th grade and one is in 1st grade. At home, the family speaks only Chinese. In talking with the oldest girl, I asked what was her biggest problem in school. She said vocabulary was her biggest problem. The other students knew more words and sometimes she didn't understand. Well, of course she was not learning the same vocabulary as the students who were learning English in their homes. I encouraged her to work at this and remember that later, she would know two languages and some of the other students would only know one. She smiled.

So we started to work on her vocabulary. Then, I taught her about reading and learning new words. What do you do when you meet a word you don't know? I told her to try to read the whole sentence. Let the sentence help you understand the unknown word. Do you know what else I did? I got a word list. And I act out each word on the list. That way, she can get to know the word from the image. This is the way I learn, you know. There are two ways of learning words. One is the sounds and letters, learning to sound out the words. The other is to see the image of the word, to develop recognition, to get a picture of the word. This the way I do it. I see the image of the word in my mind.

When I first tried to learn taiji, I had so much trouble. I can still remember a few steps, but I really haven't kept at it. I do remember one day in class, the teacher started talking about the names, let's see, Golden Rooster, Needle at Bottom of the Sea, and also holding a ball, well – these are little pictures in your mind that will allow you to remember the movement. It became so much easier for me to see the movements then.



Tri-color pottery horse from Luoyang. This method of making pottery and the three color firing process was developed in the Luoyang area during the Tang Dynasty. (c. 618-907 A.D.)



武当太极108势(5-8势)

武当太极拳第八代传人刘玉增著

内气循行，点穴卸骨诸术，都以练气养身为本。在名师传授下，收敛先天气，习练行、走、坐、卧诸功，施抱无守一之方法，循大周天、小周天、小小周天之气，达到练性修真之目的。从妄为、有为而至于无为。

人身十二经络、奇经八脉，与五脏六腑息息相关，阴经通于脏、阳经通于腑。武术名家、太极大师，治病疗疾，点穴截气，破脏腑之调节，都因明经知络所为。中国武当太极开始练习时，吸气、舌顶上腭；呼气、舌守下腭。待气血循行，通畅、顺当后，练习时舌顶上腭不变。

- 5. 阴阳两仪
- 6. 四象翻掌
- 7. 三环套月
- 8. 双龙出洞



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Wudang Taiji 108 Postures (Sets 5-8)

Written by Wudang Taijiquan Eighth Generation Inheritor, Liu Yuzeng

Translated by Terri Morgan

Inner breath circulates, acupuncture points and discharging from the bone arts, all have refining breath (qi) and cultivating the body at the foundation. In what famous teachers have handed down, receive and gather earlier heaven's breath (qi), practice the various methods in series, moving, sitting, and lying down, practice and embrace not only one method, the breath (qi) following the large heavenly circle, the small heavenly circle, and the tiny heavenly circle; to achieve a refined character and cultivate the original character is the goal. Beginning from wang wei, that which is something can become nothing.

In the human body the twelve main channels, extraordinary channels and eight vessels are interrelated with the breathing and resting of the five viscera and six bowels; yin channels join at the viscera, yang channels join at the bowels. Famous martial arts families and taiji masters could cure disease and treat suffering by checking the breath at the acupuncture points, adjusting the connections with the viscera and bowels, all on the basis of understanding the channels and knowing the pulse points. In China's Wudang Taiji, when starting to practice respiration, on breathing in, the tongue presses against the upper palate; on breathing out the tongue rests on the lower palate. Once breath and blood are flowing and traveling unimpeded, smoothly, during practice the tongue presses against the upper palate and does not change.



5. *Yin And Yang Both Appear*
6. *Palm Turns In Four Directions*
7. *Three Rings Encircle The Moon*
8. *Twin Dragons Emerge From The Cave*

第二节 5-8势动作说明

5· 阴阳两仪

上动不停，身体右转、面西。重心左移成右四六步。右脚掌着地，脚跟抬起微向回拉。同时，两臂外旋两手从体侧向上，向前弧形上翻。指尖向前下，掌心向内下，置于两乳前。右脚尖抬起，脚跟蹬地向前进，行至前脚掌旁向下压，脚趾抓地。重心微向右移，右腿屈蹲；左脚蹬地跟进成右六四步。同时，两臂微内旋，两手由乳前向下、向前弧形推出，指尖向前上，掌心劳宫与乳同高。目视前方（图16-20）。



Sets 5-8 Movement Instructions

5. Yin and Yang Both Appear

The previous movement does not stop, the body turns right, facing west. The weight shifts left changing to a right four six step. The right foot sticks to the ground, the heel rises slightly and returns pulling inward. At the same time, both arms turn outward and both hands rise from the sides of the body, moving forward in an arc shape and turning up. The fingertips face front and down, the centers of the palms face in and down, placed in front of both breasts. The right toes raise, the heel presses forward along the ground, pressing out to the front the sole of the foot lowers and presses down, the toes grip the ground. The weight slightly shifts to the right, the right knee bends slightly; the left foot sticks to the ground and the heel advances changing to a right six four step. At the same time, both arms rotate inward, both hands in front of the breasts forward and down, press forward in an arc and push out, the fingertips face up, the center of the palms Lao Gong with the breasts at the same height. The eyes look front into the distance. (Illustrations 16-20)



上动略停，身体左转、面南。重心左移，两腿屈蹲成右三七步。腰部扭转，臂膀外旋，向下划弧绕行，左手抓捋于左髋前；右手下捋推挑斜掀。目视右前方（图21）。

The previous movement pauses, the body turns left, facing south. The weight shifts left, both legs bend at the knees changing to a right three seven stance. The waist turns, the arms revolve outward, pressing down along an arc shape, the left hand grabs and pulls in front of the left hip, the right hand pulls down pressing along a diagonal. (Illustration 21)



上动不停，身体左转、面东。重心右移成左四六步。左脚掌着地，脚跟抬起微向回拉。同时，两臂外旋两手从体侧向上、向前弧形上翻。指尖向前下，掌心向内下，置于两乳前。而后，左脚尖抬起，脚跟蹬地向前进，行至前脚掌处向下压，脚趾抓地。重心微向左移，左腿屈蹲；右脚蹬地跟进成左六四步。同时，臂微内旋，两手由乳前向下、向前弧形推出，指尖向前上，掌心劳宫穴与乳同高。目视前方（图22-25）。

The previous movement does not stop, the body turns left, facing east. The weight shifts to the right changing to a left four six stance. The right foot sticks to the ground, the heel raises and returns pulling inward. At the same time, both arms revolve outward and both hands rise from both sides of the body, rotating forward and turning up. The fingertips face down, the palms face in and down, placed in front of both breasts. Then, the left toes rise, the left heel sticks to the ground and pushes forward, pressing out to the front the sole of the foot lowers, the toes grip the ground. The weight shifts slightly to the left, the left leg bends at the knee; the right leg sticks to the ground and the heel enters changing to a left six four stance. At the same time, the arms rotate slightly inward, both hands are below and in front of both breasts, pushing out and forward in an arc, the fingertips face up, the centers of the palms, the Lao Gong points are the same height as the breasts. The eyes look front and into the distance. (Illustrations 22-25)



6 · 四象翻掌

上动略停，身体左转、面东北。重心向右侧移，左脚跟离地，停置于右脚弓前成左高虚步。转体同时，臂膀外旋，双手向左、向下斜掣，成左阴、右阴阳掌。目视左下方。而后，身体右转、面东南。左脚前掌着地、提踵，向左、向右上方滑行。同时，右臂内旋、左臂外旋，双手向右前上方掣。左阳掌在前与剑突同高；右阴阳掌与耳平。目随势注动，意、气在丹田中缠绕“8”字（图26-28）。

6. *Four Directions Turning Palm*

The previous movement pauses, the body turns to the left, facing northeast. The weight shifts to the right side, the left heel leaves the ground, stopping with the right foot front in a bow stance and changing to a high empty stance. At the same time as turning the body, the arms revolve outward, both hands face left, pulling down at an angle, changing to left yin, right yin yang palm. The eyes look left and downward. Then, the body turns right, facing southeast. The front of the left foot sticks to the ground, the heel is raised, turning left then right sliding across in front. At the same time, the right arm rotates inward, the left arm rotates outward, both hands turn right toward the front and facing up and slicing. The left yang palm in front the same height as the shoulder; the right yin yang palm is level with the ear. The eyes follow the movement, the mind and the qi are in the lower dan tian making a figure eight. (Illustrations 26-27)



上动不停，左脚向前上半步，脚尖内扣，左腿屈蹲；右腿挺膝伸直成左弓步。同时，以腰带动双掌，臂膀内旋，双手顺时针在胸前绕转划圆。而后，再向左上方横扫翻滚推出。左手指尖向右前方，掌心向前与肩同高；右手置于左掌下10厘米处。指尖向上，掌心向前。与之同时，目视左前方，左臂膀浑圆，支撑八面（图28）。

The previous movement does not stop, the left foot steps forward a half step, the toes turn inward, the left leg bends, squat; the right leg straightens changing to a left bow stance. At the same time, the waist drives both palms the arms rotate inward, both hands turn clockwise in a circle in front of the chest. Then, again toward the left and up, sweep across, turnover, roll and release. The left hand fingers face right and to the front, the center of the palm faces front at the same height as the shoulder; the right hand is placed 10 centimeters away from the left palm. The fingertips face up, the center of the palm faces front. At the same time, the eyes look left and front, the left arm circles, sending away and unfurling smoothly. (Illustration 28)



上动略停，身体右转、面西。重心右移，右脚跟离地，脚前掌擦地回收，置于右脚弓前、而后，脚尖抬起，脚跟蹭地向前滑行，过度到全脚掌踏地。右腿屈蹲；左脚尖内扣，左腿伸直成右弓步。双手顺时针绕行，捋至腹部。而后，逆时针向右上、向左下、再向右前滚翻绕“8”字抖出。右手指尖向左前方，掌心向前与肩同高；左手置于右掌下10厘米处，指尖向上，掌心向前。目视右前方（图29-34）。

The previous movements pauses slightly, the body turns right, facing west. The weight shifts right, the right heel leaves the ground, the sole of the foot wipes the ground and returns, and is placed in front of the right leg, then the toes lift, and the heel presses out along the ground to the front, after completing the full degree the whole foot is placed flat on the ground. The right leg bends and squats, the right toes turn inward, the left leg straightens changing to a left bow stance. Both hands follow around a clockwise circle, pulling down to the abdomen. Next, they roll and turn over, winding counter-clockwise to the right and up, left and down, and again to the right front in a figure eight. The fingers of the right hand face left and to the front, the center of the palm faces front at the same height as the shoulder; the left hand straightens and is about 10 centimeters away from the right, the fingertips point up, the center of the palm faces front. The eyes look to the right and front. (Illustrations 29-34)



7·三环套月

上动不停，身体左转、面南。重心左移成左六四步。右臂外旋，右掌小指尺侧用力向左前方横扫、斜砍，阳掌置于体前，略低于肩；左掌随之下压，阴掌置于肚脐前。目视前方（图35）。

上动不停，身体微向右转，重心右移成右六四步。右臂屈曲，右阳掌抓拽回收，置于肚脐前；左掌小指尺侧用力向前压推，阴掌置于体前，与中丹田气海穴同高。动作均为吸气，一气吸成。目视左掌背（图36）。

上动略停，体微左转，重心左移成左六四步。右臂内旋，右手横翻而出。右掌小指尺侧用力，向前推压，阴掌置于体前，与中丹田同高；左臂外旋，左阳掌抓拽回收置于肚脐前。目视右前方，意在下丹田立转。气由下丹田行至会阴穴，而后，上绕行至命门，再贯注于下丹田，气行小小周天（图37）。

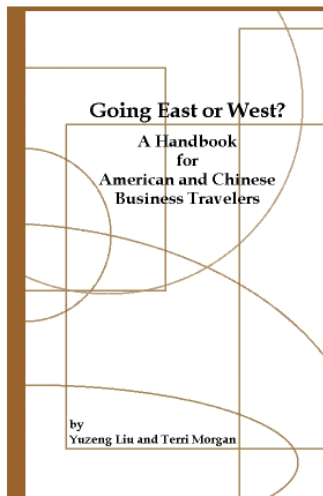


7. Three Rings Around the Moon

The previous movement does not stop, the body turns left, facing south. The weight shifts left changing to a left six/four stance. The right arm rotates outward, the right palm little finger side uses strength to sweep across to the left in front at an angle, with a yang palm straight in front of the body, slightly below the shoulder; the left palm and leg sink down, with a yin palm in front of the abdomen. The eyes look front. (Illustration 35)

The previous movement does not stop, the body turns slightly to the right, the weight shifts right changing to a right six/four stance. The right arm bends, the right yang palm grabs and returns, placed in front of the abdomen; the left palm little finger at a slight angle uses strength to press out to the front, with a yin palm placed in front of the body, at the same height as the middle dan tian and the qi hai point. The movements equally breathing, one breath changing. The eyes look at the back of the left palm. (Illustration 36)

The previous movement pauses, the body turns slightly left, the weight shifts to the left changing to a left six four stance. The right arm rotates inward, the right hand at an angle turns and extends out. The right palm little finger side uses strength, pressing out to the front, with a yin palm, to the front of the body, at the same height as the middle dan tian; the left arm rotates outward, the left yang palm grabs and pulls in returning to a place in front of the abdomen. The eyes look to the right front, the mind is at the lower dan tian straightening and turning. The qi from the lower dan tian circulates to the hui yin point, then, rises widening around to the ming men, and again passing through and concentrating on the lower dan tian, the qi circulates in the tiny heavenly circle. (Illustration 37)



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8 · 双龙出洞

上动不停，身体右转、面西南。重心右移成右六四步。右手 5 指屈曲扣抓成拳；左手置于脐前。目视右前方。

上动不停，身体左转、面南。重心左移成左六四步。臂膀外旋，右臂屈曲回收，右阳拳置于腹部，与肚脐同高；左手 5 指屈抓成拳向左腹部移动，两拳面斜向前方。动作均为吸气，一气吸成。目视前方（图38）。

上动略停，重心右移成右六四步。与之同时，两脚用力蹬地。涵胸拔背使劲力经肩、过肘达于拳面。阴拳向前击打，拳心向下略高于两乳。目视前方，意在下丹田抖擞发劲（图39）。

下月：武当太极9-12势

8. *Twin Dragons Emerge from the Cave*

The previous movement does not stop, the body turns right, facing southwest. The weight shifts right changing to a right six four stance. The five fingers of the right hand bend, close, and grab changing into a fist; the left hand is placed in front of the abdomen. The eyes look to the left and front.

The previous movement does not stop, the body turns to the left, facing south. The weight shifts left changing to a left six four stance. The arms rotate outward, the right arm bends and returns, the right yang palm is placed in front of the abdomen, at the same height as the abdomen; the left hand five fingers bend, close, and grab changing into a fist and moving to the left side of the abdomen, both fists toward the front at an angle. The movements use equal breathing, one breath changing. The eyes look front. (Illustration 38)

The previous movement pauses, the weight shifts right changing to a right six/four stance. At the same time, both legs use strength to bend. Contain the chest and send out the arms employ strength through the shoulders, past the elbows with the fists in the front. Yin fists strike to the front, the centers of the fists face down, slightly higher than both breasts. The eyes look front, the mind is on enlivening the lower dan tian and sending out strength. (Illustration 39)



Next Month: Wudang Taiji Postures 9-12

Library Resources

The books listed here have been selected at random from a collection containing works on a variety of topics related to the study of Chinese martial arts and martial arts philosophy. These few by no means represent a comprehensive selection. The comments are intended to help guide individual selections and should not be considered otherwise. We welcome your comments and suggestions. If you have a book that you have found particularly helpful, we'd like to hear about it.

Chan, Wing-Tsit, ed. A Source Book in Chinese Philosophy. Princeton, NJ: Princeton University Press, 1963.

Contains selections from the classics of Chinese philosophy with scholarly annotations and references. As with any of the classics, the reading is not easy. These are the source documents from which much of Chinese history and culture takes its roots.



Chen, Wei-Ming. T'ai Chi Ch'uan Ta Wen: Questions and Answers on T'ai Chi Ch'uan. Benjamin Pang Jeng Lo and Robert W. Smith, trans. Berkely, CA: North Atlantic Books, 1985.

Original copyright by the author in 1929. The book is a collection of the questions Chen asked of his teacher, and the answers given by the famous Yang Cheng fu. Very insightful although technical material.

Gray, Henry, F.R.S. Anatomy: Descriptive and Surgical. T. Pickering Pick, F.R.C.S, ed. New York, NY: Bounty Books. 1977.

Called "the masterpiece of anatomical science," this classic 19th century work is the basis for much of modern medical anatomical and surgical science. The explanations are lengthy and technical, but provide exact referents for muscular and skeletal placements and functions. The drawings are some of the clearest (albeit in black and white) representations of muscular layers to be found.

Jou, Tsung Hwa. The Tao of Tai Chi Chuan: Way to Rejuvenation. Shoshana Shapiro, Ph.D., ed. Rutland, VT: Charles E. Tuttle, Co. 1980.

A comprehensive book on all styles of T'ai Chi Ch'uan. It includes history, drawings, and translations, and commentaries from the classics for all the main T'ai Chi branches. The genealogical tables are excellent as are the complete, step by step drawings/pictures of the three main forms (Yang, Chen, Wu). The discussions are complex and introduce the classical philosophical concepts. Definitely for the advanced student.

Kaptchuk, Ted, O.M.D. The Web That Has No Weaver: Understanding Chinese Medicine. Chicago, IL: Congdon and Weed, 1983.

Bridging the cultural concepts between Chinese and western medicine is the author's purpose. As a western trained physician, he brings a clear perspective to the task. He presents Chinese medicine from the western point of view, providing both insight and connectivity.

Smith, Fritz Frederick, M.D. Inner Bridges: A Guide to Energy Movement and Body Structure. Atlanta, GA: Humanics New Age, 1986.

Contains a reasoned approach to bridging the conceptual gaps between western and eastern science. Demonstrates some of the energy concepts put forth by the east in terms of modern western experiments.

Smullyan, Raymond M. The Tao is Silent. New York, NY: Harper & Row. 1977.

A philosophical work, this book is directed towards creating an understanding the Tao and the natural principles it follows for the western mind. Much of the philosophy of Tao is reflected in the principles of T'ai Chi (i.e. the balance of Yin and Yang).

Todd, Mabel E. The Thinking Body. Brooklyn, NY: Dance Horizons, Inc. 1937.

Discussion and explanation of body mechanics and kinesiology for the movement artist. Physical forces and dynamics are discussed in terms of the physiological and structural components. Explanations are given using conceptual references and formal anatomical terminology.

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Stories from the Road: Putoushan 1997

Terri Morgan

I had gone to China in August of 1997 to compete at the International Shaolin Festival in Zhengzhou. Then, I planned to travel a little. I didn't have much time and less money, but I wanted to visit with some of my former English students and see a few places I hadn't seen yet. I ended up going to Putoushan more by accident than design, even though I had thought one day I would like to go.

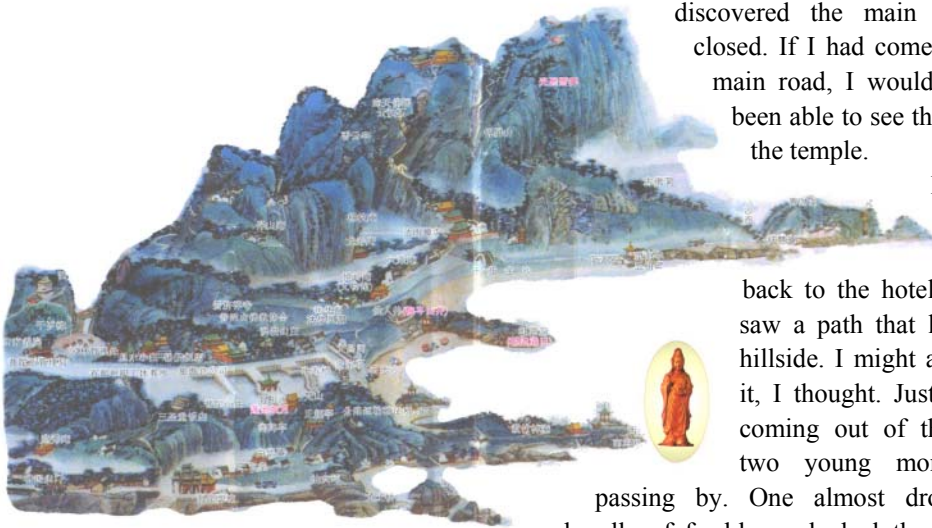
I been in Ningbo where I spent a few days with two of my former students. Then, I took the ferry from Ningbo to Putoushan. At the dock, there were two gates and plenty of 'assistants' handing out ads and encouraging tourists to go to 'their' hotels. I had not really planned well, so when I ended up on the "other" side of the island at a not so great place that was way overpriced, I could only remind myself that I was only going to be there one night. I dropped off my things and went for a walk.

The hotel was a bit isolated. There weren't any other buildings nearby. I could see some shops in the distance in both directions. Since I knew the direction of the dock, I decided to go the other way.

The road wasn't busy. Occasionally, a truck would pass by carrying rocks and construction debris. I passed several small shops. I could see a village with quite a few houses built into the hillsides. The streets wound around like the mountain paths. I continued on to another fork, this time one road lead up and the other went straight ahead. I kept going straight and soon reached the end of that road, too.



But it seemed there was still somewhere to go. I thought I could see some structures ahead. So off I went. I followed the path which lead to the rear entrance to a worker's apartment building. As I came around the side of the enclosing wall, I saw the glimmer of sunlight on what I thought was the top of a temple. It was. But the glimmer came from the hand of a giant brass statue of Guanyin, looking out over the South Seas. Actually, that was her name, the South Seas Guanyin. She stood on the hillside looking out over the South China Sea, like a lighthouse and a guardian in one. Putoushan is one of four Buddhist sacred mountains and is dedicated to Guanyin. I had come to the foot of the statue by climbing over some rickety scaffolding and up some makeshift stairs. There was a great deal of construction and restoration work going on, so I didn't stay long. Just long enough to be able to remember the view. I took a different road back and as it turned out,



discovered the main gate was closed. If I had come in by the main road, I would not have been able to see the statue or the temple.

I had just decided to start back to the hotel, when I saw a path that led up the hillside. I might as well try it, I thought. Just as I was coming out of the woods, two young monks were passing by. One almost dropped his bundle of freshly-washed clothes when he

saw me. I can imagine he hardly expected anyone to be stepping out onto the road, let along a foreign tourist! We all laughed.

As I continued on towards one of the main temples, I passed two older monks. I could hear one ask the other,

“So, where do you think she is from?” the first one asked.

“I can’t be certain,” the second one said. “Maybe from the US, maybe from Russia.”

“I think she is most likely American,” the first monk said.

“Perhaps. But do you think she understands Chinese?”

“I don’t think so,” the first monk said. “Not so many foreigners can speak Chinese.”

I was already smiling. First, I was happy that my study of Chinese was finally paying off. I understood every word. Second, I had decided to say something. A big step for me!

I turned towards the two, still smiling and said as clearly as I could, “wo hui hanyu” (I speak Chinese). Both the monks stopped and looked at me, very surprised. Then the first one remembered his curiosity question from earlier and asked directly, “Where are you from?”

We chatted for a few minutes and I let him know that I was hoping to visit one of the main temples just down the road.

“You should hurry then,” he told me. “They close the gates at dusk. It’s getting late.”

I thanked him and hurried down the road.

I enjoyed walking through the old buildings and the peacefulness of the courtyards. It was late and a weekday, so there weren’t many other tourists. I had bought a few small things and some incense from one of the stalls. Just as I turned to go, there was the first monk again.

“I see you have some desire to learn about Chinese culture,” he noted, pointing to the small things I had bought.

“Yes, I have been studying for awhile.” I answered. “But I still have a lot to learn.”

“You are here,” he said. “That is good. Travel is a very good for gaining understanding and learning about others. If you don’t ever go to see how someone else lives it is very difficult for you to understand the special qualities and character of that person’s culture.”





Stairs leading to the lower temple areas at Wudangshan, Summer 1995

The Master said:

I have listened in silence and noted what was said, I have never grown tired of learning nor wearied of teaching others what I have learned. These at least are merits which I can confidently claim.

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