

## TAI CHI'S HISTORY: MODEL FOR PERSONAL DEVELOPMENT

### PART 2

by Jou, Tsung Hwa

Editor's note: In the previous issue of Tai Chi Farm, Master Jou described the divergence of Tai Chi styles and their ancient history. In the conclusion of this article, the evolution of the three major styles of Tai Chi Chuan is explained with their implications for personal practice. We welcome your reactions and responses to this article for possible publication in later issues. Only through research and open discussion can we make progress in our knowledge of Tai Chi.

The Chen family describes the ratio of yin to yang in Tai-Chi as follows:

Total yin, no yang:

"soft hand"--not good.

1 yin, 9 yang:

like a wooden staff.

2 yin, 8 yang and

3 yin, 7 yang:

both still too hard.

4 yin, 6 yang:

"good hand."

5 yin, 5 yang:

"wonderful hand"--

each movement resembles the Tai Chi diagram, a perfect balance.

The first routine of Chen style emphasizes the "chan ssu chin," or silk cocoon spiralling, to teach the meaning of the eight trigrams in the hands. "Wonderful hand," in which yin and yang are balanced, embodies this. In Chen's first routine, the body leads the hands; in the second routine, the hands lead the body. The second routine emphasizes the

development of "fa chin," or internal energy used to attack. Both routines have both energies, but the first has more chan ssu chin and less fa chin, and the second has more fa chin and less chan ssu chin. Chen style is an excellent training system in the cultivation and use of energy.

Tai-Chi developed through three generations of the Yang family after Yang Lu Chan studied with the Chen family in the first half of the nineteenth century. We don't know how it developed, as there is no record of Yang Lu Chan's or his sons' forms; but it is recorded that they practiced the postures in three positions: high, middle, and low. Also, the forms reportedly had big, middle, and small frames; so the Yang family had at least nine variations of their form. Some forms are extant that arose out of the variable ways in which Yang Lu Chan and his sons must have varied their form before it was standardized late in his life by Yang Chen Fu, Yang Lu Chan's grandson. For example, we know of the Kuang Ping form, a "fast style," and a form attributed to Yang Pan Hou. Yang Chen Fu standardized the high, big frame form which has become the most popular and widely practiced form in China.

In their theory, the Chen family emphasized equal proportions of yin and yang, and criticized "soft hand." But the Yang family understood that the hand which can be total yin, totally relaxed, is more dangerous because the power is hidden inside and cannot be felt from the outside. In the half yin half yang hand, the



opponent can still feel your intention. So, while the Chen style is concerned with issuing as well as cultivating power, the purpose of Yang style is to internalize all such expressions of chan ssu chin and ch'i kung.

Yang Lu Chan is a good example of high achievement in Tai-Chi Chuan. When people struck at him he could throw them to the ground without any movement. He was able to do this because he practiced nine variations of his style, one of which was low, small, and compact, similar in size to the shiao jar of the Wu style. Yang Chen Fu did not choose to popularize this version.

Wu Yu Hsing first learned Tai Chi from Yang Lu Chan and then learned Chen style from Chen Chin Ping, who is said to have practiced shiao jar or small frame form. Wu felt the Yang family style was still too stretched and that the steps were too big. He internalized the elements of the Master Key even more than Yang style, and as a result his outside form moved toward formlessness. Nobody today knows Chen Chin Ping's form, but Wu Yu Hsing practiced both Chen and Yang styles and synthesized them, placing great emphasis on the five elements in the feet.

When I started Tai-Chi Chuan, I wondered why there are so many Tai-Chi styles and variations. I looked in books and asked teachers but nobody gave me a satisfactory answer. Finally, I decided to solve this problem by myself. I practiced the Yang form daily, then Wu form, then the Chen first routine, and finally the Chen second routine. I practiced and practiced and finally realized that though they are different forms, their relationship to one another constitutes a clear progression. Pao Twi is a link between Tai-Chi and external martial arts. The Chen first routine is between Pao Twi and the Yang style. The Kuang Ping form, a Yang variant, stands between the Chen first routine and the Yang style of Yang Chen Fu as practiced most widely today: it is a little "harder" than Yang but softer than Chen. Yang family Tai-Chi is between the Chen first routine and the Wu form. The progression is from form toward formlessness, from outside to inside, from expansion to compression, from hand to body to mind. In the final

stage of Tai-Chi there is no body, only energy.

The way to understand Tai-Chi is not through reading and research, but through practice and experience. If you practice the major styles, you can feel their differences. Then you can discern why the great masters developed from one form to another from generation to generation. All the great founders of styles began their study by practicing other forms. If you want to be good, only one form is not enough.

In biological science, there is an axiom: "ontogeny recapitulates phylogeny," meaning that an individual organism develops through the same stages that its species went through in evolutionary history. I believe this is true for Tai-Chi players. To achieve your maximum potential, consider learning Chen, Yang, and Wu styles. Of course, many will balk at this saying one lifetime is not enough to understand even one form, much less three styles. But if you choose to stick to one form, you must be willing to change that form to incorporate the lessons of other styles, as Yang Lu Chan did. This is even more difficult than learning the styles that evolved specifically to teach those lessons.

Chen style is like elementary school. The chan ssu chin teaches flexibility, matching, spiralling, and the balance of yin and yang. Pao twi, through ch'i kung and fa chin gives power, strength of will and agility. Chen style teaches the fundamentals. Yang style, then is like high school, and Wu style can be compared to college.

Unfortunately, most players today start Tai-Chi with Yang style, without any background in martial arts, much less in Chen. Almost all Tai-Chi books are based on Yang style and the idea of "softness." We are taught that anything other than "soft hand" is not Tai Chi Chuan. Many fail to realize that we must have energy and know how to use it before "soft hand" makes any sense. Some famous Yang style Tai-Chi teachers have more power than other players because they studied other martial arts; but they do not have the Master Key, so they cannot compare with earlier masters. "Soft hand" is a mark of very high achievement. Eventually it is only a vibration as in the hand of a master



violinist. Beginners cannot hope to achieve this by imitating it. Like a student beginning the violin, we must "saw" at it. We must study the eight trigrams one at a time with our hands, like "do-re-mi." How beneficial do you think it would be for a five-year-old to start his education in high school?

Another good analogy for this process of evolution is found in computers. The earliest, first generation computers occupied whole rooms and buildings. Today, computers which fit on a desk can perform the same functions. Science could not have imitated this technology before the development of microprocessors. Chen style is like the first generation computer. The full value of Yang style can only become apparent through a process analogous to a "refinement in existing circuitry."

We should realize that the three primary styles of Tai-Chi constitute the stages of a whole system, the levels in a well-ordered curriculum: big to small, high to low, form to formlessness. They are not equivalent options among which we are to choose one for life. Some who practice only one style have been heard to say "Chen style is too hard; it really doesn't look like Tai-Chi," or "Yang style is too popular to be authentic," or "Wu style doesn't seem to have any energy." Tai-Chi players who have not worked diligently at other styles would do better to keep quiet about them. At Tai Chi Farm we do not favor one style over another or criticize other styles, but try to understand the place of each approach within the framework of individual development. In the next article in this series, I plan to discuss a new approach to teaching of Tai-Chi Chuan.

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### **SCHEDULE CHANGE!**

**MASTER BOW SIM MARK,  
from Boston, MA  
has rescheduled her special  
weekend workshop for**

**September 20-21**

**Make plans and preregister now!**

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## **TEACHING AND LEARNING IN CHINA**

by Steve Arney

In late July 1985, I learned of the possibility of teaching English in China for a year. "Seizing the opportunity," my soon-to-be-wife, Virginia Schultz, and I accepted positions at the Chinese Academy of Sciences in Guangzhou (Canton) in southern China. Five weeks later we were married and on an airplane to Hong Kong.

Our interest in living in China stemmed primarily from our practice of taiji. In fact, Virginia and I met at the Rocky Mountain T'ai Chi Ch'uan Summer Camp in 1984, sponsored by Jane and Bataan Faigao, teachers in Boulder, Colorado. Consequently, we were very happy when we found out that Mr. Jou's taiji tour would be coming to Guangzhou in November. We exchanged letters with Mr. Jou and eagerly awaited the tour's arrival. Just after six a.m. on Tuesday, November 12, we met the group in the lobby of the Baiyun (White Cloud) Hotel to join them for two days.

During our stay with the tour, we watched form and sword classes in the Peoples' Stadium, saw many styles of taiji and qigong in the Mausoleum to Martyrs of the Guangzhou Uprising, and visited the Guangzhou Institute of Physical Education for demonstrations by wushu teachers and students. Thanks to Mr. Jou's introduction, we were able to arrange taiji and qigong lessons in exchange for English lessons.

Zheng Guang-Ye, a wushu professor at the Physical Education Institute, first taught us a qigong system developed by Madam Guo Lin, a well-known painter, in the early 1950's. She learned several old qigong systems as a young girl but stopped practicing during the Anti-Japanese War. Years later, she developed cancer and underwent a series of six operations before resuming qigong, which cured the cancer once and for all. She then developed a new, less complicated system based upon the old systems she had originally learned. Both the old and new systems emphasize three aspects--mind, breath, and movement--but in the new system, these three were isolated and focused on step-by-step, not simultaneously as in the old system, simplifying the practice without losing the effect.



There are about sixty different sets in the system designed to maintain health and cure specific diseases. We learned only two basic sets, which are adequate for maintaining health and especially good for the kidneys. Zheng learned the system from Madam Guo some 15 or 20 years ago and can now use his qi to heal other people.

In exchange for Zheng's classes, we teach an English class for ten graduate students once a week at the Physical Education Institute. They study English but do not often talk with native speakers, so are eager students. We concentrate on conversational English, correcting their pronunciation and word usage. It's informal and a lot of fun. They help each other find the correct words and kid around a lot.

During our five week semester break for Chinese New Year, which began on February 9 (beginning the Year of the Tiger), we travelled in south and east China, then resumed our classes in March. We again had about forty full-time students at the Chinese Academy of Sciences, scientists who work in various research units of the academy and take five months of intensive English-language training. Many of them will then be able to study abroad and attend international conferences. They are hard-working students, mostly in their twenties, and like many Chinese very eager to learn English. We also resumed our weekly English class at the Physical Education Institute and taiji classes.

Zheng is now teaching us a 48 posture simplified form. It is one of three standardized forms developed in China by the State Physical Culture and Sports Commission since the founding of the People's Republic in 1949. In 1956, a 24-posture form was created from the most popular postures of the Yang style, progressing from easier to more difficult postures. An 88-posture form has also been developed and is essentially a standardized Yang Chenfu long form. In 1975, the 48-posture form was finalized. It is based primarily on Yang style but incorporates elements of Chen and Sun styles. It is more difficult than the 24 posture form, more balanced than Yang styles in that moves are done to both sides, and contains fewer repetitions than long Yang styles. In China it is the newest and most comprehensive form.

Taking full advantage of our opportunity to study taiji, we also have two classes a week of Chen style. Our teachers, Luo Hongyuan and Gu Daijuan, participated in the Physical Education Institute demonstrations for Mr. Jou's tour, as did Zheng. Both received first place awards at the International Taijiquan Exhibition in 1984. Luo studied with Gu Liuxin, a well-known Shanghai master, and with his father, who learned Chen style from Chen Fake's son, Chen Jiao Wei. Virginia is learning the first routine and I am learning the second routine, or Pao Twi. There is also a new, shorter simplified Chen form.

They emphasize the spiralling quality of Chen style and the build up and sudden explosive release of chen without using muscular tension or li. Luo has published a thesis on taiji, currently being translated into English, in which he analyzes taiji by using the idea of the body as five bows. His interest is equally divided between the fighting and health aspects of taiji. He feels that too often teachers neglect the martial aspect of taiji, which too easily leads to the loss of taiji principles. In addition to form classes, we get together periodically for theory classes in which Luo explains his ideas. Fortunately, three of Luo's Chinese students can speak English and translate for us.

Both taiji classes are taught much like classes I've had in the United States. Zheng, Luo, and Gu first demonstrate a new move several times, breaking it down to show transitions, and we follow until we get the idea. Then we do it ourselves while they watch and make corrections. They demonstrate practical applications as well. We do some holding of postures but all three of them emphasize movement.

My learning experiences in China have renewed the importance to me of trusting my teachers. Studying taiji in Minneapolis, Portland, and Boulder, required an adjustment each time to the new teacher and new forms, but also each time I had to overcome my own resistance to change. I remember in one of my first classes with Portland teacher Dr. Gerard Berardi, a student of Mr. Jou, he corrected my Single Whip posture. I had learned it with the right arm straight out, the wrist higher than the shoulder, and I



was determined to keep him from lowering my wrist and rounding my arm. It was some time before I conformed to his teaching.

In the 48-posture form I must change the execution of familiar Yang postures like White Crane Spreads Wings, Brush Knee Twist Step, and Single Whip. Likewise, in Pao Twi I must learn new executions of familiar Chen postures. Now, however, I see new executions as new perspectives on the same thing.

As students learn to transform taiji from an outer form into an inner "form," the precise execution of a posture exactly as learned becomes less important. We need to trust that the teacher, whoever it may be at the moment, has more to give us than outer form. Even though we should learn the postures as best we can to maintain a particular style, in the long run it is the inner "form" that is most important. Since each style manifests the inner "form" a little bit differently, we have to trust that our teacher will give us the means, through his or her style, to then develop the inner "form" on our own.

When Zheng or Luo or Gu puts my body into a position I don't think it should be in, I remind myself of this. I don't resist much anymore. Of course, it helps to have teachers who are so obviously good. Virginia and I are very fortunate to be here in Guangzhou teaching English and experiencing China. It happened so fast and so easily, without any effort it seemed on our part other than the intention to do it. I guess that's how it goes sometimes, even in taiji practice. Sometimes the mind is especially quiet and the body especially relaxed, and as one posture transforms into another, the balance feels so perfect, the root so deep and qi so free flowing that taiji truly feels as natural and effortless and profound as it really is.

**Editor's note:** If you are interested in learning how Steve Arney was able to go to China to teach, please write to the Tai Chi Farm (P.O.B. 630, New Milford, NY 10959) Attn: Newsletter Editor, and we will forward your request to Steve. Also, this year's Tai Chi Tour to China is October 19-November 10. Write for more information!

## DEAR TAI CHI PLAYER:

Spring has come to Tai Chi Farm! All the trees are green, the air is fresh, and the cabins are clean and waiting for your visit. Classes have begun, and we are looking forward to the summer season.

In order to make the summer successful, we need your help. **Please preregister** using the form on the back of this newsletter. We need to be able to plan for the summer sessions, and to do that we need a better count of the potential participants in each workshop.

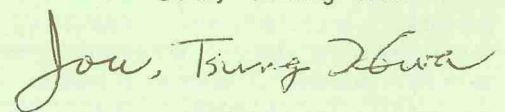
Our newsletter also needs your participation in order to be a successful vehicle for sharing information about Tai Chi Farm and articles about Tai Chi Chuan. We need **subscribers** in order to continue to publish the newsletter. We need contributions for articles from readers as well in order to make this newsletter an open forum for all styles and all methods of Tai Chi practice. Please send in your subscription soon; we cannot continue to distribute Tai Chi Farm to our current mailing list of over 2000 without financial support from each of you.

Finally, I hope you will read and react to the conclusion of my article on Tai Chi history and personal development. I have done extensive research to reach the conclusions in this article, and your ideas will be welcome in my search for greater knowledge about Tai Chi Chuan.

The next issue of Tai Chi Farm will contain the first part in a series of articles from my visit with Master Wu Do-Nan, a 102-year-old Tai Chi Master I was able to visit during the 1985 Tai Chi Tour to China. I am sure you will enjoy hearing about Master Wu and his secrets to longevity through Tai Chi practice.

Continue your Tai Chi practice daily, and write or visit us at Tai Chi Farm soon!

Jou, Tsung Hwa





# COURSE DESCRIPTIONS — 1986 — TAI CHI FARM

## WEEKEND WORKSHOPS

1

APRIL 26-27

**Early Bird Weekend** will be an **Open House** at Tai Chi Farm, providing an opportunity for you to locate the farm and see how beautiful it is here. **Master Jou** will be here to greet guests, and you will be able to practice free. Students will only be charged for accommodations at the Farm.

2

MAY 3-4

**Master Key to Tai Chi Chuan.** In these two days, **Master Jou Tsung Hwa** will teach Fundamental exercises and theoretical foundation for all styles of Tai Chi Chuan. The master key was described in the first issue of the newsletter, "Tai Chi Farm."

3

MAY 10-11

**Yang Form's Secret: San Shou** is an 88-posture two persons form, based on Yang Family Tai Chi, that demonstrates the applications of the Tai Chi form with a partner. Instructor **Susanna deRosa** has been a student of Master Jou for over 10 years and now teaches Tai Chi full-time in New Jersey.

4

MAY 17-18

**Yang Style Push Hands and Ta Lu**, taught by **Master Sidney Austin** and **Angela Soucy**, will include applications of the Four Directions with fixed and moving step push hands, as well as applications of the Four Corners with several Ta Lu forms. The instructors operate the Tai Chi Wu Shu Center in Elizabeth, N.J. Master Austin has dedicated his entire life to martial arts, from Shao-Lin to Tai Chi Chuan.

5

MAY 24-25

**Master Cheng Man-Ching's 37-posture short form**, taught by **Dr. Robert Ante**, will be a valuable opportunity for students to learn from one of the first American students of Master Cheng. The workshop will focus on correct performance of the postures of the Yang form and push hands practice.

6

MAY 31-JUNE 1

**Simplified Yang Form** is a short form established in the 1950's by the National Athletic Commission of the Peoples Republic of China, combining aspects from all major styles of Tai Chi. Instructor **Steve Rhodes** from Winchester, VA, studied this style in China and is a certified instructor of this form.

7

JUNE 7-8

**The Annual Chang San-Feng Festival** is a weekend for learning and exchange for Tai Chi players from everywhere. See the article about the festival elsewhere in this newsletter.

8

JUNE 14-15

**Special weekend from Chen's Tai Chi Chuan School.** On Sunday, **Master William C.C. Chen**, youngest student of Master Cheng Man-Ching and director of the Tai Chi Chuan School in New York, will offer **practical applications** of postures from his 60-movement Yang form. Saturday's workshop will feature **Master B.P. Chan**, who will teach **Pa Kua**, the Eight Trigrams Form. Master Chan is an instructor in Master Chen's school.

**NOTE  
CHANGE:**

9

SEPT. 20-21

**Essentials of Combined Tai Chi Chuan**, a special weekend workshop with **Master Bow Sim Mark**, best known woman Tai Chi Master, author, and director of the Chinese Wushu Research Institute in Boston. She will provide instruction in the combined short form, established in the 1950's by the National Athletic Commission of the PRC, and will also teach Wushu basic training exercises.

10

JUNE 28-29

**Principles of Correct Tai Chi Movements** will be taught by **Master Lawrence Galante**, a Tai Chi player and instructor for over 20 years, student of Master Cheng Man-Ching, and author of 2 Tai Chi books. He will also teach applications of Tai Chi postures, showing their Shao-lin origins.

11

JULY 5-6

**Chinese Music and Its Instruments** will include the history of Chinese music, with demonstrations and practice on several instruments. Instructor **Tsuan-Nien Chang** is founder and director of the Chinese Music Ensemble of New York, the only complete Chinese orchestra in the United States.

12

JULY 12-13

**Tai Chi and Wu Tang sword systems**, with **Ray Hayward**, instructor at Twin Cities Tai Chi Chuan Center in St. Paul, MN, and long-time student of T.T. Liang. Workshop will consist of two-person drills from both systems; bring your own sword and be prepared for practice!

13

JULY 19-20

**Yang Style Push Hands**, described above as Course 4, May 17-18, will be repeated by instructors **Sidney Austin** and **Angela Soucy**.

14

JULY 26-27

**Experiencing the I-Ching** with **Alan Taplow**, publisher of "Tui," a newsletter for people interested in I-Ching networking. The workshop will focus on participants discovering and using the I-Ching to help with individual issues and questions, through art, drama, and consulting the oracle.

15

AUGUST 2-3

**Correct form and applications** with **Master Chen-Hsiang Yu**, a world class Chinese martial artist with over 40 years of study and experience. Before moving to New York, Master Yu was director of Tai Chi Chuan of Tan Kiang College in the Republic of China.

16

AUGUST 9-10

**Wu Tang "8 Demi-Gods" sword technique** will be introduced by Dr. Tze-Chiang Chao, who has studied martial arts from a young age, learning Wu Tang Sword from Master Lu Kuo-Chuan.

17

AUGUST 16-17

**Wu Family's Tai Chi Chuan**, by **Master Jou Tsung Hwa**, one of the only teachers in the U.S. of this "small form," or "Shiao-jar." Wu form is the small style of Chen's Tai Chi Chuan. The form is very advanced, with small external movements and great internal energy.

18

AUGUST 23-24

**Chin-Na Techniques** of dividing the muscles and displacing the bones can help the practitioner to understand the construction of the human body in order to overcome an opponent or heal an injury. **Dr. Yang Jwing-Ming** is author of 6 martial arts books and numerous articles, including the Chin-Na textbook for this workshop. Dr. Yang operates Yang's Martial Arts Academy in Boston.

AUGUST 30-31

**LABOR DAY WEEKEND**, Tai Chi Farm will be open to all students for free practice and enjoyment of the natural beauty. Students will only be charged for accommodations at the Farm.



19

SEPTEMBER 6-7

A variety of weapons forms will be instructed by **Dr. John Ng**, director of the 4 Seasons United Martial Artists in Lexington, KY, according to the interests and skills of the students.

20

SEPTEMBER 13-14

**Kenneth Cohen**, director of the Taoist Mountain Retreat in Colorado, will explore with participants ancient ways of **Taoist Healing**, reading and rebalancing the flow of "chi" within the body. The workshop will include energy projection postures, tai chi chih, spinal massage, and Taoist palm healing

21

SEPTEMBER 20-21

On Saturday, **Master Jou Tsung Hwa** will conduct a workshop in basic **meditation techniques and Chi Kung breathing exercises**, essential practice for high achievement in Tai Chi Chuan. Sunday's workshop, **E. Chiang Lee** will interpret the **Chinese characters**, words, and concepts associated with the movements of Tai Chi Chuan. E.C. Lee learned Yang style Tai Chi Chuan from his father and teaches in Pennsylvania.

## FIVE-DAY SEMINARS

1A

JUNE 9-13

**The Traditional Yang Long Form** will be taught by **Master Abraham Liu**, the only student of master Cheng Man-Ching who studied this traditional form in mainland China. Students of Master Ching's 37-posture short form can better understand how the 37 postures were derived through study of this traditional form. Master Liu will teach form in the mornings, and in the afternoon students will practice push hands. Master Liu rarely teaches group workshops, so this is a very special opportunity.

2A

JUNE 16-20

**Master Jou Tsung Hwa** researched the **Pao Tui**, second routine of Chen style Tai Chi, for 15 years, and could not find anyone in Taiwan, Hong Kong or the U.S. to teach him, to demonstrate the form, or even to describe it to him! He was finally able to see and videotape the Pao Tui when he visited the Chen village in mainland China in 1984. Pao Tui is an important bridge between Tai Chi (Chen First Routine) and Shao-lin, so martial arts players of hard and soft styles will benefit from learning this form.

3A

JUNE 23-27

**I-Ching: Source of Tai Chi.** In the 10th century, Chen Lin Hsi said "no one can master Tai Chi Chuan without studying the I-Ching." In this course, participants will use the I-Ching as a guide to open new doors in their Tai Chi development, through form, discussions, exercises, and meditation. Instructor **Jay Dunbar**, a student and teacher of Tai Chi and the I-Ching for over 10 years, is the publisher of "Changes," newsletter of the Tai Chi Exchange.

4A

JUNE 30-JULY 4

**The First Routine of Chen Tai Chi** provides a stepping stone from the external martial arts to the internal arts, between the Pao Tui and Yang Tai Chi. Chen form is good for beginners to develop energy and to understand the foundations of Tai Chi Chuan. In this week, **Master Jou Tsung Hwa** will concentrate on postures 1-40, for a good basis, and a later workshop will present all 83 postures.

5A

JULY 7-11

**Chinese Brushpainting and Calligraphy** through both imitation and the development of individual expression. Using watercolor and ink, with emphasis on mastering the brush stroke, students will have demonstrations and instruction from **Ru-lan Weng**, an internationally known artist with a degree from Central Academy of Fine Arts, Beijing, China.

6A

JULY 14-18

The complete form of **Tai Chi Sword with Tassle**, a beautiful and very powerful weapons form, will be taught by **Ray Hayward**, instructor at Twin Cities Tai Chi Chuan in St. Paul, MN, and long-time student of Master T.T. Liang.

7A

JULY 21-25

**A special week**, with two courses offered for all ages of Tai Chi players. **Master Jou Tsung Hwa** will teach the **Traditional Wu Form** (see Course 17) in the mornings and students will have a personal meditation retreat in the afternoons. For children over 12 years old, we have a special **Introduction to Tai Chi and Kung Fu**, with an instructor to be announced.

8A

JULY 28-AUGUST 1

**The Healing Art of Tai Chi Chuan**, a holistic program including philosophy, exercises, energy cultivation and massage techniques. **Master Alfred Swan Huang** has practiced and taught Tai Chi for over 40 years, and is founder and director of the Wholistic Tai Chi Education and Research Association in Pittsburgh.

9A

AUGUST 4-6

**The Five Animal Frolics** are the earliest extant system of Chinese therapeutic exercises. Instructor **Paul Gallagher** is the founder and director of Deer Mountain Taoist Academy in Guilford, VT, and has taught Taoist therapeutic movement forms since 1971. His workshop will also include instruction on **Dietetics**, including properties of over 100 foods

10A

AUGUST 11-15

**The highlight of our summer program will be a week with the oldest most famous Grand Master, T.T. Liang.** Morning sessions will include study of Master Liang's 150-posture form and pushing-hands instruction, and in the afternoons, Master Liang will lecture on the Tai Chi classics and demonstrate weapons and two-person forms. Master Liang, at age 86, has an enthusiasm and delightful teaching method not to be missed.

11A

AUGUST 18-22

**San Shou**, a two person form based on Yang Family Tai Chi, will be taught by **Marsha Rosa**, student of Tai Chi Chuan for over 10 years and instructor in the Rutgers area. This form demonstrates the application of each posture and teaches sensitivity to the energy of a partner/opponent.

12A

AUGUST 25-29

**The entire First Routine of Chen Style Tai Chi**, as described in Course 4A, will be taught by **Master Jou Tsung Hwa**. All 83 postures will be taught during this week.

13A

SEPTEMBER 8-12

**The Spiritual Warrior** has conquered the greed and aggression within and realized a harmony of mind, body, and spirit. This workshop will introduce exercises from the Taoist Monasteries of China, including Chi-kung, animal frolics, and visualization techniques. Instructor **Kenneth Cohen**, director of the Taoist Mountain Retreat in Colorado, is an internationally known scholar of Chinese culture and Master of Taoist Healing Arts.

**- Local Classes Sat. and Sun. 7 to 8:30 a.m. Monthly fee \$30. -**