



GUANG PING
YANG T'AI CHI ASSOCIATION

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FROM THE PRESIDENT



I hope everyone had a safe and enjoyable winter season. According to the five element theory now is the time when we leave the element of water (where we needed to conserve our chi) and enter spring—the element of wood—where we feel more energy as the days become longer and we become more productive. Because the warm weather is now upon us once again I encourage all of you to take

your tai chi practice outside. You will notice a great difference in your practice with nature's ambient sunlight in abundance as nature's chi combines with your own and you and nature become one. Bear in mind, however, that the best time during the day to practice is very early in the day as this is when the chi is in your lungs and the sun and moon are at the cusp, in balance and transition from night to day. This is why Kuo Lien Ying would always schedule classes before the sunrise. This was, of course, also a way to sift out the less serious students who might be daunted by such an early class time!

I would also like to bring everyone's attention to this year's conference which will once again be held in beautiful Lake San Marcos, California. We have another

exciting venue planned as we go "Back to Basics" for our theme; look for more details in subsequent newsletters and on our website. We look forward to seeing everyone once again for another informative and fun conference!

Finally, for those of you who haven't yet renewed your 2007 membership you can do this either online at guangpingyang.org or by mailing a check to our Membership Coordinator, Julie Li. Remember, new dues amounts are in effect for 2007; feel free to email Julie at membership@guangpingyang.org if you have any questions.

Sincerely,
Randy Elia
President, GPYTCA

11TH ANNUAL GUANGPINGYANG

taijiquan conference

October 19, 20 & 21, 2007
Lake San Marcos, California

See page 4 for details.

Page 5 is a poster, feel free to make copies and hand out or post.

You may also download a copy from the GPYTCA website @ www.guangpingyang.org.



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Congratulations to Sylvia Gattnig upon receiving her First Degree Black Belt in Tai Chi Chuan!

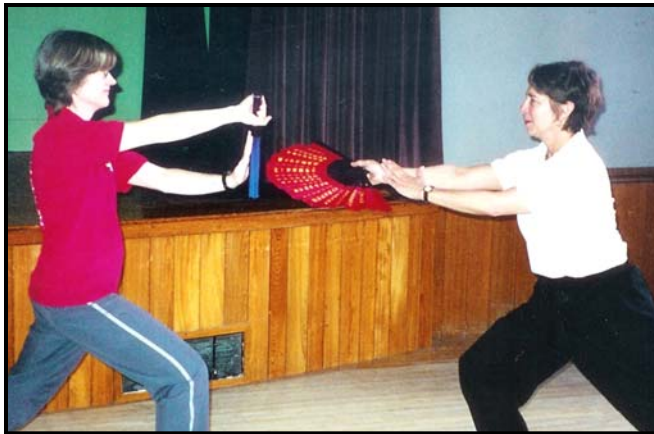
FAN BOXING

The Fan and I

Diane Hoxmeier Rabinowitz

For more than 25 years I have been a fan of tai chi, the gentle, slow—moving exercise and internal martial art. More recently I have also become a fan of “bamboo fan boxing.” What is bamboo fan boxing you may wonder? Where did it come from? Where is it now? One thing I’ve learned in my quarter century of study is that the more I know about the lore or details of a form, the more I enjoy practicing it. It is with this thought in mind that I would like to tell you about my experiences with and the history of fan boxing.

When I started my kung fu training in Los Angeles 30 years ago, I saw other martial art forms, some with weapons—including swords, spears, and staffs. But I never saw anyone use a fan until I lived in Taipei, Taiwan in 1989. My teacher was Mr. Li Jer-Gau, an archivist at the National Central Library, and our study hall was a park across the street. I used a 13-inch-long folding fan with 12 slats made of bamboo, all hinged together at one end, held with a pin. A rayon-like fabric covered the span of the fan, glued on to the slats. It was blue and had a peach blossom pattern on one side. Fans like this one were sold in martial arts supply shops and also at souvenir stands for tourists.



To begin my study Master Li handed me a list of movements in Chinese—then totally incomprehensible to me—and began teaching me a form called “Iron Fan Boxing Method.” An iron (nowadays steel or aluminum) fan could be used; the slats made of metal instead of wood. A steel fan weighs about 16 ounces, a bamboo fan only four. For practice purposes, I preferred a bamboo fan. In our months together I learned two fan forms—one shorter in duration but still fluid, dynamic and elegant—as well as some sword forms.

Fan boxing has a series of movements, leading

up to strikes, which are done with the fan closed, like hitting with a stick. Other strikes are executed with the fan open, or while opening. When the fan is snapped open in certain ways, it can make a startling noise. Strikes are directed at the various spots on the body such as the head, throat, and ankle, therefore the form is considered a martial art or boxing rather than a dance, although fan choreographed to music is a separate art form in itself.

Fans have been around for centuries as simple tools for cooling oneself from the heat. They have been made of palm leaves, feathers and various fabrics, including silk. Their handles and frames have been made of ivory, tortoise shell, and bone in addition to wood, and today, even plastic.

Folding fans are thought to have been invented in China during the Han Dynasty about 2000 years ago, and had anywhere from two to six slats, but some consider Japan or Korea the place where fans were invented, some 700 years later. One legend has the inventor noticing the way a bat folds its wings and modeling the design after that.

Folding fans did come to China as gifts of tribute in the Song Dynasty, about 1000 years ago. In the Ming Dynasty, about 600 years ago, Emperor Ch’eng-Tzu liked the convenient folding fan so much he ordered local craftsmen to copy and make their own. In the 1500s, the Portuguese brought the painted fans from China to Europe, and women there admired their beauty and cleverness, adopted, and used them.

Fans—whether screen or folded—may have been used for cooling but they also provided small canvases for painting and calligraphy (Chinese brush work). These fan canvases are still popular in the world of Chinese art.

One of the most famous fans was from a drama written in 1648 by Kong Shang-Ren. His play was about the fall of the Ming Dynasty and tells of a scholar, the woman he loves, and their travails. In one scene, she resists the advances of a wicked court minister, attacking him with her fan, which gets spattered with blood. A painter transforms the blood drops into part of a design of peach blossoms, giving the play its title: “Peach Blossom Fan.”

In Chinese Taoist folklore, famous are the “Eight Immortals,” eight real people, who, through their deeds and exploits, were elevated to a “higher status,” not unlike the Western idea of saints. The “Eight Immortals” are usually grouped together, often on a boat, and each “immortal” is associated with a particular object. One of the eight was Chuan Zhong-Li (or Han Zhong-Li). Not only is he usually portrayed as potbellied and bald, but he

(Continued on page 10)

EXTERNAL GIRL

The Adventures of External Girl, or My First Two Months of Xingyi

By Doreen Kruk

I'd been taking Northern Shaolin for almost four years. I thought it might be time to take my training up a notch, see what the internals had to offer. "They don't look hard," I thought to myself. That was my first mistake.



I had a friend who wanted to try Tai Chi. I convinced her to give it a go at Peter Kwok's Kung Fu Academy, where I train. I told her I would take the class with her and we could assess it together. I stayed after Shaolin, met my friend in the lobby, and we dove into class. "Too slow, too slow, too slow" was the message my brain kept sending me. I was still feeling the

adrenaline rush from an hour and a half of kicking, punching, striking, and all-around sweating. Tai Chi was a fantastic way to cool down, but I didn't know what I was supposed to be feeling, so the practice meant nothing to me.

We politely thanked Sifu for allowing us to attend the class, and went home. My thoughts about taking an internal art were pretty much suppressed. Was I too young for Tai Chi? No! Apparently the training is fantastic for people of all ages, and I do admire the practitioners' balance and stance work. Wow! Moving that slowly, you're bound to remember to put your foot down in the right spot when you step! Still, it just wasn't for me.

Xingyi. That's what I needed to try next. Watching those people train in class always amazed me. "Mud stepping" and pounding their feet as they launch themselves forward—*that's* the internal for me. Xingyi is where the internal action is! A little less static than Tai Chi, a lot less active than Shaolin; it fits somewhere in between. It took some fancy convincing from one member of the class, but her pitch was good. I couldn't refuse. I signed up and took my first class.

My classmates have been doing Xingyi for at least a year or more. I have some catching up to do. Still, it doesn't look hard. Sifu starts with the basics, for my benefit. Review is always good in any case. I hope I'm not holding anyone back.

My first class was held after an advanced Shaolin class. I remembered to bring a dry jacket. I knew the cool-down would be rough and I didn't want to catch a chill. I copy my classmates for my stance, but I don't realize the weight distribution isn't even...it's 70-30. OK, I adjust. After my first, pathetic attempt at a mud-step, I'm reminded to adjust my stance again. That helps with the recoil after the strike. Recoil? There was supposed to be a *recoil*? OK. I try it again. Pi Chuan is the name of the movement I'm trying to figure out.

I *know* I'm supposed to be generating internal energy that delivers as I step. I don't feel it. It's obvious that my classmates do. I begin to feel a little smaller. I begin to get frustrated. I begin to break a sweat. I'm sweating? Doing an *internal*? Is that possible? Fine! Maybe it is a little bit harder than I thought. Maybe it's going to take a few classes before I catch on. I've heard of *qi* or *chi*, I've even seen Sifu demonstrate it. Have I ever felt it myself? Not really. Maybe a little going through "triple rings" in Gung Li, but it's fleeting.

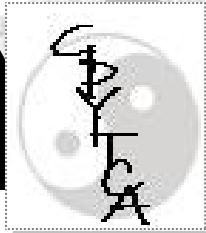
My first class ends and I feel like I wasted an hour. WHAT was I supposed to get out of it? WAS I supposed to feel anything? The qi was there, on the other side of an invisible barrier, teasing me, mocking me as I tried to reach it and failed.

I was determined to feel the qi when I went to my next class. Never happened. I was too stiff. You must be loose and relaxed on impact, Sifu said. Easier said than done, of course.

You know what goes through my mind as I watch Sifu demonstrate a move or part of a form? The Bruce Lee quote, "be water my friend." Sifu becomes the water in the vessel. He moves his body with intent. When he stops, I can see the water sloshing around the edges, but not spilling. Better yet, He's like a bobble head doll, a sinewy snake, fog rolling across the ground...all of these things. He moves, effortlessly, making it all look so deceptively easy.

When I first started taking Shaolin, I thought it was the hardest thing I have ever done to myself. There are days when I look at the bruises on my arms and still ask myself why I ever signed up. I've even had a few minor injuries, but nothing bad enough to keep me away for long. However, the frustration and the pain I have experienced in Shaolin doesn't even come close to the daunting challenge I have set for myself in learning Xingyi. Yes, I view it as daunting. I go home now with new muscle aches and new pains. That 70-30 stance is a killer until you get used to it. I'm not there yet. It's two months in and I'm still being told to adjust my stance.

(Continued on page 12)



11TH ANNUAL GUANGPINGYANG

taijiquan conference

October 19-21, 2007
Lake San Marcos Resort
Lake San Marcos, CA

Register BEFORE August 31 and SAVE!!

**Additional savings if you register four people—the fifth person will attend for FREE!
See the back of the enclosed registration form for details.**

This year's presenters include:

Grandmaster Henry Look	Master Yang Fu Kui
Master Fu-Tung Cheng	Master Randy Elia
Laoshir JoAnna Schoon	Sifu Thomas Carney
and more...	



Full conference details will be sent to you soon. But why wait?
Take advantage of the savings.
Return the enclosed registration form today.
More information at: www.guangpingyang.org.

Lake San Marcos Resort
(formerly Quails Inn Resort)
1025 La Bonita Drive
Lake San Marcos, CA 92069
760 744-0120 phone
800 447-6556 toll free
www.lakesanmarcosresort.com

The cost of hotel rooms are separate from the conference fee.
Reserve rooms directly with the resort.



Registration	Member Price*	Non-member Price*
By August 31, 2007	\$275.00	\$325.00
Sept. 1, 2007 and After	\$325.00	\$375.00
Single Day with Meals	\$165.00	\$200.00
*Meals ONLY for Non-Participants		\$175.00

**Note: Conference fees include meals only—hotel rooms are a separate cost.
If you would like to bring a spouse, friend, or family members who will not participate in the workshops just pay for the meals for all 3 days.*

No Show = No Refund // 21 days to day before = 50% refund plus \$30.00 processing fee.

11TH ANNUAL

GUANGPINGYANG

taijiquan conference



BACK TO BASICS

Master Lien-Ying Kuo

workshops with:

Grandmaster Henry Look

⇒ Guang Ping Yang Applications

Master Yang Fu Kui

⇒ Yi Chuan Push Hands

⇒ Moving Your Chi for Health

Master Fu-Tung Cheng

⇒ Guang Ping Yang Sword

⇒ Effortless Flow

Master Randy Elia

⇒ Reeling Silk with Guang Ping Yang

Laoshir JoAnna Schoon

⇒ Shao Lin Staff 2-Person Set

⇒ Dayon Qigong

Sifu Thomas Carney

⇒ Dissolves—Breaking Free

and more...

廣平楊氏
太極拳協會



GUANG PING

YANG TAI CHI ASSOCIATION

ELEVENTH YEAR ANNIVERSARY 1996-2007

**October 19-21, 2007
Lake San Marcos Resort
Lake San Marcos, CA**

World Tai Chi & QiGong Day

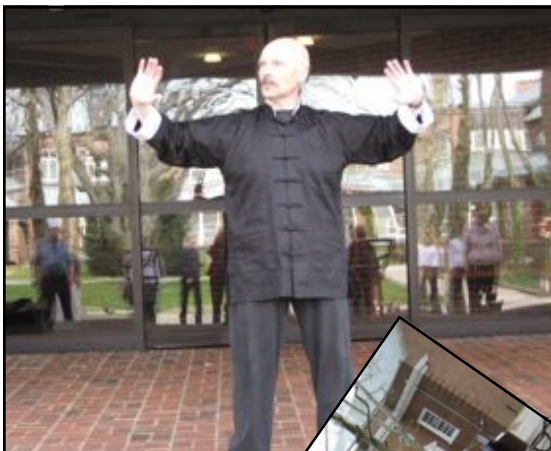
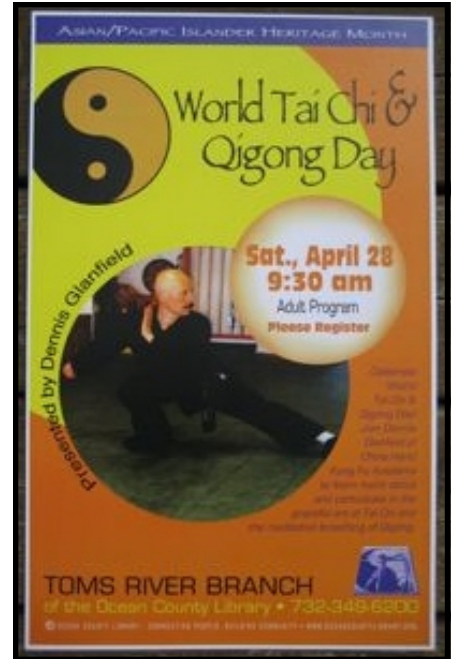
April 28, 2007

World T'ai Chi & Qigong Day in Toms River, New Jersey

**By: Sean Kelly (Student of Fu-Tung Cheng)
of China Hand Kung Fu Academy**

On a beautiful Spring morning, China Hand Kung Fu Academy and the Ocean County Library co-sponsored a celebration of World T'ai Chi & Qigong Day on the quad in front of the library. After an introduction and some brief instructions, the entire gathering of 30+ participants "grasped the bird's tail," as the library's clock tower was striking 10:00 am. That was followed by a five element Qigong form. Then, as the less experienced participants

watched, ten members of China Hand Kung Fu Academy performed the entire 24 movement Yang style form. After that Carla Navallo, Barry Goldberger, and Dennis Glanfield demonstrated our Guang Ping form and T'ai Chi broad sword and a whole bunch of good Qi moved on to the next time zone.



CONGRATULATIONS COMPETITORS!!!

15th Annual University of California Chinese Martial Arts Tournament

Berkeley, California
March 24, 2007

Guang Ping Tai Chi Chuan:

Women's Beginner:	Sada Hatanaka (Gold)
Women's Intermediate - Seniors:	Sylvia Ma (Gold)
Men's Intermediate	Ron Lee (Gold)
Men's Intermediate - Seniors:	Larry Wallman (Gold)
Men's Advanced:	David Tiopan (Bronze)

El Dorado Hills Seniors won for the 2nd year in a row for the Guang Ping Tai Chi Group Form (Gold):

- | | |
|-------------------|------------------|
| 1. Therese Bush | 4. Sada Hatanaka |
| 2. Joe Ekkelbroom | 5. Louis Newton |
| 3. Mary Felker | 6. Richard Vizal |

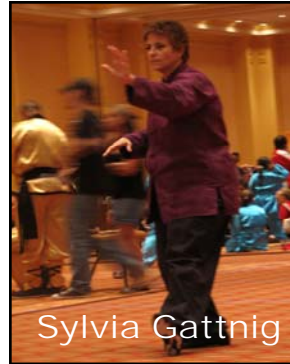


Guang Ping Tai Chi Chuan Winners:

(Left) Larry Wallman, Ron Lee, Sylvia Ma, & David Tiopan

9th Annual International Invitational Chinese Martial Arts Championship

Orlando, Florida
May 25-27, 2007



Sylvia Gattnig



Julie Li

Julie Li:	Gold - Hsing Yi Women's Advanced
	Silver - Tai Chi Women's Advanced
Sylvia Gattnig:	Silver - Hsing Yi Women's Advanced
	Bronze - Tai Chi Women's Advanced
Fran Friedman:	Silver - Weapons/Broadsword Over 50
	Bronze - Tai Chi Women's Intermediate



Sean Kelly:

(student of Fu-Tung Cheng)

Silver - Push Hands

Gold - Guang Ping Tai Chi

Calendar of Events

10th Taiji Legacy International Martial Arts Championship

July 20, 21, 22, 2007
Plano Convention Centre
Dallas, Texas
usachinwoo@gmail.com
www.chinwoo.com



2007 U.S. International Kuoshu (Kung Fu) Championship Tournament

July 27, 28, 29, 2007
Hunt Valley, Maryland
www.uskuoshu.org

2007 AAU Chinese Martial Arts Division Kung Fu/Tai Chi National Championship

September 8, 2007
Austin TX

www.kungfu-taichi-championship.com

12th Annual Wong Fei Hung North Eastern All Kung Fu Championships

September 29, 2007
Saint Peters College—Yanitelli Rec. Life Center
Jersey City, New Jersey
pcyee@yeeshungga.com
www.yeeshungga.com

Disclaimer: The events listed are provided as a resource. They are not sponsored or endorsed by the GPYTCA.

OUT OF NICK'S LIBRARY



Out of the Library By Nick D'Antoni

Chinese Martial Arts Training Manuals: A Historical Survey

By: Brain Kennedy and Elizabeth Guo, © 2005

Publisher: North Atlantic Books, Berkeley, CA.

ISBN: 1-55643-557-6 (pbk)

Hello again! When I saw this book on the shelf and noticed that it was published by North Atlantic Books I'd already decided to buy it before I picked it up to look at the table of contents. Nearly every North Atlantic book I own is quite good. However, I'm sorry to say that I was a bit disappointed and even occasionally frustrated with this particular title. Don't be put off by my objections—they're fairly specific and once you understand them they may not be important to you. I'll explain in a just a bit, so hang in there. The book has distinct value for its second half alone, which is devoted to a selection of brief summaries of a variety of training manuals on several different forms of Chinese Martial Arts. The manuals discussed are primarily from the late nineteenth and early twentieth centuries, but there are a few notable inclusions from as early as the sixteenth century Ming Dynasty. Cool!

Chinese Martial Arts Training Manuals: A Historical Survey is, as mentioned, divided into two main sections. The first part is primarily authored by Brian Kennedy (an attorney who has lived and practiced both law and martial arts in Taiwan). It presents a "... *general discussion of Chinese martial arts manuals*," along with chapters that provide background information about the people, times, practices, myths, and realities that surround some of these manuals. It is an attempt to place both the manuals themselves, and the material they contain, in historical context. The second part of the book—though a bit less than half the actual page count—is primarily the work of Elizabeth Guo (a professional translator who also practices qigong). This part is devoted to the discussion of the actual martial arts manuals featured in the title. Each manual is treated in a very brief synopsis which also includes a brief biographical sketch of the author(s).

It is worth noting that all the manuals used as material for this book come from the phenomenal personal

collection of Mr. Liu Kang Yi, founder of Lion Books Martial Arts Publishing, in Taiwan. Although many of the manuals Kennedy and Guo discuss were originally published in mainland China, several of them were not. Much of the discussion of the history of Chinese martial arts and the training manuals in the twentieth century included in the first half of the book seems to center around activity and personalities in Taiwan. Sometimes this is for obvious reasons—such as during the repression of traditional Chinese martial arts that took place in mainland China—and sometimes the reasons are less clear. There was enough of this Taiwan-centric focus that parts of the book left me with a distinct impression of a Taiwanese bias. Perhaps this is unjustified but good, bad, or indifferent, it is the impression I was left with.

In spite of my personal negative reactions to aspects of the work, I still believe there is a lot about this book that makes it worth reading. Kennedy and Guo have included information on some of the most significant and influential early pioneers of martial arts instruction in manual form. The details of the lives, exploits, and publications of the many Chinese martial arts greats covered in the book are fascinating. And even when their lineage bias shows—as when they address some specific systems like xingyi and bagua—it is an easy thing to understand and accept. Sun Lu Tang certainly looms large in the authors' view, and he was indeed a very influential figure in many ways, but there are other seminal figures who, at least within their own traditions, were equally important who's importance is perhaps a bit underplayed. However, this tendency doesn't really detract from the book's overall value. By and large the authors' focus is broad based and reflects a wide range of styles and traditions. The kind of historical survey that Kennedy and Guo have produced is a huge task in any field. Given the wide open terrain that lay before them, and the overwhelmingly rich collection of books and wealth of information put at their disposal by Mr. Liu, the task could have proved daunting to many. And while they did not aim to create the definitive text on the subject, they have made a significant contribution to the English language literature on Chinese martial arts.

Okay, I promised I would explain my frustration and disappointment. Here it is: I feel that, particularly in the first section of the book, there is no shortage of opinion stated as fact. And while in some cases what the authors write may indeed be fact or well founded conclusions, they don't make it possible for the

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OUT OF NICK'S LIBRARY

(Continued from page 8)

reader to readily discover where these facts came from or learn how they reached their conclusions. They frequently make unsupported statements or assertions quite definitively. In Chapter 4, titled “*Chinese Martial Arts Historians*,” they briefly discuss some Chinese historians of martial arts like Tang Hao or Kang Ge Wu, but there is remarkably little insight or detail about these “*noted and respected*” historians’ writings, and the nature of their scholarship is only generally characterized. In Chapter 5, “*Westerners Researching Chinese Martial Arts History*,” they point to several other martial arts practitioners and authors, such as Dan Miller or Robert W. Smith, and acknowledge the contributions of serious scholars such as Prof. Douglas Wile. But nowhere in the book do they specifically cite any of these published sources directly. Nor do they do include a single footnote or endnote to indicate any of their sources. As a result, I found it very difficult to not to begin to hear the author’s voice as simply venting on a number of points as though they were personal “rants” or pet peeves. I’m not asking for, or expecting, the kind of noting that would satisfy a serious academic historian, but those of you who’ve read books by Douglas Wile, Rick Barrett, Dan Miller, and others should be familiar with the kind of notations I’m referring to.



The lack of notes was particularly problematic for me because the first part of the book claims to be providing objective background and helping to bring to light a more realistic view of the history or martial arts and the training manuals they discuss. It is impossible with the information provided, for a reader to look more deeply into the scholarship the book represents—either out of simple curiosity, to question more deeply—or even to simply verify some detail of the book. One cannot follow in their footsteps to see what they’ve seen. Because this first section of the book purports to be a scholarly attempt to clarify history and to encourage the reader toward the “... *one common theme—Chinese martial arts[and their history] need to be viewed realistically*” I find this to be a serious, if not unforgivable lack. How can the reader realistically evaluate their work when not one single claim made or point illustrated is supported by direct, or even indirect, evidence? Where did all the “facts” of this discussion come from? Several “*renowned*” early historians are mentioned, but none, ancient or modern, are cited. This lack calls all

but the most obvious of their statements, assertions, and conclusions into question. So, as a scholarly work this text falls far short of the mark.

Highlighted in the Preface and in several places throughout the first half of the book is Mr. Kennedy’s and Ms. Guo’s self-proclaimed mission of “myth busting.” And in the first section of the book Kennedy goes after some of his targets with apparent relish. While “myth busting” is in and of itself not a bad thing—there is after all much that is apocryphal or of mythic origins in the tales of the history of Chinese martial arts that serves no useful purpose other than aggrandizement of the lineage or hero who is the subject—I think it a shame that Kennedy and Guo seem unwilling to acknowledge the value of myth and wonder as a way to inspire and as useful way to make a point, even occasionally the most efficient, succinct, and meaningful way to communicate or illustrate key points of practice and/or philosophy. I agree it is important not to forget that Taijiquan and other Chinese martial arts developed first as no-nonsense, effective fighting systems whose powerful techniques came first, before any notion or idea of a form for practice. But that doesn’t require undervaluing their usefulness as equally effective and efficient systems of exercise and means to nurture and support good health. Unfortunately, I couldn’t help but feel that Kennedy and Guo don’t have much respect for this notion.

So, in a nutshell, this is a useful book with value for anyone interested in the historical context of Chinese martial arts, some of its important historical personalities, and the history martial arts training manuals. But it is not without some significant shortcomings. Pick it up and form your own opinion!

Rating: ★★★ (out of 5)

Editor’s Corner

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Email: Editor@GuangPingYang.org

We need articles from members and especially teachers. Please email me above and include pictures I may use.

The editor reserves the right to edit any material or article submitted for publication.

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(Continued from page 2 - *The Fan and I*)

always carries a fan, often quadrangular in shape with rounded corners and concave edges, made from a palm leaf. The folktale has his fan stirring the seas.

So, the folding fan is convenient for cooling and has been for centuries. They are also a medium to display art. They were—and still are—used to tell stories. They are used in folk singing and dancing. But what about the fan as a weapon?

One of the most well-known Chinese classic novels is *The Water Margin*, also known as *The Outlaws of the Marsh*, by Shi Nai-An, written in the 14th century, about 12th-century events in the Song Dynasty. One by one, 108 “outlaws” band together on Liang Mountain to plan and fight the tyrannical ruling class. All are skillful in the martial arts, and each one usually has a favorite weapon. For some, it is the hacking broadsword, or the long spear. For others, it may have been knives or even stones. However, one outlaw, Song Ching excelled in the use of the iron fan. So skillful was he, that his nickname was “Tieh Shan Ze,” the “Iron Fan.” In addition to these skills, the “Iron Fan Man” specialized in organizing food preparations and celebrations to maintain the morale of the heroes. At the end of the novel, when final victory is achieved, only 39 of the 108 “outlaws” were still alive, most having died in battle; Song Ching was one of the survivors. The Emperor thanked him and tried to recruit him, but he returned home to his village.

Another famous character, known as Princess Iron Fan, appeared in the legendary classic novel, *The Journey to the West*, about the adventures of the Monkey King who travels with a Buddhist monk, Hsuan Tsang—an actual historical figure—in the 6th century. The long fairy tale’s author, Wu Cheng-En, lived in the 1500s. In a chapter called “Borrowing the Fan,” Monkey fights with Princess Iron Fan (she uses two swords), and, finally, he is able to borrow the magic palm leaf (not iron!) fan to put out the flames “hotter than those of the mightiest furnace” on Fire Mountain, an obstacle on their journey West.

It is certain the historical role of the fan in China is secure. Hand-held fans continue to be used as a medium for art and help keep people cool, although air conditioners and electric fans have reduced their common usage. But modern technology has also enabled the folding fan to be made cheaply and strong, making it a more prevalent component of martial arts weaponry repertoire. This Chinese bamboo fan boxing form and others have even appeared in national and international tournaments. At these competitions, extremely skillful hands holding colorful, snappy fans display their talents and win awards. Even demonstrations of double fan boxing with a fan in each hand can sometimes be seen. Indeed, the future bodes well for this dynamic and elegant martial art of fan boxing, as fans of the art continue to flourish.



Mission Statement Guang Ping Yang T'ai Chi Association

To promote, perpetuate, develop interest in, and preserve the quality of Guang Ping Yang style T'ai Chi Chuan throughout the world, and to provide support for research and education in Guang Ping Yang T'ai Chi in honor of the memory of Sifu Kuo Lien Ying, who brought Guang Ping to the United States, and in commemoration of his unselfish sharing of his many skills.

We strive to develop and honor the life-enhancing qualities of respect, humility, integrity, honesty, loyalty, and kindness. We manifest our commitment to this process by honoring our teachers, students, each other, and the practice of Internal Arts.

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**2007
Newsletter Deadlines**

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November 1

(Continued from page 3 - The Adventures of External Girl)

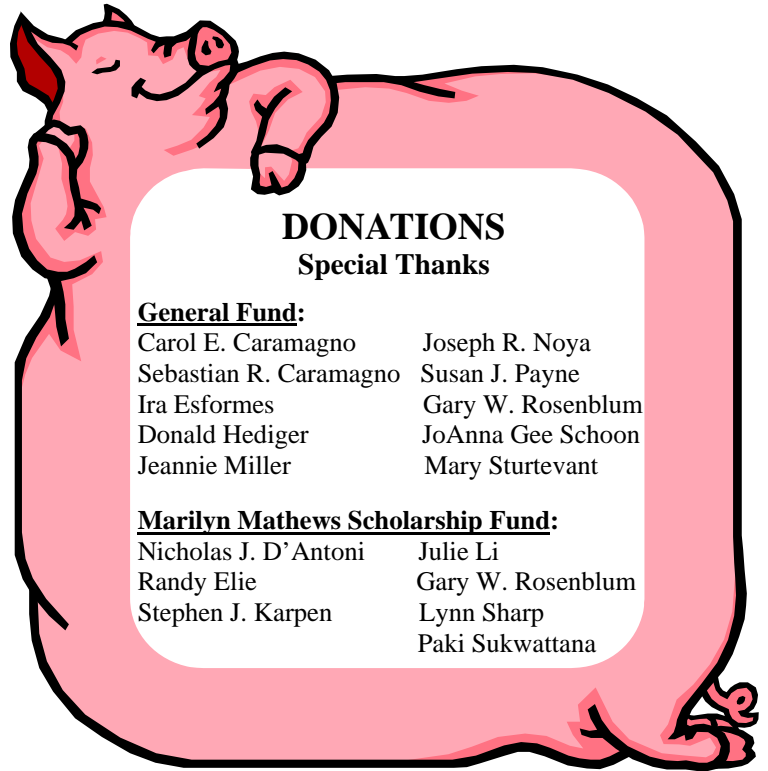
I know I have it right when my back leg hurts. I know I'm in "san ti" when my arms ache from holding them up the right way.

But it's not just about the physical challenge. The mental challenge is even more formidable. Overcoming the negative feelings and frustration over not *getting* it is even harder than wondering where the Tiger Balm should be rubbed after class. There is no question but that I will go to the next class, and the next, and the next. I can *see* the qi, but my goal is to *feel* it.

A classmate of mine, a kung fu sister who has been doing Tai Chi for several years and xingyi for more than a year, playfully mocks me for not being able to hold my arms up during class. She nicknamed me "External Girl." I am. There is no doubt about that. Everything I do, think, feel—it's all out there. Just like telegraphing a kick, the whole world can see me, and what I'm doing.

The internals are tricky. If done correctly, you can't see what's been done until it's over. You see the little bobble head, the tiny recoil, the tip of the snake's tail, and then it's gone.

Can an External Girl figure out how to be internal? I don't know. Ask me again in a year.



DONATIONS Special Thanks

General Fund:

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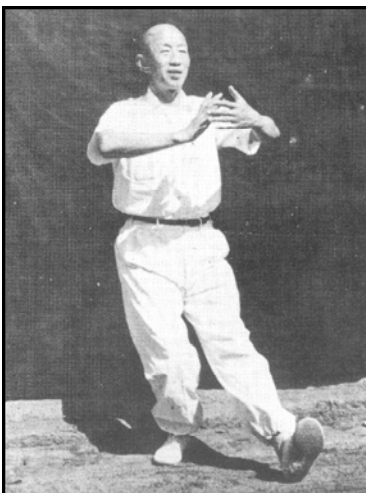


Photo and description taken from:
"Tai Chi Chuan in Theory and Practice"
By: Kuo Lien Ying

Movement 1
Strike Palm to Ask Buddha
(Chi Chang Wen Fu)