



Master Jou's Dao of Taijiquan: Way to Rejuvenation ~ an appreciation and errata ~

presented as a seminar at the 10th Annual
Master Jou Birthday Celebration by

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A FEW OF ITS STRENGTHS

- Invites us into a personal relationship with the “author as fellow student of Taiji”
- Leads us on a master’s path as his development unfolds (see esp. pp. 6-7 & 17-18)
- Encourages open-mindedness (eg., multiple styles pictured: still one of the only books to do this!)
- Connects us to Chinese culture, philosophy, Taijiquan history & classic texts and principles
- One of very few books to try to bridge the language gap between Chinese and English

STUDY HIGHLIGHTS FOR TEACHERS (and serious students)

The “Master Key” (Master Jou said “my way is *matching*”; also “arms have no movement”), p. 9

Hand, Torso, and Mind methods, p. 12

Keep Taijiquan from being a lost art, p. 18

Story and poem of Li Daozi, a “regular guy”: “Da zaohua!” pp. 25-26

Chen form theory and method of practice (Hand dependent on Body), pp. 27-28

Role of Heng-Ha in Chen—>Yang transmission, p. 56

Dantian practice of Yang Banhou (Yang Yu) & Yang Jian (Master Jou practiced their methods), pp. 57-58

Start/Connect/Open/Close as stages of Taiji principle in Wu/Hao style, pp.83-84

San Shou sparring routine; history of Chen>Yang>Wu as model for personal development, pp. 95-96

Master Jou on competition forms versus traditional principles, p. 97-98 (p. 108 is presented sarcastically)

Yin-Yang & Taiji diagram, key is middle p. 111: “*Apply the principles to yourself.*” (see also top ¶ p. 118)

Applying the philosophy: goal is internal “clear flame,” pp. 127-131

☆ Story from Zhuangzi, basis of Master Jou’s “mechanical person” exercise, and “the most important principle in Taijiquan,” pp. 134-135

Daoyin (exercises to move qi, eg. five animals) and *Tu-na* (breathing to cultivate qi), p. 137

☆ Master Jou’s breakthrough in qigong: breathing without breathing, pp. 138-140 (espec. top 140)

3 outside coordinations and 3 inside coordinations, p. 150

Meditation (key in Master Jou’s personal practice), p. 151 (**points 7,8, and 9 are incorrectly placed on Fig 3.3i**)

☆ *Chansigong* (practice to develop *chansijin*) by moving according to the Taiji diagram. Master Jou devised this approach, a signature contribution of his to the art, pp. 156-160 (See p. 17, where he modestly acknowledges this. Others influenced by him pass this on in their own way, eg.: Dr. Yang Jwing Ming.)

Four concepts in the development of *chansijin* (correspond to the *si xiang*, four images, of the *Yi Jing*, p. 161

Jin, to develop relaxed awareness, like a young kitten, pp. 162-164

To become a Taiji sphere, proper bow stance, pp. 165-168

☆ 13 Torso Methods, p. 169-171 (on #13, *fēn qīng xū shí*, see also new section in this edition, p. 181)

Classics... Master Jou’s commentary especially valuable, pp. 173-187

Dongjin and understanding force (magnitude, direction, point of application), p. 178-179

☆ Rules for Human, Earth, and Sky stages—*qing, man, yuan, yun* espec. valuable for teachers, pp. 193-202

Frequently Asked Questions (“Is the dantian the large intestine?”), p. 205

Listen, Yield, Stick, Neutralize, Point of Application, Attack energies, 205-207, 221-224

Taijijin, hard within soft, soft within hard... and Master Jou’s famous, “Anytime!” p. 231

TWO CONFUSING SECTIONS

for those trying to learn exercises from the book

Chansi and *Dalü* exercises are very valuable for Taiji players. The *Chansi* practice of Taiji Diagram Sculpting is especially important, as Master Jou devised it. But the directions in the book are unclear and sometimes incorrect. The following corrections may help.

CHANSI (Taiji Diagram Sculpting, pp. 154-160)

BOTTOM ¶, p. 154: Basically, there are two main kinds of *chansijin*: forward, outward spiraling (*shunchan*: clockwise for the right hand, counter-clockwise for the left hand), and backward, inward spiraling (*nichan*: counter-clockwise for the right hand, clockwise for the left hand). It is important to realize that *shunchan* and *nichan* operate in opposite directions for the right and left sides of the body.

FIXED STANDING POSITION FOR THE HANDS, p. 156

- Face the wall, where a taiji diagram is fixed at chest height. Place your feet parallel and shoulder-width apart. Aim your right middle finger at point A (Fig. 3.5b). Twist your right arm counter-clockwise until your palm is inverted and turned upward.

FIGURE 3.5e: should be labeled “For the right arm.” FIGURE 3.5g: should be labeled “Mirror-image for the right arm. ABCD should be *nichan*; DAECBA should be *shunchan*.”

FOURTH BULLET, p. 160:

- Rotate your arm clockwise [*book has this as counter-clockwise!*] as much as you can so that your palm faces to the right.

DALÜ (pp. 230-231)

SOLO PRACTICE OF DALÜ

Step #5 has a sentence out of order. Without further editing, just make third sentence (“Shoulder-strike by stepping the right foot out to the right side”) the second sentence.

WORDS, CHARACTERS, AND NAMES

Most books in English do not give terms in Chinese (notable exception, Dr. Yang Jwing-Ming’s). This edition made a praiseworthy attempt to convert all terms and names to Pinyin (standard PRC romanization), and to give more complete citations. Complete citations help both Chinese and non-Chinese readers, giving us: 1) English, 2) Pinyin *with tone marks*, and 3) Characters. This edition unfortunately uses many “simplified” characters; traditional characters contain elements that preserve semantic origins, and are more useful to serious students.

棚

PĒNG. This is usually translated “ward-off,” and is one of the “eight gates,” the primary movements or energies of Taijiquan. The book, incorrectly, gives the pinyin for this as “*Bing*,” which may refer to a handle, an illness, a biscuit, or a popsicle.

握

LÜ: rollback. This is the traditional character, used in earlier editions. The same character is part of “*da lü*.” Both the spellings used in the book, “*Luo*” and “*Lou*” are incorrect.

勁

JÌN. This is the traditional character (book uses simplified). It is a **noun**: “internal river/strength”: vigor, energy, power. This is the correct spelling for all instances where Master Jou refers to a specific energy, such as “*chansijin*” (*not* “*chan ssu ching*”). The book, and many players, misspell it “*jing*,” the adjectival form: “strong, powerful.” (*Jīng*, different tone and character (精) refers to life essence.)

CHINESE NAMES. This edition of the book runs all Chinese names together as if they were one word. Modern custom writes Chinese names with last name first and first name(s) separate and second, eg.:

Zhang Sanfeng, *not* Zhangsanfeng. Wu Yuxiang, *not* Wuyuxiang

The Cover: the shading of the Taiji diagram on the cover is reversed. This was a result of a mixup in the printing process, and was not intentional.

After Master Jou's death in 1998, his daughter Liz Jou has been serving as President of the Tai Chi Foundation, overseeing the printing and distribution of her father's books. In May of 2017 the "Centennial Edition" of the Dao of Taijiquan: Way to Rejuvenation was published. It includes many new photographs, and a 72-page addendum comprised of articles by some of Master Jou's students:

TAI CHI SIGN

by William "Beelee" Pileggi

MASTER JOU, TSUNG HWA'S WARM BODY TAPPING AND SKIING EXERCISES

by Jennifer Steffener

A SUPPLEMENT TO THE CHANSIJING SECTION OF THE DAO OF TAIJIQUAN

by Bruce LaCarubba

**REMEMBERING MASTER JOU'S TEACHINGS: THE FOUR TERMINI OF TAIJI AWARENESS,
PUTTING YIN AND YANG INTO YOUR TAIJI**

by William "Beelee" Pileggi

MASTER JOU'S FIVE ELEMENTS WITH APPLICATIONS

by William "Beelee" Pileggi

MASTER JOU'S FIVE ELEMENTS FAJIN EXERCISES: PREPARING FOR PUSH-HANDS

by Jay Dunbar, Ph.D.

[note: the original article contained Chinese characters for all terms. For a copy, contact the author at drjay@magictortoise.com]

THE "DEAD BUG" WHAT IT CAN DO FOR YOUR HEALTH AND INTERNAL ENERGY

by Loretta Wollering, MS

A LEGACY OF LEARNING

by Richard Greene

The text of the Centennial Edition, apart from the Addendum, is the same as it had been since the revision of 1998. Unfortunately, time and the degree of effort that would have been involved kept the editors from making the kind of improvements suggested on page 2 of this handout.

