

Best of luck in maintaining these high standards.

Alvin Fayman  
Rego Park, NY

*The Internal Arts Catalog is in production at this moment. All of our readers who have requested the catalog should be receiving it, by mail, shortly after the first of the year. We are pleased with your reaction to our latest issue. Many of our problems in the past were due to broken promises. even though we were often disappointed with the quality of a particular issue, it seemed more important to get the newest Internal Arts Magazine into the hands of our loyal readers than it was to insist upon its being reprinted. Thanks for your comments.*

I would like to point out an error in the genealogy of the Yang style Taijiquan as described by Mr. Painter in his article "The Taijiquan Invasion." On page 5, Mr. Painter writes that Yang Cheng Fu was the Son of Yang Lu Ch'an, whereas in fact he was his grandson, according to all the genealogies I've ever read. The missing link here is Yang Chien Hou, who was the son of Yang Lu Ch'an and the father of Yang Cheng Fu. See, for example, the genealogy provided by Wen Shan Huang in his *Fundamentals of Tai Chi Chuan*, p. 51.

Jan Diepersloot, Director  
Mt. Diablo Tai Chi Chuan Center  
Walnut Creek, CA

*We stand corrected and greatly appreciate your help.*

Why does IAM keep printing these How to do a form articles? I don't think you can learn anything from a book or magazine about how to do internal or external forms. The information in your magazine is great, so let's see more of that and less of the forms.

Barry White  
New York

*We do not believe you can fully learn an entire style from printed instructions, either, Barry. However, many of our readers live in rural areas where there is no instructor or source of information. These readers tell us that IAM is the only magazine they trust for information on correct practice of the internal arts, and in our opinion, having accurate printed material is better than no information at all. We hope you agree.*



Pierce Watters

## Editor's Column

### GOT ANY SPARE CHANGE?

Pierce Watters

Pa Kua Chang and the *I-Ching* have had such a profound impact upon my life that I was at a loss as to what to discuss. Or, more precisely, as in the very best of Chinese painting, the problem was where to leave the blank spaces, or what not to write about.

To aid me in this endeavor, I decided to consult the *I-Ching*. It was decided, in advance, that the proper hexagram should be one with no changing lines. After all, when the simple purpose is inspiration for a magazine column, the *I-Ching's* response should be straightforward, or so I reasoned.

This editor has always been slow to grasp certain points. One very important point is, "You don't mess with the *I-Ching*!" Naturally, with a predisposition toward the proper response, my inquiries were rewarded with a complex, changing hexagram that seemed more appropriate to my personal life than this article. Undaunted, I tried again. More changing lines and, again, an applicability toward my own future course resulted. "Fools rush in," so I tried again. The new hexagram was even more complex, and no help.

"One more time." The battle cry of inveterate gamblers, this time for sure. Well, I got my unchanging hexagram. Boy did I get it! *P'i*, Heaven above and Earth below. Stagnation. From the *I-Ching Workbook: Because of the strong counterforces at work here, STAGNATION without changing lines indicates that the object of your inquiry may not be in harmony with the larger direction of your life at any time.*

From this, I infer, "Buzz off!" In reflection, I was probably asking the *I-Ching* to not be the *I-Ching*. After all, what should *The Book of Changes* indicate, except change?

A number of years ago, in one of Dr. Painter's intermediate Pa Kua Chang classes, a fellow student remarked, "Every time I learn something, Dr. Painter changes it." An instructor overheard this, and answered, "That's what the *I-Ching* is all about - change." The student was not enlightened. The most difficult part of learning Pa Kua Chang is not the movements, the shapes; it is the creative. Almost anyone, given enough time, can learn a series of postures and stances. Learning, or more properly, unlearning, these movements and letting Pa Kua Chang lead you and teach you, this is what separates the novice from the Master.

As I groped my way through my self-made web of hexagrams, the one which seemed to speak most directly to me of Pa Kua Chang was *Sun*, Penetrating Influence. "Gentleness is the key here. Violence and radical movement would only alarm and repel... Your efforts should be as inconspicuous as possible. Try to imagine and emulate the gentle, unceasing wind."

This describes, as well as the unexplainable can be described, the seeming oneness with Pa Kua Chang and the *I-Ching* that is felt when the mind, body and spirit are united.

As life is change and stagnation is death, the protean nature of Pa Kua Chang seems to make it a model, in miniature, of life, of the universe, of the constant interaction between Yin and Yang. Tie this inextricably to the *I-Ching*, a distillation of thousands of years of Chinese thought and philosophy, and you have one excellent internal system. Although there are a number of splendid internal arts, Pa Kua Chang speaks loudest to me. Regardless of which art or arts you choose to follow, the secret is to relax, let it guide you and help you. Use this foolish one as an example, one who tried to direct the *I-Ching*. Concentrate on your goal, but, like a butterfly in a breeze, let the wind aid you. The path of least resistance is often the way.