



# Jiulong Journal

News and views;  
information and  
instruction.

Welcome to the  
Jiulong Journal.

We intend to inform,  
entertain and keep  
you up to date on the  
latest developments  
in the amazing art of  
Jiulong Baguazhang.



## FROM THE EDITOR

Welcome to the Jiulong Baguazhang Association Newsletter. Every season we will be bringing you news and information about the Art we all share. In our first issue, we offer an article from Shifu Painter on the nature of martial ability

(*zhandouli*) as well as a discussion from our publisher, Toronto SGL Eric Reynolds, on Jiulong Baguazhang as a martial art, along with other articles and advice.

In future issues, we hope to publish articles from Dr. Painter and the other Shifu and SGLs on a variety of topics within Jiulong Baguazhang in particular and Chinese martial and health arts in general. We will also let you know what's been going on in our study groups around the world, at the Gompa down in Arlington, Texas, and at the various seminars offered by Dr. Painter and the other Shifu of the Daoiquan family.

Because this is the newsletter for our association, we welcome input from our readers. If you have Jiulong Baguazhang-related articles, photographs, or announcements, please feel free to send them to me at [info@trianglebagua.com](mailto:info@trianglebagua.com). We would especially like to hear from the SGLs about the developments in their study groups.

Keep circling,

Ethan M. Rasiel  
SGL, North Carolina Study Group  
Editor

"The great end in life is  
not knowledge,  
but action"

-Thomas Henry Huxley

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## THE GOAL OF ZHANDOULI by John P. Painter, PhD

**When you practice Baguazhang, your attacker will be confused because he cannot know what you will do and you also will not know what you are about to do but your body will know instinctively how to react."**

Li, Long-dao

Martial ability (*zhandouli*) is a term we use frequently in Jiulong Baguazhang. At one level, the meaning of the term is obvious from the translation: martial ability is the

capacity to face an opponent or opponents in combat; the greater one's martial ability, the higher the likelihood that one will emerge victorious. Most students of Jiulong Baguazhang, however, will never have to fight for their lives – and so much the better. Even in the face of danger, we are better off if violence can be avoided. As Sun Tzu says, "To win one hundred victories in one hundred battles is not the acme of skill. To subdue the enemy without fighting is the

acme of skill." So what does *zhandouli*, really mean for practitioners of Jiulong Baguazhang?

The answer lies at the very heart of our art.

### No Formalized Forms Training

Jiulong Baguazhang does not consist of memorizing hundreds of forms. In the final stages there are no formalized forms or *kata* in the traditional



## THE GOAL OF ZHANDOULI (CON'T.)



sense. The core of this art consists of total training with exercises to develop external skill (*waigong*), subtle skill (*neigong*) and internal energy skill (*qigong*). These exercises – standing meditation, *waigong*, *neigong* and *qigong* exercises performed while walking in a straight line and on the circle holding the eight mother palm postures – strengthen the body and neurological system.

Jiulong training also includes a study of the meaning and images of each of the eight basic three-line diagrams (*gua*)

of the *Yijing* as they relate to attitude, action, and use of each of the hand.

*“The art is simple but there is a great deal to do before we attain mastery”*

The term, “the eight mother palms”, refers to whole body postures incorporating all of the body's energies. The palms become mental attitudes permeating the entire psychological and physiological makeup of the student. The martial and qigong practices use the *Yijing* symbols as visual images to empower the student through the focus of his intention (*yi*) and heart (*xin*) until imagination becomes reality.

### Immediate Feed Back

One of the great things about Jiulong Baguazhang is that all postures and physical positions can be tested for the correct energy (*jin*) pathway. A *jin* pathway is the alignment of body segments in such a way that energy can move uninterrupted up from the ground, through the legs, to the torso, and out into the limbs. Developing power skill is called *jingong*.

This pathway can exit at the palm, forearm, shoulder, or almost anywhere one wants to strike or push. When the pathway is correct, pressure on the arms or any other body part will result in a feeling of an uninterrupted line of energy sending pressure in the corresponding foot or feet in ac-

cordance with our “Cross the Great River” principle. This principle states that the arm in use for striking or neutralizing is opposite from the leg upon which the body weight is being supported. Thus the left hand is pushed by the right leg through the torso and the right hand with the left leg.

This principle is easy to understand in static training but is quite difficult to master while performing continuous linear and circular walking. Nevertheless, it is one of the major components of the Jiulong Baguazhang method that allows us to strike, throw, or bump with full body force yet still carry power in reserve.

### The Arms Are Important

In any posture, when the shape is correct the arms will have the same bend in the elbow that they do in the standing posture we call “Dragon Embraces the Pearl”, and other systems call “Holding the Ball” or “Hugging the Tree”.

Many persons who stand do not attain the correct alignment of the elbows and thus cannot manifest the *jingong* easily through their arms. It is this correct bend in the elbows that creates an “energy sink” leading the force into the spine (the ridgepole), thence to the thighs and into the ground. Every shape in Jiulong Baguazhang can be tested in this way. Start with your standing forms and later try it with the other shapes of Heaven Palm.

### Entering The Dragon Gates

In Jiulong Baguazhang, we study each of the eight palms individually, as a complete system, for one year or more. With each palm, students experiment with *qi* development, meditation, and martial skills in stationary stances, linear movements and walking the circle while changing directions.

There will also be work with both healing and martial training comprised of coordination drills, study of anatomy, health benefits from traditional Chinese medicine and *qigong* as well as modern Western medical implications of the prac-

tice.

Jiulong Baguazhang is a total system of training for mind, body and spirit. As a martial practice each posture will be carefully examined and incorporate both internal and external power training called *Nei-gong* and *Wai-gong*. Balance training and deft footwork will precede the study of realistic combat applications for locking (*qinna*), throwing (*shuaijiao*), and striking (*da*) using each individual posture.

A Jiulong student is striving to achieve the “virtue of one palm” (*yizhangde*) as he does this he will pass through one of the eight dragon doors (*balongmen*). After all eight are absorbed he will have eight forms of palm virtue (*baguazhangde*). In the more advanced stage, the palms are combined one with the other. At this level, movement begins spontaneously to generate forms.

As a student comes to know all of these postures and their internal and external energies intuitively, they begin to exist on a subconscious level, coming and going as naturally as any other habitual activity. At this level he has passed through the ninth dragon door. He is now a Jiulong Baguazhang boxer.

The ultimate goal of this style of Baguazhang is to learn to move naturally with such power, grace and balance that, no matter what happens, you are able to go along with the now moment; merging and emerging with external forces while preserving your own energy. Although the art of Baguazhang has many faces and forms it is this spontaneity of action and continuity of change that is the goal of every Jiulong Baguazhang student.

This is the essence of Nine Dragon Baguazhang. The art is simple but there is a great deal to do before we attain mastery.



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## *Jiulong Methods Used for Group Treatment of Chronic Pain : Toronto, Canada*

### *Tao Te Ching Chapter 1*

*The Way that can be  
named is not the  
eternal Way*

*The name that can be  
named is not the  
eternal name*

*The unnamable is  
eternally real.  
Naming is the  
origin of all things*

*Free from desire, you  
realize the mystery  
Caught in desire you  
only see the  
manifestations*

*Yet the mystery and  
manifestations come  
from the same source*

*This source is called  
darkness*

*Darkness within  
darkness.*

*The gateway to  
all understanding*

*-Lao Tzu*

Dr. Jan Carstoniu, SGL in Toronto, is a medical doctor specializing in the treatment of chronic pain. He has long wanted to start a therapy group for his patients that would combine his medical knowledge with selected mind-body methods found in Eastern disciplines.

10 years ago he met Eric Reynolds in the course of studying internal arts. They realized that they shared a down-to-earth approach to mind-body practices and have gone on to lead the Toronto Jiulong Baguazhang Study Group together.

All this time, Jan continued to ponder his dream of a Chronic Pain Therapy group. The more he and Eric played Jiulong together the more he saw the value of combing Eric's long history of meditation with his own medical knowledge to create the Chronic Pain Group. So, after much discussion and planning it was launched on February 16. It operates weekly with an average of 18 participants in each session. So, what is this group all about? It is designed to function on two levels: one physi-

cal, the other mental/emotional.

The physical level takes patients into a relationship with their body that they may not have previously considered. Participants examine how they sit, stand, walk and generally hold their body. Then the group leaders introduce methods for unlearning bad habits.

These methods are derived from Jiulong Baguazhang standing and walking methods. Participants learn the Ridge Pole; how to line up knees and toes; steady, balanced walking;; and control of their center. Keep in mind that these skills are very difficult for some of the participants due to their pain.

The mental level focuses on sitting meditation. This is the time for participants to watch the mind, seeing into their feelings and sensations, particularly those involving attitudes towards pain. It is the knowledge gained about attitude and their relationship to suffering that makes this aspect of the practice so valuable. It is the most difficult part of each session, particularly since the length of time spent sitting increases slightly each week. They never know how long they will be sit-



ting there, which brings them face to face with fears about prolonged suffering and their feeling about it.

The sessions are not intended to alleviate their pain, although in some cases this is starting to happen. Rather it is designed to help participants learn to find their own best coping methods for situations that can seem quite hopeless.

Conducting these sessions is an intense learning experience for Jan and Eric as they are in uncharted waters. But they feel so confident about their respective backgrounds and the efficacy of the methods they are teaching, they are able to meet each session with renewed vigor, compassion and fascination. Most importantly, they are inspired by the courage of the participants who come weekly to face their pain and anguish head on.

### *THE APOTHECARY : ECHINACEA*

Echinacea (*echinacea purpurea*) is one of the most effective blood & lymphatic cleansers in the botanical kingdom. It acts as a natural antibiotic, working like penicillin in the body without side effects. It aids in reducing fever, infections, bad breath & mucous buildup. Combining echinacea with garlic and goldenseal yields a great combination for warding off the common cold and flu. One should not take echinacea constantly. It is best to consume it for a week or two then stop for a week as consistent ingestion can actually suppress the immune system.

- Dr. John Painter

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## JIULONG BAGUAZHANG IN LONDON : My Experience

SGL Rey Bowen



In a recent post on the Jiulong Yahoo club, SGL Eric Reynolds wrote about his unflinching dedication to the Jiulong Baguazhang system, and he went on to state that all he wants from a system, that is, spiritual awareness, martial prowess and physical cultivation is all encompassed within the Jiulong art.

In many ways I'm similar to Mr. Reynolds: I believe I have finally found a system that has so many layers and so much to offer in holistic terms that I do not really have much time for any other art.

After all, I've much experience in the internal arts beginning in 1979 and encompassing Taijiquan and three other bagua systems. Yet the basics mentioned in the classic writings of these arts eluded me up until now.

If I had truly grasp the basics—I'm not talking about an intellectual understanding of them, but about a body that has developed deep engrams indelibly etched by years of *gongfu* — I would most probably have the higher skills exhibited by my teachers of the Jiulong Art. And, like other Jiulong practitioners that I've met on my travels, we all have a similar tale to tell about our false starts, unfulfilled martial and spiritual hopes and indeed goals.

In my martial development for example, October 1979 marked my introduction to the internal martial arts. I in-

creased my Taiji practice from twice a week to up to five times per week. I would practice a version of the Yang Cheng Fu long form (right & left side) daily. Between 1979 – 1986 I learnt four *dalou*, many variations of push hands (fixed and moving steps), *wapu* push hands, the "dance of equality" (*Sanshou*) and the long sword. I became an assistant instructor and played daily.

It was during this period I came across the concept of "cross the great river" or "cross energy" as it was then taught to me. So to meet this concept again in Jiulong was not an issue. In fact, aside from my first Taiji teacher, no other teacher I've come across until Shifu Painter have ever mentioned "cross energy"; and when I've mentioned the concept to classmates at other schools I get a blank look on their face and a shrug of their shoulders as if to say, "I have no idea of what you are talking about." During the period 1986 – 1989, my focus changed and my Taiji training went down the drain for a while, whilst I returned to study and a new career.

With all this going on in my life it was difficult to keep my training up. Nevertheless, by 1989 I was back to regular Taiji practice. By this time those whom I left as novices were now better than me. It was not only sensitivity I had lost, but also my root, skill in pushing hands, and strength. Three years later I left my Taiji

school in disillusionment, and went on to five years of over work and self-neglect.

Before leaving, however, my Taiji teacher demonstrated a single and double palm change from a system of Dragon Palm Bagua that he learned in Taiwan. It was fascinating to watch. I had only ever seen Bagua performed once before on TV, on a program entitled "Way of the Warrior". There was Lo, De Xiu (Eric Lo) performing an in-

*"Back 1999/2000 I came across a copy of Dr Painter's Street Combat (Vol1) video series and was highly impressed with what I saw and what, and how, he explained the practices he did. Here at last exercises were explained in great but simple detail."*

credible set of palm changes. Furthermore an ex-Taiji brother had left the Taiji school I attended to take up Bagua in 1990; he urged me to come along.

I refused and stayed loyal to Taiji. This was the case because I was led to believe by my then teacher that you could not mix the martial arts and that Taiji was the ultimate martial art. After all the name had been interpreted "Supreme Ultimate Boxing", years later I found that the *ji* could also be translated as "Pole" as well as "Ultimate" – a misconception that threw me off the scent of finding a Bagua teacher for years.

Incidentally, when I met Dr Painter he went one step further and introduced me to the meaning of *ji* as not just the pole as in "pole star", the pivot of the celestial heavens as taught in astro-theology

but as the "ridge pole", the spine.

By May 1997 I was a self-employed teacher/trainer/coordinator, under immense stress, drinking too much beer, and having insufficient leisure time. To alleviate my poor situation, I returned to my Taiji practice; it helped. I had forgotten the correct sequence of the long form, and just practiced the short Cheng Man Ching form.

I sought out old Taiji colleagues for advice on where next to go with my martial art studies. Whilst in Egypt on a short break I took with me Robert W Smith's book on Bagua, I owned many of his publications, and attempted to teach myself circle walking.

Such was my passion that on my return I sought out Bagua teachers who seemed to appear just out of thin air at levels that were at the time appropriate for my level, but that's another story. In total I spent five years with three teachers all from reputable lineages and two with exceptional skills, along with paying visits to seminars facilitated by an international coterie of internal arts experts.

I even worked for almost a year in an instructors' class, so that I might become a better Baguazhang practitioner and instructor. Still there was something missing, which I couldn't pinpoint at the time, and what's more my skill level wasn't increasing it became stagnant and I also damaged my knee working on routines that called for severe twisting actions.

I stopped going to formal classes and worked with a couple of close friends whom I had worked with since my Taiji days. We would meet once a week and practice what we knew until I eventually came across Dr Painter. Up until that point, my dream of becoming a bagua ex-

pert and instructor had been heading quickly down the drain.

Back in 1999/2000 I came across a copy of Dr. Painter's Street Combat (Vol1) video series and was highly impressed with what I saw and how he explained the practices he did. Here, at last, were exercises explained in great but simple detail.

He focused on applications without endless forms to replay. I wrote two letters praising Dr. Painter and his Jiulong system. I was eager to contact the Gomba to know more about this non-traditional martial art. Meanwhile, having an addictive nature and being a hoarder has both its advantages and disadvantages. In the former I needed to know more about this art and pulled all stops out to do so. In the latter, I keep hold of books, magazines and ephemera for as long as possible.

I used to collect first editions which I still hold a stash of to this day, and for example, have one of the earliest (1835) English translations of Charles Françoise Volney's "Ruins of Empires" -- now that's seriously old. Anyway, to the point, I threw out almost all of my kung fu magazines and only kept two or three, and one of them was an "Inside Kung Fu" going back to 1980. Lo and behold, it was an edition that had a feature by Dr. Painter on his Baguazhang. I told you my teachers seem to appear out of thin air! Imagine out of the scores of kung fu magazines I used to own, of the handful left it happen to be one with an article by my future Shifu.

So now I've established that this guy's serious about his art, has a history, and is consistent with his development.

I definitely needed to know more. Mind you, it wasn't until 2002 that I developed a rapport with Dr Painter and began my Three Powers Standing and Quiet Sitting in preparation for my first visit to the Gomba. After several trips to the Gomba for private training and Founders day, and visiting other US locations for five day and weekend seminars my craving has not subsided.

My previous experience of the internal arts has not been a waste of time and energy, even though I still consider myself a neophyte. It has been a precursor to establishing correct principles for the lifelong attainment of the art. It is as if persistent practice with sound principles has helped me to "upload" old patterns of movement to be corrected by Jiulong basic principles that seem to work in harmony with biomechanics and mind intention.

In the beginning of my Jiulong journey I used to wax lyrical about the vast amounts of knowledge I had gleaned from my intense studies with Dr Painter and the vast amounts of detailed I had learnt. He would retort, to paraphrase, "Great. It will get better when you learn less". What the...??

Well I'm finally beginning to understand. So as I begin to learn new ways of connecting the arm to the ground through my feet via my waist and aligned by way of the spine, I'm amazed of how precise Jiulong Baguazhang is; also how much stronger one becomes and yet retains that economy of energy that conserves or is it enhances the life force within.

Thus in my classes I drill the basics regularly, although some of my students have said, "Where's the form? And show me some of the more advanced stuff." We are constantly told by the Gomba shifus that the

basics are the advance materials and within those basics one will advance. This is the case with my current class, based in a health club in a trendy part of North-West London, just north of Barker Street and east of Regent's Park, which strangely enough has a large contingent of expatriot North Americans.

I have had eighteen students that I've guided through parts of the basics of the art and only four who have kept with it on a regular basis. I've seen how difficult it is for people to keep their knees over their toes, and how whilst shifting side-to-side how knees move laterally inward or outward away from the alignment over the toe.

This fault I had simply because it wasn't explained to me in physiological terms: that the knee wasn't made to move in a lateral direction. Jiulong emphasizes correct biomechanical alignment. Those who stay now seemed to be more aware of their knee alignments. I'm more aware of my knees' alignment and have no more soreness after a bout of square stepping.

In my own practice I have monitored how I've progressed and found my shifting side to side and back to front has evolved to a point where I mentally connect my active elbow to the center (*dantien*). In other words I enable my *dantien* to control the movement of my upper body; I imagine a piece of stiff but flexible rubber extending from my *dantien* to each elbow.

So the *dantien* moves the elbow up, down, and sideways and thus the elbow, because of its physical connection to the palm, is moved by the central point approximately three inches below the navel.

This imagery has not only helped me but helped students.

In addition, as I transfer weight from my insubstantial to my substantial leg in line with the "Cross the Great River" principle, minute changes have begun to take place. For instance, the transfer of weight feels as if the actual transitions is happening under the surface I'm standing on not over.

This means that instead of rising whilst shifting it's like drilling deeper and deeper into an imaginary well or screwing one's root in to the ground, silk reeling. What's more, just before I reach the final part of the movement with either "rolling the pearl" or Heaven Palm taiji, yang position say, or yin depending on which hand is active and of which leg is substantial, to follow "Cross the Great River", I'm on the verge of getting a little extra bit of twist from my waist (or is it the fascia?) which is now becoming part of the whole body as one unit movement.

After all some of our warm-up exercises seem to stretch the waist away from the hips, ever so slightly. And another question I ask myself as I come to terms with the basic principles: if the weight of the body is fifty-fifty on either leg and in moving from the void to activate a wedge in a small space and in an instance, wouldn't "cross the great river" have to be done in the mind, the intent? Ah Jiulong, life-long learning!



## The Mind Intent

by Dr. John Painter

Lao Zi says, "Ritual is the husk of faith"; when you practice Baguazhang forms without the mental intent, the forms are just empty shells. The power of martial standing training (*zhandouli zhanzhuang*) is like the kernel of the wheat in the wheat germ. In other words, if you do the forms alone and they are not pantomimes of combat and receptacles of principle directed by mind intent (*yi*), then your forms can never help you attain martial skill; they are just empty moves with no internal energy.

As time progresses we come to understand the underlying principles of the moves we are practicing. At this point we will come closer to comprehending the idea of self "so-ness" (*ziran*), or "natural action". Becoming naturally combat effective (*ziran zhandouli*) is the goal of true martial Jiulong Baguazhang training.

In standing training (*zhanzhuang*) we develop the concepts of releasing unnatural tension (*song*) and rooting, and create an integration of body/mind power (*jin*) to develop "rebounding energy" (*bengjin*). We then take these concepts into our forms practice and eventually transcend even the forms into Natural Harmonious Boxing (*ziran baguazhang*).

Although each action in Baguazhang has what appears to be a specific form and posture, Mr. Li was quick to point out that these were merely guides. In real combat, one does not have time to use exact form or consciously to evaluate the technique or elemental energy coming at you. This is where your hard training and relaxed mind come into play. This is where you become natural in action (*ziran*) and without thoughts (*wuwei*).

Mr. Li said that when one truly understands the feelings and underlying principle of each of art – the ridgepole, the wedge, and stepping methods – then the specific power of each individual tactic can be expressed with the fist, forearm, elbow, shoulder or any other part of the body.

Such knowledge transforms these actions into an art of unlimited possibilities. He was also fond of saying that if your center line and posture are correct and you truly understand distance, timing and his "wedge" principle of taking the center, then any one of the Baguazhang forms can be effective against any technique used by an opponent with fist or foot.

My experience with Baguazhang in real streets fights has proven this time and again.

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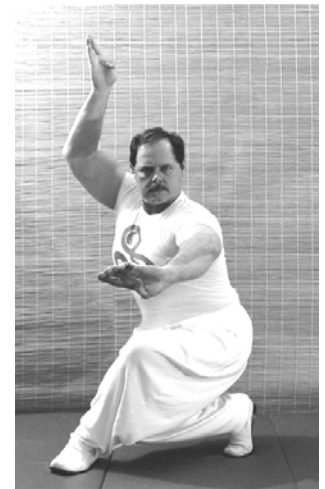
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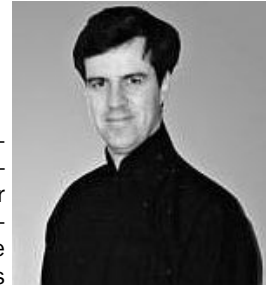
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## Jiulong as a Martial ART

By SGL Eric Reynolds



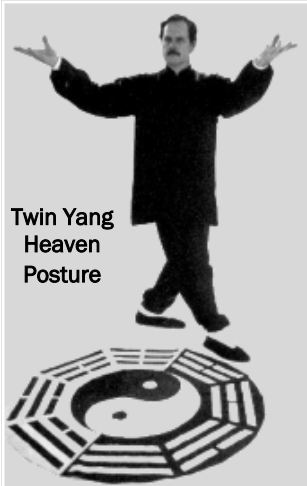
Ok, so the title is stating the obvious, right? Of course it's a martial art. What I want to emphasize is the *art* portion and the significance of the structure of Jiulong. As I have an extensive background in music, drawing analogies between it and Jiulong was clear to me from the beginning, and I will use these analogies to make my point.

*"Jiulong is spontaneous creativity based on principles of body structure, movement, mental focus etc"*

In music composition theory, I studied the ways that various musical elements can be assembled to create the forward flow of the meaningful sounds we know as music. In essence, the basic structure is notes arranged sequentially to create a motif (a single short musical idea). The motif could be added to or expanded in various ways to create a phrase or statement. The phrase could be added to or expanded to create a sentence. Sentences could be expanded to create sections.

Sections could be expanded to create whole pieces of music. By starting with a very small idea consisting of perhaps only 3 notes, one can expand them through various composition devices and, of course, pure creativity, to build a piece of music.

There are many other elements with which to be concerned such as harmony, rhythm etc. but these could also be aspects of the initial motif. And of course the initial motif is often a spontaneous creation coming in a moment of inspiration to the composer. The point here is to see that the artistic process is a combination of initial creative input, combined with technical understanding of how to assemble the components into a meaningful whole we call *art*.



Twin Yang Heaven Posture

In Jiulong we start with basic elements such as stances, postures, etc. and learn to assemble them into different motifs. For example, if you stand in a dragon stance and hold a *Twin Yang Heaven posture* (see picture) you have created a motif - another palm or stance, another motif. Then we expand the Dragon/Twin Yang Heaven motif by stepping forward and lowering the arms to a *Twin Yin Heaven posture*.

We have added movement into another position. This motion can be thought of as a phrase or statement. Now expand the statement called "moving from Dragon/Twin Yang to Dragon/Twin Yin" by adding a martial application of this statement. It becomes "moving from Dragon/Twin Yang to Dragon/Twin Yin and pressing into one's partner's center, causing them to be displaced."

Observe what is happening: We have taken a simple single idea or motif called Dragon/Twin Yang and expanded it into a meaningful statement of martial application. This is not a particular self defense move applicable to a specific situation, but a set of ideas built up from their component parts.

What is unique and artful about Jiulong is that the entire art is structured in this way. We learn basic concepts or principles (musical notes). Then we see how 2 or 3 of these principles can be assembled (motif). These basic assemblies combine with each other in movement (phrase) and these in turn are applied in various situations (sentences or statements).

The longer statements are expressed one after the other, spontaneously to create one's responses in a combat situation (musical work).

So what makes this a martial *art* is this teaching of principles which the practitioner puts together in any way she wants to express. There are no fixed forms, rather there are creative ways of assembling the principles based on the situation at hand.

I will go one step further and add that the specific form of music that Jiulong most resembles is jazz. Jazz embodies spontaneous creativity based on an understanding of the principles of melody, harmony etc.; the analogy is clear.

Jiulong is spontaneous creativity based on principles of body structure, movement, mental focus etc.

I hope this gives you, the Jiulong student, a way of thinking about their practice that is unique and, best of all, a personal expression of yourself as a ... wait for it ... martial artist.

### Philosophy Corner

*Daoists follow the art of "Wu Wei", which is to achieve action through minimal action.*

*"It is the practice of going with or at times against the stream yet not struggling against it. A Daoist knows how to let the stream do all the work, Thus the sage knows that relative to the river, he still moves against the current.*

*To the outside world the sage appears to take no action - but in fact he takes action long before others ever foresee the need for action."*

*John P. Painter*

# JIULONG BAGUAZHANG STUDY GROUP DATES 2005

The following dates are scheduled and subject to change. Check with the Study Group Leaders for details.

DATE	Location	Contact
January 14–16	Arlington, TX	Gompa : thegompa@aol.com
January 28-20	Duxbury, MA	Jimmy Morris : jimmy@southshoreinternalarts.com
February 11-13	Chapel Hill, NC	Ethan Rasiel : trianglebagua@mindspring.com
February 25-27	New York, NY	Joshua Craig : www.artemis-seminars.com
March 18-20	Los Angeles, CA	John Adams : jca.ninedragon@verizon.com
April 29-May 1	Toronto, Canada	Eric Reynolds : earth@ninedragonarts.com
May 20-22	Ohio (Police Only)	Rick Krausman : rkrausman@RSCOnet.net
<b>June 1 –11</b>	<b>Zhan San Feng Festival , Pennsylvania Full week of Jiulong Training</b>	<b>Gompa : thegompa@aol.com</b>
July 8-10	Open	
July 21-24	Saskatoon, Canada	Yancy Orchard : YORCHARD@aol.com
August 19-21	Denver, CO	Will Burcher : wburcher@comcast.net
September 2–4	Los Angeles, CA	John Adams : jca.ninedragon@verizon.com
September 16-18	Gompa Intensive	Gompa : thegompa@aol.com
<b>October 7-9</b>	<b>Founders Day at the Gompa</b>	<b>Gompa : thegompa@aol.com</b>
October 28-30	New York, NY	Joshua Craig : www.artemis-seminars.com
November 4-6	Toronto, Canada	Eric Reynolds : earth@ninedragonarts.com
November 18-20	Chapel Hill, NC	Ethan Rasiel : trianglebagua@mindspring.com
December 2-4	Duxbury, MA	Jimmy Morris : jimmy@southshoreinternalarts.com

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