

# **The Thirteen Postures As Neigung Training For Tai Chi Chuan By Hal Mosher**

The Five Attitudes are the method for starting the internal work in order to develop the first Jin ,Peng jin or ward off. From that first jin (or energy signature) the other seven jin develop as reflections of Peng jin. When the eight jins are created with the five attitudes: advance/retreat, look left/right and central equilibrium.

Peng jin is the foundation of Tai Chi practice, without it there is no form or push hands. Peng jin is not ward off the posture. It is the elastic energy of the fresh grass in the spring. No matter how much you step on it, it retains its shape when you lift your foot. Cheng Man Ching's chapter on physics in the Thirteen Chapters is about Peng jin and is the most important chapter in the book.

How do we create Peng jin? First we need to understand Neigung or internal training. The result of that internal work is the first of the eight energies, Peng jin. With the correct practice of Peng jin you move out of the realm of philosophy and into the moving system we know as Tai Chi Chuan. A common error is to think that is enough, that the form is all you need. The form is the outer training or the Wai Gung. Once you have created Peng jin you have started the internal training or Nei Gung. Nei Gung is focusing

your practice in the internal body, that is the fascia, organs and bones. The Wai Gung focuses your practice on mainly how the form looks and not on how it feels. We create Peng jin internally to change your internal body into a Tai Chi body through what I call the “up and the out”.

The form is only part of the process of learning Tai Chi. It is the practice of push hands that completes this system.

Push Hands is the great test to see if your internal practice is complete. Without a partner you could fool yourself into thinking you know this vast art, when actually you have only just begun. Developing Peng jin while doing the form and with a partner is the key that unlocks this system and it should be practiced to become as easy and fluent as snapping your fingers.

Peng jin cultivation or internal work in Tai Chi is done by pouring into one foot and dissolving the other in order to shift weight. This process is known as sinking . In the beginning ,we think shifting is important, but if we are not sinking in order to shift this is incorrect. Shifting has no Peng jin cultivation potential and usually sacrifices ones center at the same time. In essence, no sinking no Tai Chi Chuan.

The dissolving process changes the body and mind. Dissolving parts of the body can help you break up attachment to your body,( attachments we all have to let go at the moment of dying). Dissolving aspects of the mind makes the mind more flexible to change. The aspect of release dissolves grasping at the thoughts and emotions. The dissolving process creates stillness in the mind and movement in the body, but first I will talk more on creating stillness.

In order to practice Tai Chi Chuan correctly we need to achieve moving as a unit without losing ones center. In the Tai chi classics the statement reads; “rotate like a wheel and turn like an axis”. The practice of being centered creates moving as a unit which is the first aspect of the Five Attitudes that must be trained. This is to be trained by pressing down the hips and shoulders into one foot and releasing the other empty foot. The hip that presses down creates the axis or fulcrum and the empty hip creates the moving wheel. You can imagine that the full hip and shoulder are creating a vertical wheel or gear and the empty hip is creating a horizontal wheel or gear. Both wheels vertical or horizontal function through the sacrum and spinal column. In fact this is a nice way to practice the six alignments or Liu He in Chinese. I see these six alignments like harmonies, in music theory.

The six are: shoulders harmonize with hips, knees harmonize with elbows, and wrists harmonize with ankles. If you imagine all these joints connected like gears moving together it will be easier to feel their connecting harmonies. When they do harmonize together then you are moving as a unit, and that in turn produces a particular energetic field, similar to the magnetosphere around our earth.

The magnetosphere is produced by spinning nickel at the center of the earth. Similarly, our core has to be actively spinning with these harmonies while we remain relatively still. Another analogy is the sun and its gravitational fields creating planetary orbits. Whereas, your waist is the sun and it creates the nine joints to move with her gravitational field. If one planet strays from its orbit the whole solar system collapses. Relative to the planets the sun is still, this centered stillness might not seem powerful but the gravity of the sun keeps all the joints moving together. The six alignments themselves create potential for central equilibrium based on the orbits created by the waist. In the end, central equilibrium and “moving as a unit” create yin and yang which create everything we do in Tai Chi Chuan.

These two wheels or gears (one vertical and one horizontal ) that are produced by pressing down and release creates a flipping of yin and yang. Like heaven and earth they produce life force, what the Chinese call Jin. When yin and yang are clearly distinguished through pressing down and releasing this creates life force in our body or two types of Jin, one up and the other out. Later these two aspects of yin and yang Jins combine again as one, Peng Jin. The two circles, one yin and one yang, come from earth and heaven respectively. These circles are built into our bodies and function naturally, we just choose to ignore them.

Tai Chi is like plugging your body into a socket, or like charging your cell phone. The yang aspect is the plus node on the battery and the yin aspect is the minus node. The yin and yang alternating creates current (AC) which increases the charge in the battery. The Chinese believe that we are alive because of heaven and earth combining forces to create life, when we die these two forces split (Hun and PO). The longevity practice in Tai Chi Chuan is encouraging us to increase our connection to the life force given to us by heaven and earth by cultivating the Jin that keeps us alive.

More on how to fully separate yin and yang in your practice: the full leg that presses down produces the down up Jin which is yang. The empty leg that releases produces the left right Jin which is yin. These two turns combine to form the five attitudes which are: advance/ retreat ,look left/ look right ,and central equilibrium. As long as you are sinking to create center those five attitudes are possible. Without sinking the five attitudes fall apart. You cannot sacrifice central equilibrium in order to advance and retreat or turn left and right. This is the key to the five attitudes and applies to every part of your form as well as push hands practice.

Advance /retreat is produced from sinking (sung in Chinese) down into the foot at the point of the bubbling well until the Jin rises up through that leg and up to the crown. This up jin has the power to lift the insteps, create space in the kneecaps, and increase the space in the discs along the spine. This feeling of going up also creates roundness under the perineum, under the roof of the mouth, and at the top of the head. This roundness holds the jin. This energy then goes down the front of the body dropping the chin, the sternum, and the pelvis towards the sacrum. That in turn, creates a vertical circle in the full leg and hip which is the centered aspect of the movements.

The circles produced in the leg created from this down up jin also create perfect ratios to other parts of the body connect by the six alignments. The circle produced from the full leg needs to proportionate to the circle produced in the back and the opposite arm. This fibonacci like proportionality of the circles is sometimes called “dragon body.”

When these circles are proportionate it helps the body store energy (jin) and create an openness in the body with a feeling of roundness. The analogy for the jin creating roundness is like a sailboat with its sails full of wind. Sailboats have something called a keel which goes deep into the water to keep the boat from tipping over. In your body, this is your sacrum dropping into your foot. This creates center, which for this analogy, is the mast of the boat which holds up the sails. Once the mast is arisen from the keel then you can put up the sails, the sails catch wind energy which then move the boat. If the sails are perfectly round then it holds the jin more efficiently and the boat moves effortlessly. The up jin lifts the sails up to the top of the mast so they can catch the most wind. This up jin is best exemplified by push in the forms. If you have knee or hip problems this vertical Jin is for you.

The left right turn is produced from the release in the empty leg and it is the yin aspect. This Jin produces a horizontal circle in the leg and hip when practiced with a spiral at its core. This circle has the effect of opening the hips and the shoulders laterally away from the spine, and opens all joints in a lateral direction, especially the hands and feet. This lateral aspect when combined with the vertical aspect of the circles creates a spiral which is the core of the dragon body. In the sailboat analogy this circle is the rudder connected to the keel or your sacrum. The horizontal circle is best exemplified by roll back in the forms. If you have shoulder problems this horizontal jin is for you.

The next aspect is bending the Kua or the hip joint and understanding how the hips create yin and yang. When bending the hip joints, the full hip is yang, and the empty one yin, as long as you don't lose central equilibrium when you shift or you turn. If you keep your structure by pressing down the hips and shoulders, and the movement through the release, practiced together they will help you stay centered. Just remember you can't have one at the expense of the other. It helps to remember that the circle is defined by a center while having a center will create a circle. The classics say, "movement in stillness, stillness in movement". This refers to using the center

to move and never losing it, not even in the mind. The stillness keeps the movement efficient and also allows one to feel the movement /momentum pendulum aspects built into the hip joint circles. The full hip joint creates a hinge (like a door hinge) and the the empty hip creates the moving (part of the door) itself. In this way, stillness produces movement and movement stillness. The wheel turning on an axis is now complete in two directions. When the two directions combine as one, you have completed the outer training (Wai Gung) for Peng jin.

The classics also say: “keep your body upright ,balanced ,uniform and even”. These four words define a sphere that can change uniformly. These four words are not just about body positioning but also how the energy moves through the body. With that understanding the five attitudes illuminates how to train in Peng jin, and is the foundation for the later trainings on the eight Jins. As you practice, try to feel how the two circles move energy through the body vertically and horizontally. Alternate, one energy moving up, then the other moving out. In a few years you will feel two circles become one sphere. Once you feel that unification, that experience is Peng jin. As this practice continues, you will start to feel an energy signature in each posture in the form defined

by aspects of yin and yang, which can be summarized as the Eight jins or trigrams.

The trigrams themselves are just describing energy signatures like light, water wind, and thunder which are then connected to the eight postures: Ward off, Roll Back, Press, Push, Shoulder, Elbow, Split and Pull.

The first of the eight energies is Ward off . It is the most important of the eight and creates the cause to develop the other seven energies. To cultivate these eight in the form, you practice the two circles as stated above until they are fluent and unified as a sphere. Go back to the sun and planets analogy and apply moving as a unit to the sphere you have created by the two circles. At some point, you will feel one circle produce the other until they are understood as different reflections of the same circle. All the transitions in the form can be broken down into vertical or horizontal components. In general, most postures are vertical circles that create horizontal circles for transition. Horizontal circles comprise most transitions which then in turn create postures. Some postures have both circles combined, for example, Bend Bow Shoot Tiger.

To practice this, create center which is for now we can say is near your spine, and that center functions through your Dan Tien. Then create two fulcrums one in the full hip, and one in the empty hip. These then produce their respective circles vertical and horizontal. With years of practice you will notice the circles hold energy, and that energy can move through the whole body. The form checks and sees if you can move those two energies freely without hindrances. When this is accomplished then you know the body is becoming open with the form. It feels like a new body without all the clumsy disconnected movement. Most importantly, the Jin needs to go up the spine into vertebra and open up the three gates in the back.

Words make it sound easy. Unfortunately Peng Jin is hard to achieve and is easy to lose. Usually we try to use force to shift our weight or we let our shoulders rise up and forget our root. Peng jin is then lost. The other problem is that we can't keep our awareness on the whole body at once. When we lose our concentration Peng jin deflates like letting air out of a balloon. I find it helpful to remember the benefits of concentration and Tai Chi in general, when practicing Peng jin. Creating and sustaining Peng jin is what makes Tai Chi an internal art (you can practice

Peng jin during Hsingi and Bagua too). In addition, you can use Peng Jin as an object for meditation as you do the form, by resting your mind on the openness created by the two circles combining as one. In the beginning you just feel this unity creating opening in the skin. Then you focus on the fascial layers, then the organs, then the bones and finally the cells. The cells are good examples of Peng jin in the way they hold and distribute energy in and out of the system. The meditation goes from a very coarse level of mind to an extremely subtle level of awareness. Tai Chi practice moves the body and mind this way from a coarse level of understanding of the body/mind complex to a much more subtle one.

Tai Chi is an internal exercise ,so it should feel like you're stretching your internal fascia vertically and horizontally at the same time while keeping the outer body open and relaxed. The classics call this “ steel wrapped in cotton “. If the exercise is just going through the movements without this constant stretching internally while remaining soft externally there won't be much Peng Jin created.

Keeping Peng jin has many benefits to the mind and body. The most far reaching benefit is that of the specific energetic awareness of the body/mind

complex. With that awareness you can feel illnesses and injuries in your body starting to take effect before they do. It is much easier to stop an illness before it has taken over the body completely. When you have awareness of your body you become less prone to injury. Once this awareness grows you can use it to feel injury or illness in others. Tai chi, I believe, was a prerequisite for the healing arts like massage, or acupuncture. Once you are familiar with your jin and how to manipulate it, you can easily feel others jin and where it might be weak or stagnant. As a body worker its imperative that you feel the fascial layers of your client and feel where they might need some assistance. You can apply the yin and yang like formula to their fascia and try to create balance using your jin.

On the practice side of things, one way to start this process of internal stretching is by doing Zuang Zhong or standing practice. You can begin at the beginning of the form by standing in preparation before you Lift Hands (actually all 8 jins are in lift hands). Feel your outer body soften towards your feet . As you feel the ground clearly the ground will start to feel you. The dormant circles built into the earths rotation start to come alive in you, this is the earth jin.

After a while you will feel the ground lift up your insteps with Jin, a little like lava bubbling up, or putting up a dome tent. This lifting is not forceful in any way but more magnetic in nature. That lifting becomes the structure of your body connecting to your root. That new structure will rebuild all your joints and open all your fascial layers from your feet to your crown, but more importantly, it makes your back yang, ( like when a cat when it sees a rat). As the Jin rises from your feet it lifts your hands in the posture Lift Hands; that upward movement is Peng Jin at its basic level. This is the result of practicing the vertical circles for a long time. These vertical circles of jin going up the spine get you ready to do the Microcosmic orbit in sitting meditation practice. This practice lifts the jin up the back of the spine and back down the front of the torso.

Once that lifting reaches the top of the head the Jin starts spreading the horizontal fascial layers apart as it descends again towards your feet (and that opens your shoulders and drops your hands). This is the release that creates a horizontal circle and has the result of opening the body laterally. The horizontal circle is for stress relief which is deeply needed in our western culture. This up or (vertical circle) and out (or

horizontal circle) taking each others place is just like the rain cycle rising and falling, expanding and contracting. I call this “the up creating the out”. This awareness of the up and the out develops our connection to the natural world in our practice. I call it bio resonance.

Bio resonance is created by applying the five attitudes to the five elements. The jin that is created by the two circles and their union with Peng jin also effects the five elements in your body. These elements from Chinese acupuncture are, water, air/ metal, wood, fire and earth. The first one we work with in Tai Chi is water. The sinking process is what activates the water element in your body. This sinking process adds fire and air with the water to make a form of steam heat that goes into your blood which changes the wood element. As this process refines the wood element affects the bones which evolves into the earth element. Once you have related to the elements in your body this way it becomes easier to relate to the outer elements in nature. You then start to feel the Jin in your body resonate with the Jin in nature and this relationship grows as does your practice.

The next process in your practice is moving with this centered / moving as a unit awareness. If you have learned Mr. Liu' basic exercises this will be a lot easier. Once you feel the body open vertically and horizontally you can use that energy to shift from one leg to the other.

Moving with this expanding energy is like rotating soap bubble. There is an internal energy keeping the bubble from collapsing at the same time outward forces on the outside keep the bubbles shape at a state of equilibrium. Keeping peng Jin is like equalizing the pressure on all sides of the soap bubble. The stretching from the feet and legs in general keep the structure of the bubble: opening of arm and hand movements help regulate if the pressure gets too great, like pressure valves. The soap bubble has a curve going through its center which is your spine. This curve unifies the upper and lower bodies and keeps the vertical and horizontal stretching balanced. If you visualize your body as the yin yang sphere that is moving with a curve going through it, that could be useful. There is a picture of the soap bubble idea in the Professors "Thirteen Chapters" in the chapter on physics.

Moving with Peng Jin is also like driving a manual transmission car. When you press down on the gas peddle you have to release the clutch slowly to make the car move. The pressing down is only half of the movement, the release is really lets the body move in tai chi.

The structure of the car allows all the parts of the car to work together as a car. This is the same with Tai Chi practice, you can't give up the structure to create the release. Actually a good structure creates a better release. When all the parts of the car are moving together with lots of torque that makes the car move faster and handle better. Likewise the driver of the car has to improve his/her ability to press down and release in order to drive this fancy car with ease. At first driving with a clutch is jerky and the car stalls, but like everything, it gets better with practice. Most people when they drive don't even think about what they are doing when they drive it has become so automatic. The pressing down and release will be like that too in time. With practice you go from having a funky old car to having a Lamborgini.

In order to go back to your practice I recommend standing in a bow stance at fifty fifty with the hands in push position in order practice pressing down and releasing. Try to feel the vertical fascia stretch your

body from your feet to your head top like you are a big elastic band with the pressing down. Then apply the pressing down of the hips and shoulders to create structure, and release in one foot to create the movements advance or retreat. When you are able to follow the release more completely you will create a horizontal spreading of the fascia which will then create a horizontal turn. Focus on moving the inner fascia not on the outer body. If you move the outer body first it will negate any inner fascial movements. That is why you begin this process in standing practice, it keeps you get in touch with your structure so you can focus on the inner body. When you feel the inner body try to create space while feeling the inner body elongate and expand. At the same time shift your weight without moving your legs, but by changing what's inside them. Think of the legs as two cups one full of water and the other empty. Don't change the cups just change what's inside them! The repetition of this stretching of the fascial layers will produce space in the fascia both vertically and horizontally and the Jin will fill up the spaces in the body you have created.

As you get more fluent with opening the inner body this way, the Jin will be the center of your practice and you will feel the energy enter each cell and in all

movements in the form. The postures and transitions will feel like keys that unlock the jin, not just a slow exercise but an internal changing of the fascia in carefully articulated ways. That deep articulated facial movement creates an open body, soft on the outside, strong on the inside.

The next part is to check your progress with the Push Hands. The form is only the doorway to this practice of Tai Chi. You don't walk through the door until you apply Peng Jin to two person practice! This is why teachers are important, they teach you to feel and recognize the Jin when they touch you. Your teachers touch will help you realize how the eight jin work because you feel their effects. If you don't have the experience of direct contact with a teacher, you have to go back to the form and deconstruct the forms using the Thirteen postures.

First try to feel how yin and yang move you in the form. One way is to imagine someone pushing you, and you respond in roll back while you do the form. If you want to go forward do so as if you were pushing someone while doing the form. Feel Rollback as yin and Push as yang. If you go through the whole form by identifying one posture as yin and one as yang you will start to understand the importance of the mirror

reflections in each posture. Yin and yang teaches you that every posture has its counter or its opposite. Some more examples of yin and yang pairs are: Brush Knee and Repulse Monkey, Fair Lady and Diagonal Flying.

This pairing is a method to deconstruct the form into its push hands elements. Understanding all of the yin and yang reflective pairings in the form will help prepare you for direct contact with a partner. I think all the postures were created as a series of partner exercises that were blended together later as one form to make it easier to remember and teach. At some point, you have to find each postures opposite and do that with a partner. The thirteen postures show the practitioners how the pairs complement one another, those complements later developed into new aspects of the original thirteen. Those complements were compiled into the short and long forms as a method of preservation through practice.

This yin and yang pairing of the postures will help you understand the eight Jins (trigrams) or themes through their opposite reflections of one another. The four pairs are: Push and Roll Back, Ward Off and Press, Shoulder and Pull, Elbow and Split. Each pair negate each other like Roll Back and Push. They are

direct counters for one another and a good practitioner should understand those relationships fully. Without understanding how the eight original postures work with and against one another then the other postures will be meaningless. The original eight postures developed all the other postures in the forms up to one hundred and eight by showing slightly different accents on those eight themes. Once you workout all these four basic relationships with a partner you can apply those themes to the rest of the postures in the form. Finding these reflections is easier if you are doing the whole long form, because all the pairs are there in their obvious aspects there. When you start to see all the postures in the forms as reflections of the eight trigrams you have begun to recognize the importance of Thirteen Postures and their relation to yin and yang. The eight original Jins are the basic template that creates the forms, the five attitudes are the method to create the 8 Jins correctly. You need both, and they are constantly informing one another of your progress in the training.

If you want to do some Push Hands with a friend you can use a seventy thirty bow stance again, with you and your partner connecting the palms at each other's elbows. Then use your opponents pressure to start the Jin to move through the body and to create

your response. Listen to their pressure carefully and try to equalize their pressure without running away or resisting, in that, you will have kept your Peng Jin. If you lose your Peng Jin you will lose structure, and be easily pushed. You can equalize pressure with the press down or the release depending on where the pressure is and the direction in which it is moving. When you understand how to equalize pressure, you learn to catch their momentum no matter how small it is. That momentum can then be returned in exact proportion to the momentum given. This catching of the moment (or absorbing and projecting) has four levels: the square, the circle, the sphere and the point. The square is the easiest, if someone pushes on one side of the body you respond with the other side. The next is the square without edges, or the circle, where if someone touches any point of the body the body responds with the circle. After a time you can respond at any angle with the circle and it becomes a sphere. Lastly, the sphere gets condensed into a point so any point on the body can absorb and project. These four ways of absorbing and projecting lead back to the importance of Peng jin, without it the last three would not be possible.

There are also four words that help with Push Hands, Stick. Adhere , Join and Follow. They are

related to how you listen to your partners movements. To Stick is to feel the skin of your partner, and notice how the jin moves through it. With all four words you are listening for four faults: gaps, holes, projections or inconsistencies. To Adhere you feel the fascial layers for gaps, holes etc. in the jin there. With Join you are feeling the bones of your partner and the lack of jin there. When you can do the first three at the same time that is following. In general ,the antidote to the four faults is the four words Upright, Balanced, Uniform, and Even again emphasizing the importance of equalizing pressure on all sides of the body in order to create and sustain your Peng jin.

Push Hands is different from the form. In the form we use our own pressing down and release to move and create Peng jin. In Push Hands, we use our opponents pressure to create our root. The release creates the equalizing of the pressure or force given into the ground. The release of your opponents pressure becomes the meditation in push hands, when you focus on releasing their pressure into the ground you can control their body. The release in your body allows you to release their pressure through your body into the ground and then give that pressure back. This is called Absorbing and Projecting.

In Push Hands we learn about placement, timing, angles, and targets, in the beginning. Peng jin helps you see the energies behind those martial concepts and you can use that to predict your partners moves. This is what the classics call interpreting energy phase. You interpret other peoples energy by cultivating your own. If your opponent decides to shift or turn you will feel it happen before they do because you can stick, adhere, join and follow their momentum and that will clue you into their movements. These four words applied with Peng jin develops listening or “ting” in Chinese. Using Ting you can feel holes or gaps in your opponents Peng jin which you can use against them.

The other seven Jin are ,Lu, Ji, An, Jou ,Kao, Jai and Lieh. In English they are Roll Back, Press, Push, Elbow, Shoulder, Pull and Split. All eight will be done at the proper place and time according to your ability to stick, adhere, join and follow while keeping your Peng jin. In general, Roll Back uses a dissecting jin or dividing up a force coming in. Press uses two energies coming together. Push uses a downward energy. Shoulder uses Peng in your back. Elbow uses a side ways spreading energy. Split uses opposing energies, up and down left and right. Pull uses a circular energy with a pull.

For those that are trying this at home ,try to see shifting back as Roll Back Jin and shifting forward as Push Jin and the fifty fifty transition as Ward Off Jin. Try not to see the postures as different from Ward off or Peng. Push is just a forward weighted Peng and Roll Back a back weighted Ward Off. This concept will help you keep upright balanced, uniform and even in all movements in the form. The jin is the great regulator in form practice and once it has been established, it clues you in to the original meaning of each posture. The original meaning has to be understood by investigating the nature of the posture, and how its energy signature is different from the others. The best way to do this is with a partner where both agree to help each other learn how to practice the five attitudes together, with the eight Jins or postures.

There are many other types of Jin besides the eight postures. These other jins develop with push hands practice. The three basic push hands jins are Hua ,Na, and Fa Jin. In English, those are neutralizing , seizing, and releasing energy. In brief, with Hua you are taking a persons force with stillness and transferring that force into the ground. With Na you are using their force to take control of their

structure. With Fa you disrupt their structure using the force you put in the ground by taking away their feet. These Jins develop with the four words stick, adhere, join and follow. You should be fluent doing each of the eight postures with the four words, and at the same time being careful not to create any of the four faults. This will make you constantly check on the five attitudes as a method to keep upright, balanced, uniform, and even, or in short, Peng jin. If you can keep Peng jin, most of these problems will work themselves out with practice. With a partner and constant reflection on the thirteen postures these three basic Push Hands jins develop. This is why Push Hands is cooperative in the beginning, both parties have to agree to focus in the Jin and move away from li (force). I encourage other practitioners to follow this training method as stated above and apply the Thirteen Postures in their Push Hands practice as well.

First by being familiar with the 5 attitudes in all aspects of form and function we develop this internal awareness of Peng jin. This ability to be upright, balanced and even is applied to every posture in order to create the Tai Chi body. Through constant practice of the eight Jins in the forms, and through their deconstruction into yin and yang elements with a

partner you will develop a deeper understanding of the eight original postures. This is why the 13 postures are important they are the method to train correctly in Tai Chi Chuan; helping you deconstruct the meaning of the forms. With a constant reflection on the up and out stretching creates a state of equilibrium in this tai chi body. Once you have established that state of equilibrium known as Peng jin you play with it to make the seven other jins. One uses the five attitudes to keep that state of equilibrium. As fluency develops with the eight jin you see how each one reflects the others in its own special way. This illuminates how all eight jin work off of one another in the same way the five attitudes do. Practiced this way, the thirteen postures are a system of checks and balances that keep the practitioner in alignment with yin and yang through constant reflection on how the Jin informs their interaction. This reflection becomes more subtle over time as one's awareness grows and the Jin itself refines the Tai Chi body. As far as I can tell there is no end to this refinement process.

Applying the 13 postures this way during the form and Push Hands is the original aim for this study of Tai Chi Chuan. In my opinion there is no better way to practice this art. All of the literature from Cheng

Man Ching seem to point to the importance of these thirteen postures as do all the classics of Tai Chi Chuan. As practitioners of this art we should pay close attention to the Thirteen postures and the lessons they hold.