

Autumn Living Tao Essential Tai Ji Series — Session THREE (November 2025)  
~ Study Materials ~



**“Let Life Live Through You”**

~from Hokusai Says by Roger Keyes

Master Huang’s teaching encourages a holistic approach to Body, Heart/Mind & Spirit study through the practice of the Living Tao philosophy, metaphors, and forms. Over the course of this Series, while reviewing Tai Ji essentials, Master Huang will introduce new material in the following practice areas:

\* Classics, Culture & Music: ZEN/CHAN Classic 永嘉證道歌 Yung-chia’s Song of Enlightenment (A new translation by Red Pine; Tao Te Ching 道德經 (Dao De Jing) **Verses 48**; I Ching 易經 (Yi Jing) **Hexagrams 40**; and Trust In Mind Xin Xin Ming 信心銘 Introduction; and **Chants/Sutras: Guan Yin Chant, Joseph Campbell/Hindu "Satchitananda" & 念經 Nian Jing; Autumn poem by Xin Qi Ji 辛棄疾 (1140-1207);**

\* Related Calligraphy & Metaphors; and

\* Continued Articulation & Development of the Tai Ji Forms.

**I CHING 易經 (Yi Jing):  
Hexagram #40 Deliverance/Release  
JIE (aka XIE)**



**Hexagram #40**



**Jie / Xie**

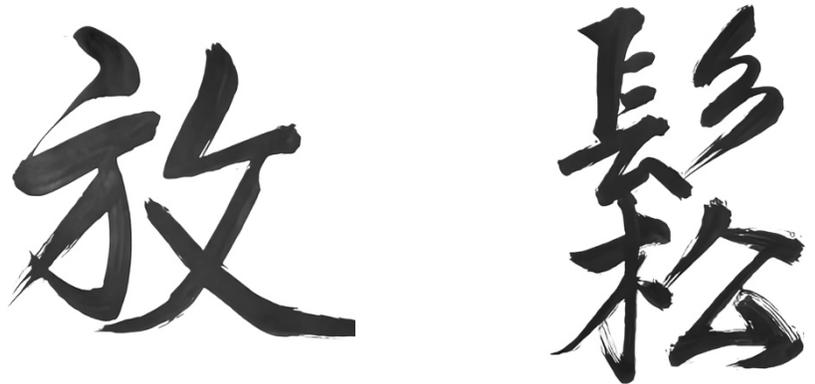
Release-Liberate-Letting Go



Fang

Jie

Release/Soften-Relax-Drop Loose



Fang

Son

Gather/Collect To Middle—Focus In The Center



Ji / collect

Zhong /center

Open To Release-To Let Go



Fang / release



Kai / open

Forward-In Front/In Back-Come Back



Qian / forward



Hou / come back

Left Then Right—Swing Back



You / right



Zou / left

## Lift And Sink



Chen /sink



Ti / lift

## Enter Forward/Retreat Backward



Tui /retreat



Jin / enter

## CHANTING / SUTRAS

### Guan Yin Chant

Namo Guan Shi Yin Pusa

Joyfully participating in the sorrows of the world

### Satchitananda Chant

**Sat** (Being present) **Chit** (in full consciousness) **Ananda** (to experience Rapture)

**Follow your Bliss!**

念經 Nian Jing

(Chanting Sutras)

意念 Yi Nian (sound 音 of the heart/mind 心—Here and Now—Bell Ringing “Now” Heart/Mind)

念念 Nian Nian (Now Heart/Mind Consciousness)

念念念 Nian Nian Nian (Now Now Now Here Here Here—Full consciousness presence)



Yi (sound/music of the heart)



Yin / sound



Xin / heart mind



Nian (at this moment/wake up!)



Jing / Bell Ringing



Xin / heart mind

## POETRY

### Autumn poem by Xin Qi Ji 辛棄疾 (1140-1207)

辛棄疾 少年不識愁滋味 愛上層樓 In my youth I knew not what were grief and woe

《醜奴兒/采桑子·書博山道中壁》

南宋·辛棄疾

少年不識愁滋味，

愛上層樓，

愛上層樓；

為賦新詞強說愁。

而今識盡愁滋味，

欲說還休，

欲說還休；

卻道天涼好個秋。

### Translations

In my youth,  
with no real taste of sorrow, trying to write verses,  
climbing up and  
climbing up higher plateaus,  
forcing myself to express "sorrow".

And now, have thoroughly experienced sorrow,  
loathe to talk about it,  
loathe to talk about it  
-- instead, just enjoy this cool autumn day!

*Trans. by Chungliang Al Huang*

In my young days,  
I had tasted only gladness,  
But loved to mount the top floor,  
But loved to mount the top floor,  
To write a song pretending sadness.

And now I have tasted  
Sorrow's flavours, bitter and sour,  
And can't find a word,  
And can't find a word.  
But merely say, "What a golden autumn hour!

*Trans. by 林語堂 Lin Yutang (1895 - 1976)*

In my youth I knew not what were grief and woe  
Up the storeys I loved to go.  
Up the storeys I loved to go,  
For my new songs I just feigned my grief and woe!

Of grief and woe I've tasted the flavours today –  
I'd like to talk but just wouldn't say;  
I'd like to talk but just wouldn't say,  
O! What a chilly Autumn, what a fine day!

*Trans. by Frank C Yue*

While young I failed to know the taste of woe.  
 I climbed upstairs with gusto;  
 I climbed upstairs with gusto.  
 I used to write new songs with fake sorrow.

Now I know the taste of grief as I grow.  
 Try to speak but I stall though;  
 Try to speak but I stall though.

" A cool fall day!" I finally say so.

*By 夜月星河 Night Moon Starry River*

## TAO TE CHING 道德經 (Dao De Jing)

### Verse 48: Forgetting Knowledge

| Trad ↔   | Legge's Translation  | Susuki's Translation  | Goddard's Translation  |
|--|--|---|--|
| 忘知   | Forgetting Knowledge   | Forgetting Knowledge  | To Forget Knowledge  |
| 為學日<br>益，為道<br>日損。損<br>之又損，<br>1 以至于無<br>為。無為<br>而無不<br>為。 | He who devotes himself to learning (seeks) from day to day to increase (his knowledge); he who devotes himself to the Dao (seeks) from day to day to diminish (his doing). He diminishes it and again diminishes it, till he arrives at doing nothing (on purpose). Having arrived at this point of non-action, there is nothing which he does not do. | He who seeks learnedness will daily increase. He who seeks Reason will daily diminish. He will diminish and continue to diminish until he arrives at non-assertion.                   | He who attends daily to learning increases in learning. He who practices Dao daily diminishes. Again and again he humbles himself. Thus he attains to non-doing (wu wei). He practices non-doing and yet there is nothing left undone. |
| 取天下常<br>以無事，<br>及其有<br>2 事，不足<br>以取天<br>下。                 | He who gets as his own all under heaven does so by giving himself no trouble (with that end). If one take trouble (with that end), he is not equal to getting as his own all under heaven.   | With non-assertion there is nothing that he cannot achieve. When he takes the empire, it is always because he uses no diplomacy. He who uses diplomacy is not fit to take the empire. | To command the empire one must not employ craft. If one uses craft he is not fit to command the empire.  |

## POETRY

### *The Old Wisdom by Jane Goodall*

When the night wind makes the pine trees creak  
And the pale clouds glide across the dark sky,  
Go out my child, go out and seek  
Your soul: The Eternal I.

For all the grasses rustling at your feet  
And every flaming star that glitters high  
Above you, close up and meet  
In you: The Eternal I.

Yes, my child, go out into the world; walk slow  
And silent, comprehending all, and by and by  
Your soul, the Universe, will know  
Itself: the Eternal I.

## SUPPLEMENTAL REFERENCES

***The pipa is one of the most popular Chinese instruments and has been played for almost two thousand years in China.***

The pipa reached a height of popularity during the Tang dynasty and was a principal musical instrument in the imperial court. It may be played as a solo instrument or as part of the imperial orchestra for use in productions such as *daqu* (大曲, grand suites), an elaborate music and dance performance.

A famous poem by Bai Juyi, “Pipa xing” (琵琶行), contains a description of a pipa performance during a chance encounter with a female pipa player on the Yangtze River:

*Thick strings clatter like splattering rain,  
Fine strings murmur like whispered words,  
Clattering and murmuring, meshing jumbled sounds,  
Like pearls, big and small, falling on a platter of jade.*



## MUSIC FROM TODAY'S SESSION

**Morning** from *Flying Dragon* by Gao Hong and Friends Around the World. Pipa-Sitar and Tabla



Antonin Dvořák: **Symphony No. 9** in E Minor, Op. 95, B. 178, "From the New World": II. Largo  
Los Angeles Philharmonic with Gustavo Dudamel



**Dancing!** Album: China Man Wu: **From A Distance** – Pipa Wu Man (PiPa) and Stuart Dempster (Didgeridoo).

