



La Rivista

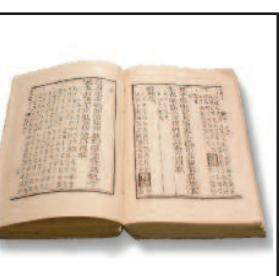
DINAMICA

TAI CHI CHUAN E ARTI ASSOCIATE

N.11 - December 2019

太極拳



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The Dinamica Tai Chi Chuan and Association Arts A.S.D. was born from the union of people who are willing to activate and share their potential through the arts and psychophysical disciplines, specifically the Tai Chi Chuan. Alongside Tai Chi Chuan, it proposes other arts and activities: meditation techniques, breathing and Qi Gong, Taoist Yoga (Tao Yin). The association is affiliated to the International Yang Family Tai Chi Chuan Association (IYFTCCA ©). Its aim is to promote Tai Chi Chuan and to offer the opportunity to learn and practice the traditional Tai Chi Chuan following the method and teachings of Master Yang Jun, the current 5th generation lineage holder from the creator of the Yang style Tai Chi Chuan.



AN EXTRAORDINARY YEAR TO CELEBRATE

Dear Members, friends and supporters

On the occasion of the oncoming Christmas holidays I would like to wish you all the best and thank you for everything you do in order to support of the Association; without your contribution and participation many of our activities and projects would not have been carried out. Our first aim for next year is to celebrate together the World Tai Chi Chuan and Qi Gong Day which will be on the last Saturday of April. In August, the International Association of Tai Chi Chuan (IYFTCCA) proposes a trip to China, which will include the celebration of Grand Master Yang Zhen Duo's birthday; as soon as we have more information we will be happy to share it. In this unique occasion, it will also be possible to take part in the international Tai Chi Chuan tournament organised by IYFTCCA, and it would be nice to be there with a "Dynamic" representation. In the meantime I remind you that you can all propose ideas and initiatives, organise events that are in line with the statutory aims of the Association. (You can read the Articles of Association at www.dinamicataichi.it)

Each one of us is the soul of the Association, all together, with our own characteristics and with respect for diversity in our community, which is dynamic by nature. Each one of us, choosing to become a member, frequenter or supporter, explicitly shares the fundamental purpose of the Association: the full development of the person through the Arts, Tai Chi Chuan first of all, and knowledge. So please participate, sharing ideas, projects, experiences, practice, training, moments of meeting and comparison, in order to encourage change, growth and well-being. Transformation and relationship are the common themes of the articles that you will find in this issue, with a simple and direct language, without wanting to establish any dogma, but with the humble will to inspire reflection and stimulate research and practice.

I would like to thank Roberto Seghetti, editor of the magazine, Donata Piccioli for the layout, and Lamberto Tommassini, this time not only for the vignette of our "Taiciccio", but also for the cover, a really beautiful stroke, as well as all the collaborators for their contributions.

In this issue the articles are a bit longer than usual, but we believe that reading them is a good way to spend part of oncoming holiday.

I wish you a merry Christmas and a new year in the spirit of changes!



Anna Siniscalco
Istruttrice di Accademia IYFTCCA

Water: nothing can overcome it

By Roberto Seghetti



Nothing is weaker than water, but when it attacks something hard or resistant, then nothing withstands it, and nothing will alter its way. Everyone knows this, that weakness prevails over strength and that gentleness conquers the adamant hindrance of men, but that nobody demonstrates how it is so."¹

Water is the perfect metaphor to indicate, at the same time, two different underlying themes in Tai Chi Chuan.

The first theme concerns flexibility: the soft defeats the hard, the relaxed wins over the tense. The second theme concerns the unification of energy. Saying "in rushing against what is hard", Laozi (Lao Tzu) indicates the effect of the wave, of the flood, of the flowing back of the tide, this is the moment in which water, moving all together and at the same time while maintaining its flexible form, overwhelms everything and becomes irresistible.

These are two themes that not only concern internal martial arts, as well as several external

martial arts. In Judo, for example, after having trained and tried the techniques to practice randori, that is, fighting (projections, levers, suffocation, ground control), practitioners can move on to the study of the Kata, the forms, which include various other types of techniques (punches, kicks, open hand blows, levers prohibited in sports fighting, defense against attacks with stick, sword, dagger, gun). But only a part of the seven Kata recognised by the Kodokan of Tokyo is reserved for the highest ranks of practitioners, and it is the part where the philosophical and even esoteric sense of this martial art is stronger. As in Isutsu no kata, that is, the form of the five ways for the best use of energy. In the fourth way (Jigoro Kano died before giving a name to these five techniques) the irresistible ebb and flow of the tide is imitated. An ebb that forces Uke (the one who receives the technique) to lose his balance and inevitably fall.

¹*Tao Te Ching* by Lao Tzu, *The Mystic Wisdom of Ancient China*, Translated by Raymond B. Blakney, 1955, chapter 78. According to Chinese tradition, *Tao Te Ching* (*Daodejing*) was written in the first half of the 6th century b.C. According to several philologists it should be placed in an age oscillating between the 6th and 3rd centuries b.C.



Donata Piccioli ©

De qua potetur, stomachus non inde gravetur

(With such sobriety you'll drink it that your stomach won't be burdened)

By Alberta Tomassini



***"Grossos humores nutrit cerevisia, vires praestat, et augmentat carnem, generatque cruentum.
Provocat urinam, ventrem quoque mollit et inflat."***

(Beer nourishes the viscous humors, boosts the strength, increasing the flesh, generating blood, it moves urine, and it makes the belly soft and swollen.)

From *Regimen Sanitatis Salernitanum* (xi-xiii centuries).

Beer contains amino acids, carbohydrates, vitamins, minerals and polyphenols derived mainly from hops and malt. Analyses of polyphenol concentrations in plasma have shown that 5-10% of beer is absorbed in the small intestine, while the rest continues towards the colon where it is further fermented by intestinal bacteria (them again!!!), favouring the transformation and absorption of polyphenols.

Epidemiological studies demonstrated the protective effect of moderate alcohol consumption on the cardiovascular system, cognitive function, dementia, and inhibiting cellular damage due to ageing. Some protective effects are due to the alcohol content (ethanol) and others to non-

alcoholic compounds, mainly polyphenols with metabolic effects such as increased sensitivity to insulin, change in lipidic profile, increased antioxidant capacity and decreased systemic inflammation.

Alcohol-free beer or gluten-free beers also contain many bioactive substances and their consumption is constantly increasing in those countries where alcohol is totally or partially banned, or due to particular physiological-pathological conditions such as celiac disease.

However, as Adolph Keitel argued in his book on moderation in beer consumption (*Government by the brewers*, Chicago 1918): "**Women know** that the abolition of the beer trade would keep their children away from alcoholism and crime. **Women know** that the abolition of the beer trade would bring full pay on Saturdays, make the house happier and bring more food and clothes for them and their children, that in the states where the beer trade was abolished, workers who previously squandered their pay in saloons invested money in the house and that many of them paid off all their debts. This is the reason why brewers are afraid of women's votes and why they see women's suffrage as a stepping stone to Prohibition"!!!



Photo by Quentin Dr

And with the classic "Whoever drinks beer lives a hundred years", a wish for splendid parties from your... censosillicaphobic!¹

¹ The "censosillicaphobia" is the fear of finding the empty glass. People who suffer from this phobia can even have panic attacks if they see the bottom of the glass.

P.S. While the article was in preparation... what was published in the scientific journal *Nature*? "*Here we report the complete biosynthesis of the major cannabinoids cannabigerolic acid, Δ9 tetrahydrocannabinolic acid, cannabidiolic acid, Δ9- tetrahydrocannabivarinic acid and cannabidivarinic acid in *Saccharomyces cerevisiae*, from the simple sugar galactose*" ("Complete biosynthesis of cannabinoids and their unnatural analogues in yeast", Xiaozhou Luo et al., *Nature* 2019).

The mythical brewer's yeast making cannabinoids? Meditate, people, meditate...

CURIOSITIES, MYTHS AND RITUALS RELATED TO BEER

When it comes to beer-related superstition, it is curious to see what happens in northern European countries, especially in Norway. The farmers of that land, in fact, produced two different types of beer in their cottages, one lighter to drink in the summer months and a stronger one for Christmas parties, weddings, births and funerals.

The beer destined for funerals was prepared by the elderly who worked the malt for the drink that would be offered, to relatives and friends, after their death, for a last toast to their memory. It could even happen that the funeral ritual slipped by a few days until fermentation took place!

The traditions linked to the production of beer, very often, are intertwined with legends about evil spirits. In the Nordic countries, in fact, it was believed that, from the four corners of the place where beer was brewed, there were evil spirits who had to be "exorcised" with abundant splashes of wort and beer.

At night, moreover, the cat of the house was left in the production rooms with the task of frightening and putting to flight the most evil and spiteful of the spirits, the dreaded Okorei, who, protected from the darkness, stole the beer and made sour the one he could not take away. There is also a widespread belief that one should not in any way "frighten" the yeast by slamming doors or making wooden floors of houses vibrate.

In reality, this popular superstition stems from an exquisitely empirical observation: for the yeast to settle, and fermentation to take place in a regular manner in fact, you really must avoid the slightest shaking of the wort, and even the slightest draught of air. The Italian region Trentino Alto Adige is also rich in stories, traditions and beliefs related to beer. The most common one concerns the maturation of the drink and its first tasting.

Once the beer was ready, in fact, it was believed that it should only be drunk in a good mood, because the mood is transmitted to the drink and the bad mood is not suitable for the party. Moreover, in order to prevent the beer to go sluggish, you have to drink it standing up; and to make sure it looks clear and good-looking, the first tasting should be done in the direction of the sun and woe betide turning to the other side: the usual evil-spirits are lurking around, and the beer would immediately go sour!

Another occasion in which the foamy drink played a really important role was the beginning of the work in the fields, after the freezing winter months.

As a propitiatory ritual for a new harvest season, the farmers "sacrificed" large quantities of beer to spray the fields, but they also drank it together, in turn, from one large mug.

Only as a result of this ritual could the ploughing begin, and similar practices were repeated at the time of harvesting, threshing and sowing. In South Tyrol, public consumption of beer used to take place mainly in inns marked by pine or fir branches hanging above the entrance door,

and immediately recognisable to loyal customers or outsiders.

The first ad on beer dates back to 4000 BC and was found in present-day Syria by the Italian archaeologist Paolo Matthiae on the tablets of Ebla (which bear the name of the town where they were found). You can see a woman with two big mugs of beer, and under the slogan: "*Drink Ebla beer, the beer with the heart of a lion!*". The city produced different qualities of beer according to different recipes and its appreciation is demonstrated by the enactment of precise rules, related to the drink, which established the way it was sold in taverns, the determination of the price and the rules for consumption by women (under the ruler Hammurabi, in 2100 BC).

tavolette di Ebla



My experience of Tai Chi Chuan and I Ching

By Diana Alliata



I have been practicing Tai Chi Chuan for many years now, but I have always been into oriental philosophy. I first read *Siddhartha* by Herman Hesse when I was 18, and it was one of those milestones in my youth. Then I came across the *I Ching* (*Yi Jing*), the edition with C.G. Jung's preface, another respected author of mine, and I soon started to ask some silly, at times deeper, questions, eagerly reading the answers.

What struck me was not so much the answer, but the wisdom hidden between the lines. It was amazing how simple and practical stories of everyday life could easily become metaphors for far less practical things. At last I realize that what I was doing, rather than finding an answer, was reflecting on my own questions.

When I started studying Tai Chi Chuan, I read the classics and the *Tao Te Ching* (*Daodejing*), and became immediately passionate about the coexistence of opposites.

As a Westerner, I had always been forced, from Plato on, to choose between reason and feeling, body and spirit, form and matter, but I finally found a theory that united opposites. And there I could breathe again.

So you can imagine how excited I was about the first meeting of the 6th basic course for Tai Chi Chuan teachers, organized by the Yang Chenfu center in Rome, especially because the topic was: the connections between Tai Chi Chuan and *I Ching*.

Those are both really vast topics that I do not feel like commenting on in depth. But I would like share some basic concepts, some photos and my experience of the seminar of Master Roque Severino.

One thing was immediately clear to me: both the *I Ching* and the Tai Chi Chuan are based on the concept of Yin and Yang. And I also understood that in every Yin there is already the beginning Yang, as in every Yang there is a beginning of Yin. As you can well see from the Tai Chi Tu, the diagram of Tai Chi Chuan.

But how do Yin and Yang manifest themselves in Tai Chi Chuan? And here is the answer: when I start striking, this is the young Yang; when I finish striking, this is the old Yang. The beginning of the pause is the young Yin, and the end of the pause is the old Yin.

Master Roque then showed us what Yin and Yang correspond to.



In the *I Ching*, the Yin is represented as a broken line and the Yang as a closed line.

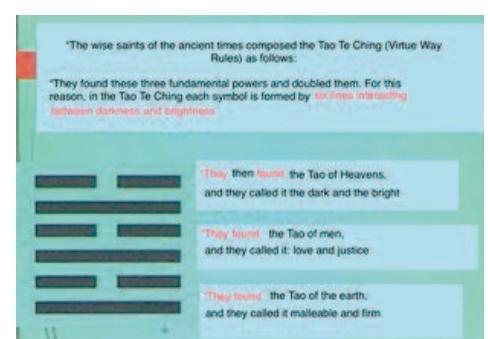


The trigrams of the *I Ching* represent the 3 primordial powers: heaven, humanity and earth. In Tai Chi Chuan we practice in order to expand our Chi, which comes from the Jing, and transforming it into Shen.

As the Master told us, in the Book of Changes (*I Ching*) there are the hexagrams, consisting of 6 lines, 2 lines for each primordial power. Tai Chi Chuan is also known as the 13 postures, which refer to the 8 energies and 5 steps.

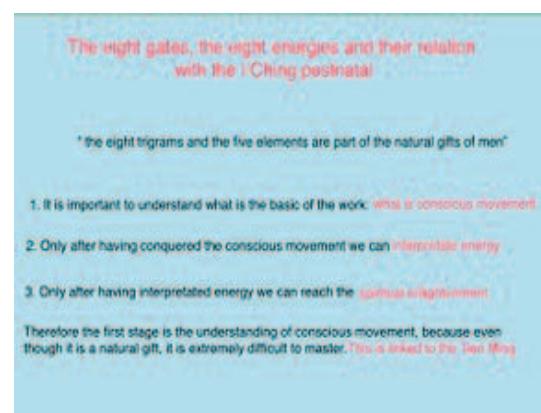
The 5 steps, that is how the body moves, are connected to the 5 elements, and to the weapons.

The 8 gates or 8 energies are those we practice in Tai Chi Chuan and, as Yang Banhou says, they are part of the **human** natural gifts/talents. We must first understand the movement, then channel the energy to finally reach the ultimate goal: achieve spiritual enlightenment. And this requires years of practice and Kung Fu, hard work. Master Roque added that this is linked to the *Tien Ming*, the "heavenly mandate", the divine right to do the right thing, to follow the path of righteousness.

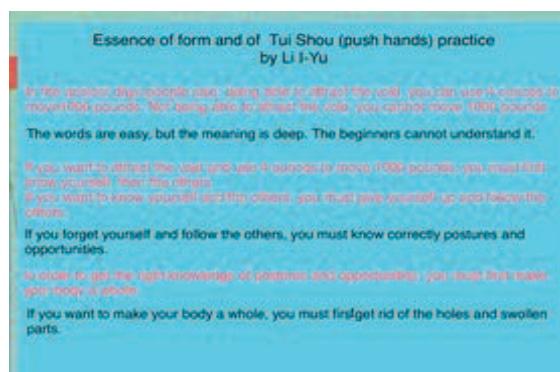


After understanding and practicing the conscious movement (the form) we begin to put the 8 energies into practice with an opponent: this is "Tui Shou", or push hands.

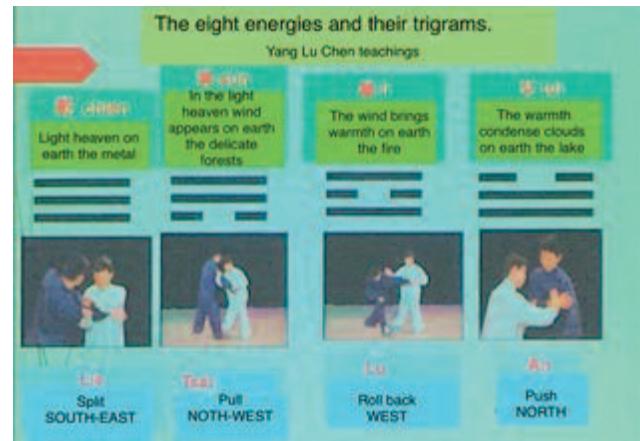
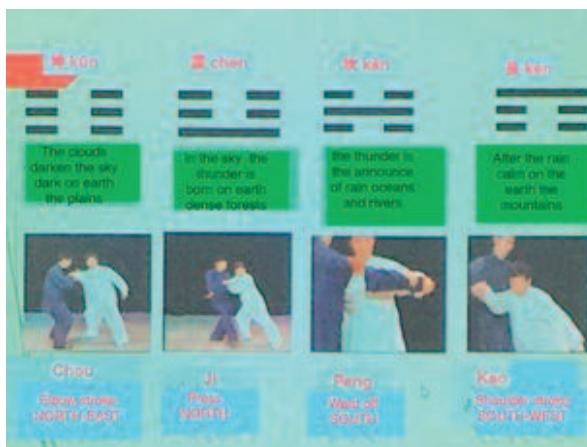
And also here a world opens up, for to get to Li I-yu's "the essence of the form and Tui Shou practice" requires practice, attention and a small daily transformation. It is difficult to understand the meaning of these words if you do not practice.



But, referring to the first part of "The essence of the form and Tui Shou practice", Master Roque gave an ad hoc example: if I lean against the table and the table moves, I fall into a vacuum. I was drawn into the void. So: I've been attracted into the void.



So the 8 energies are combined with the trigrams.



This is but a small hint for reflection on a vast and exciting topic, which I am sure we will have the opportunity to deepen with other seminars, other meetings and with our daily practice.

I was really glad for this opportunity and for walking on this path. Listening to Master Roque telling his own life anecdoctes, comparing practice and daily life – but most of all, seeing him moving and showing applications of the energies was a constructive experience and... I hope I was able to convey a glimpse of it!

Tai Chi Chuan in music: Ezio Bosso

By Paola Corsaro



The first time I listened to, or should I say I 'felt' to, a concert conducted by Ezio Bosso, I immediately associated the notes with the Tai Chi Chuan form and I imagined what it would be like to practice all together while the maestro "plays" the orchestra...

Indelible images of a parallel universe that, as in dreams, becomes real. After all, aren't we "such stuff as dreams are made on", as Shakespeare writes? Music becomes the "form" of Tai Chi Chuan and the energy expressed drips with musical notes. So the music played by Ezio Bosso could be listened to in the "key" of Tai Chi Chuan, and from the words of the maestro himself one can perhaps perceive the closeness between his philosophy and the one that underlies our martial arts, when he says: *"You don't need to look at someone to know they are happy, you feel a warmth. You feel it more in silence than in the cries of jubilation at the end of the concert. It is the same silence that there is with the one you love, a silence full of things. But you don't play for emotions to barter. If someone says: 'I want to move you', he's manipulating you."*

"Classical must be for everyone. In fact, since the word 'classic' is frightening, I suggest from now on to call it 'free'. Free music that frees everyone, that opens the mind and crosses borders. The task of us artists is to arouse amazement, to make it accessible without distorting it."

"For me, music must always be in front of me: I am a channel, an interpreter; whether I write the music or direct it doesn't matter, I am always an interpreter. One must never put the person in front

of the music, who does that – if only out of naivety..."

"One of the next works to come out – I'll give you a little scoop – will be on the theme of roots. I have made a long reflection on what roots are: roots don't set us up, they set us free..."

"I believe in those who believe, I believe in the magic of things. I think that – somehow – we are imbued with divine matter."

"Emotion has the power to make something even more beautiful and engaging. Like a talented pianist who, letting himself be carried away by what he feels, turns a performance into a hurricane of sensations. A great master who for the first time performs on the great Italian stage, all those attentive and curious looks on him, ready to listen..."

"Music is a fortune that we all share and it teaches us the most important thing that exists: to listen."



"I don't know if I'm happy but I hold on to the moments of happiness, I experience them to the end, to the tears, and at the same time I accept the dark moments: I'm a normal person, it scares me when I'm objectified, when I feel pain; sometimes I'm angry but my philosophy is to bind myself more to the happy moments because those, then, will serve as a handle to pull you up, when you're in bed and you can't get up."

"The orchestra is the ideal society, from the last violin to the first flute are [all] fundamental, the improvement of each of them becomes the improvement of everyone and it becomes one thing called mutuality."

Music, according to the maestro, allows us to get in touch with the deepest and hidden part of ourselves, it "frees" us from the attention to false needs, it shows us the "false prophets".

Music as a channel, but also as an end that allows us the always sought and expected union with the One, that now appears to us, finally real and present.

Music leads us to rediscover our roots, so important for the path of life, so fundamental in the exercise of Tai Chi Chuan.

Music creates a unique community experience, just as the practice of Tai Chi Chuan does, almost a primordial organism originally part of the divine experience; music makes us float into the flow of things and into the consequent fluidity of transformation.

Music is the alphabet of God, the language of Creation, our true therapy.

As Ezio Bosso says, music gives us the ability to listen.

Kindness

By Elisa Brasili



Massimo Clazzer "Spinta"

From 6th to 13th October 2019, the enchanting "Eli" space, more than just a bookshop, hosted the 1st Edition of the Stefano Brasili Memorial, with a photographic exhibition entitled "Travelling with Stefano, shots from the world".

The initiative was born from the desire to remember Stefano, who died prematurely in May 2018. A travel and photography lover, he was always looking for something new, something that had not yet been revealed. In Marcello Castiglioni's bookshop, similar to a New York style loft, a selection of previously unpublished shots of Stefano was exhibited, moments of everyday life on the streets of Cuba caught with his sensitivity. Those shots are dense with warmth, colors, and humanity. Amateur and professional photographers participated in the photo contest with the unique theme "Kindness". Stefano was a kind person, so the idea behind this theme was to rediscover and cultivate what Marcus Aurelius called "the joy of humanity". Gentle was also the word of those who, thinking of him, tried to recall Stefano's qualities.

So, dozens of shots frame eyes full of hope, scenes of daily life, of happiness, even in poverty, gestures of solidarity.

The jury, chaired by designer Valentina Ciocci, with the participation of photographer Ilaria Muri and art historian Marco Zindato, met on the day of the inauguration to nominate four winners: 1st place Massimo Clazzer with *Spinta*, and Edoardo Calizza with *A Sip of Water for Both*; 2nd place Stefano Rapino with *Please Madame*; 3rd place Stefano Longo with *It doesn't matter how small, no act of kindness is wasted*.



Edoardo Calizza, *A Sip of Water for Both*



Stefano Rapino, *Please Madame*



Stefano Longo, *It doesn't matter how small, no act of kindness is wasted*

An unexpected success that filled us with joy.

Thank you very much to all the participants who with their works and their presence have contributed to transform pain into a work of vitality.

I thank the association Dinamica – Tai Chi Chuan and Arti Associate of which I am a member, for having contributed to the promotion of this event sharing its artistic nature and spirit.

A pacified mind, according to Buddhism

A dialogue between Fausta Romano, psychotherapist and Tai Chi Chuan practitioner, Anna Siniscalco president of Dinamica Tai Chi Chuan Association ASD and Dinamica la Rivista, and the master Roque Severino (first part)



FR: Master Roque, what does *Pacified Mind* mean? Is it a condition or a process?

RS: Both. In its transcendental aspect, the mind "is already at peace", it never abandons this condition, but our psyche "doesn't know it" and therefore the "mind-pacifying process" is necessary.

Before continuing, however, it is good to make a small introduction, so we can understand each other. The main teaching of Buddha is represented by the three turns of the Wheel of Dharma. According to the great master Nagarjuna, with the first turn of the Wheel of Dharma, Buddha has simply denied the existence of an individual entity that is permanent and substantial. In the second turn of the Wheel of Dharma, Buddha introduced his disciples to the notions of the emptiness of phenomena, both physical and mental. Here I am referring to the discoveries made by quantum physics – a subject to be explored in depth –, with this emphasizing the idea that man's personality is a set of psychic factors, but has no real existence.

(To find out more, I recommend looking for the sutra of King Menander on the site:

https://pt.wikipedia.org/wiki/Menandro_I#O_Milinda_Panha)

In the third round of the Wheel of Dharma, Buddha presented the idea of Tathagatagarbha or Buddha Nature. According to this teaching, there is an incorruptible spiritual element or principle, known as Tathagatagarbha, or "Buddha nature", which is completely free from passions and any kind of disturbance.

Having made this premise, here is the answer to the question. In Tantric Buddhism it is stated that the absolute mind shows us the mind in its original purity: it remains unaltered by conditioning such as time, space, duality and suffering; it is beyond the same individuality, beyond the "I and the other" and all its limitations.

Psychic activity, on the other hand, is completely woven into the plot of illusion, subjectivity, and suffering. This is therefore our mind as we know it today. A source of so much suffering.

If we could observe our mind, what we would find would be a constant and enormous amount of confused and disconnected thoughts. You will perceive that some of these thoughts are likeable, even pleasant. But others are unpleasant, disturbing, and a source of agitation. However, if we examine the functioning of the mind more carefully, we will be able to prove that pleasant thoughts are, by comparison, few, and unpleasant thoughts, many. Which means that as long as our minds are governed or controlled by largely unpleasant thoughts, we will be very unhappy and cannot fully enjoy our inner freedom; no matter how much physical pleasure we experience, we will never feel happy.

FR: *But how do you achieve what you call "inner freedom"?*

RS: Let's say that the Pacified Mind arises as the result of a serious practice, from paying attention to the states of mind of affliction and from applying, in an instantaneous way, the corresponding antidote.

In the teachings known as "The 4 Foundations of Full Attention [Mindfulness]", we find the following expressions: "Meditation of Full Attention", "Vigilance" or "Pure Observation" which is equivalent to living fully the passing moment, the present instant, the "here and now", in full consciousness.

This discourse is considered the most important among those pronounced by Buddha on the practice of meditation or mental development, and is part of the 8 factors leading to enlightenment, vulgarly known as the "Noble Eightfold Path", or the "Fourth Noble Truth".

That is, the practice of meditation is realized when we focus our attention, in full form, on what we choose to observe. In this case, the 4 fundamentals are:

1. Always remain fully aware of your body. Here we realize two basic practices: attention to posture and attention to the breath.
2. Always remain fully aware of physical sensations: pleasant, unpleasant, neutral.
3. Always remain fully aware of the mind: we are aware of the rising and disappearance of thoughts, but we adopt the position of the observer and not the judge.
4. Always remain fully aware of mental objects.

FR: *What are mental objects?*

RS: Mental objects are afflictive emotions. More specifically, mental objects as a foundation of full attention can be divided into three types: internal mental objects; external mental objects; mental objects per se.



With respect to internal and external mental objects here it is important to see how the so-called five hindrances, which are harmful, operate, namely:

- 1) Concupiscence, greed;
- 2) Ill-will, wickedness;
- 3) Sloth, torpor;
- 4) Restlessness and worry;
- 5) Doubt.

With regard to internal mental objects:

First hindrance – The mind gives rise to desire, before flowing outwards in order to fix its desires on some particular object.

Second hindrance – The mind gives rise to a feeling of sloth and discontent, even if it has not yet fixed its attention on some particular object.

Third hindrance – The mind makes its way into a state of torpor, even if it has not yet fixed its attention on a particular object.

Fourth hindrance – The mind is restless, anxious, upset by itself, even if it has not yet fixed its attention on a particular object.

Fifth hindrance – The mind has doubts and uncertainties – it is incapable of thinking clearly – even if it has not yet fixed itself on a particular object. The mind is in these conditions per se.

Since these five obstacles are still weak and not yet open to address some external object, (they have not yet been expressed by words or deeds), they are called "internal mental objects".

FR: What about "external mental objects"?

RS: They simply come from within, and that is how the five hindrances operate in this context:

First hindrance – After the mind has given rise to a feeling of desire, it flows outwards and fixes on external objects, such as visions, sounds, aromas, flavors, etc. And then it tries to possess the object.

Second hindrance – After the mind has given rise to

a feeling of sloth, it flows outwards and fixes on external objects, such as visions, sound, aroma, taste, etc., and then hates its object, trying to destroy it.

Third hindrance – The mind, now in a state of torpor, flows outwards and fixes on an external object. After fixing itself on an object, it "falls asleep" even more deeply. And so it generates the sensation of inferiority, abandonment, apathy, and so on.

Fourth hindrance – The mind, restless, flows outward and fixes itself on external objects, such as visions, sounds, aromas, flavors, etc., generating constant activity in a compulsive way, which causes hyperactivity and chronic fatigue.

Fifth hindrance – A state of uncertainty arises in the mind and the mind lets it flow outside, to fix external objects such as visions, etc.; doubt then arises that blocks us and does not allow us to be creative and fluid.



To be continued in the next issue

La Rivista

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