

Ancient Origins of Taijiquan

Do plasmaglyphics belie a more ancient origin of the internal martial art of Taijiquan? An EPEMC Analysis.

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ABSTRACT

Taijiquan 太极拳 is a modern, historic martial arts and socio-cultural health practice, with mysterious origins. However, the title of the art also has distinct plasmaglyphic connections. There is a possible implication that the art is more ancient than previously thought. However, a simpler explanation is that the cultural dynamic of cosmogony of Taiji itself is borrowed for its ominous implications of deadliness. Meanwhile, the concept of quan - fist - is discussed in relation to the Heaven Man (Shang Di) motif, and the weapon of the god(s).

Key words: *Tai Ch'i (taiji) - Taoism - Plasma Cosmology - Catastrophism - Chinese Etymology*

Background

In three previous papers, on Sumo, Shang Di, and on Chinese vs Welsh plasmaglyphics¹, the author has revealed important connections between the word Tai, meaning Greatest, biggest, or highest, and the Great/Heaven Man motif² which extends to the Saturnian age in the Transition, Megalithic, and even Archaic periods³. The actual origins of these words may extend to before the Shang/Yin dynasty⁴, rendering an actual Xia 'dynasty' which is not a mere legend but a historical current. Nevertheless, the Perattian plasmaglyphic connections of these origins is beginning to be understood through cross-cultural comparisons and lithogenesis as diverse as Egyptian, Coelbren/Etruscan, Hebrew, Mayan, Rongo-rongo⁵, and others. There may be dozens or hundreds of plasmascripts worldwide, and it will take a massive effort of comparative archaeo-etymology to determine the extent of glyphic, runic, and alphabetic genesis. But the establishment of the Saturnian (Helios/Kronos) Heaven-Man motif in these myths is *not new*, though it was never fully expanded previous to Velikovsky⁶ and more clearly by Talbot. Now dozens of hard working comparative mythologists, working in tandem with plasma-electromagnetic cosmologists have identified a finite but growing list of ancient motifs, that lend unique connections that destroy both uniformitarian *and* diffusionist dogmas, and describe a hybridized landscape of human history, astronomy, and geology.

Amongst these efforts the author showed how cross comparison between Coelbren and Chinese scripts lends itself to the obvious conclusion (via timeline and probability exclusion) that these scripts were likely developed in relative isolation from each other, but simultaneously, by seeing the same events in the sky from different angles on the ground. The resulting conclusions verifies both scripts and creates a context for the "Tower of Babel" legend of mankind "speaking one language."

Changquan

Fast forwarding to the historical times, late Religious and early Scientific Period, we see the rise in prominence of a 'martial art' whose ancient martial origins are untraceable much as the ninja/spying arts mentioned in the Art of War⁷. This art is more of an addendum to known effective boxing techniques than a fighting style in and of itself, and its original name appears to be Chang 长 Quan (long fist, basically) based on the "Taichi Classics" collected by Waysun Liao.

This character for chang appears, in the first place, to be both ancient and a multi-layer plasmascript (see Figure 1):

¹ [22], [27], & [28] respectively

² "The Saturn Myth," by D. Talbot, see also the author's table: <http://bit.ly/2BoN0hk>

³ [2] pp.

⁴ "The period of the dynasty's rule has traditionally been dated 1766–1122 bce. However, more recent archaeological work has placed the Shang's starting date at about 1600 bce and has identified the dynasty's end as being 1046 bce."

<https://www.britannica.com/topic/Shang-dynasty>

The author favors the traditional dating, but both datings match Velikovskian boundaries.

⁵ <https://www.youtube.com/watch?v=e1ngf78u6zY>

⁶ "Worlds in Collision," 1950

⁷ "This being so, to remain in ignorance of the enemy's condition simply because one grudges the outlay of a hundred ounces of silver in honours and emoluments, is the height of inhumanity." Sunzi Bingfa 13.3, transl. Giles 1910

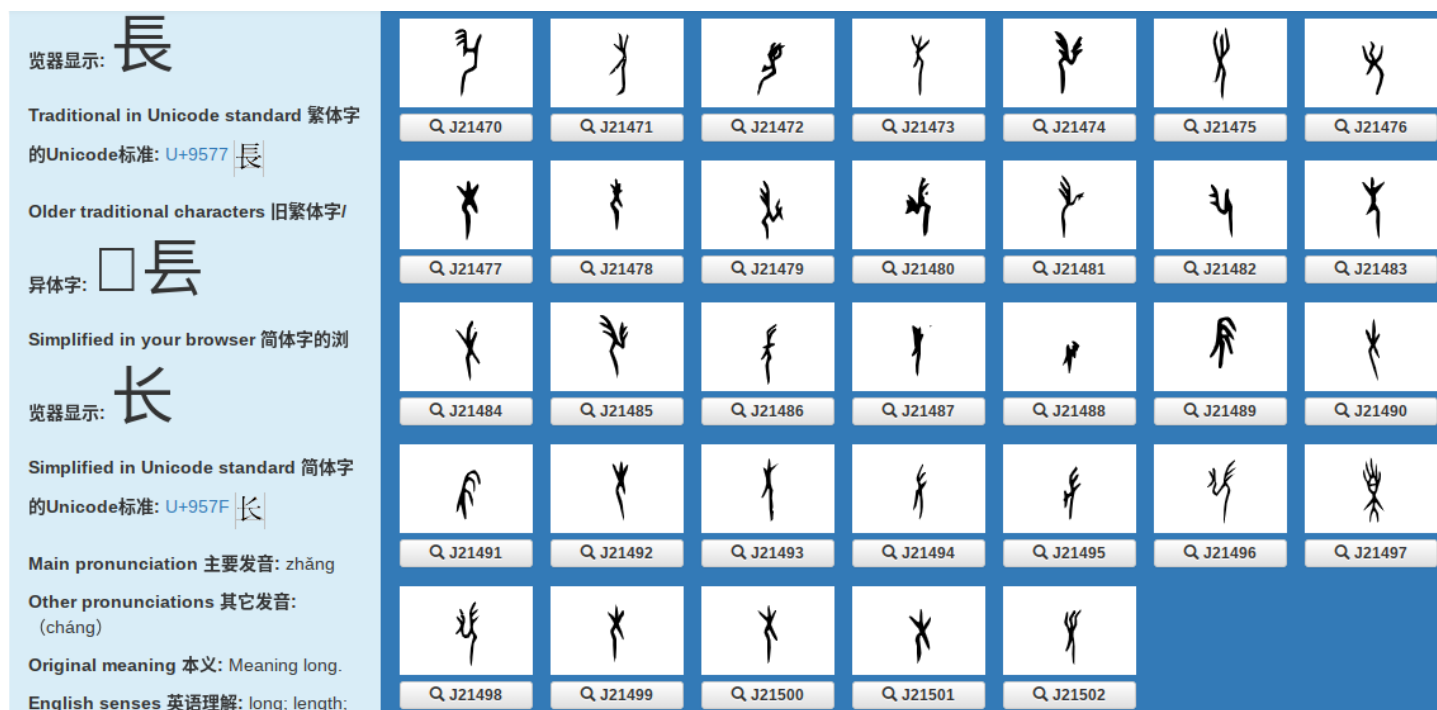


Figure 1 - Chang (Long⁸); note the Flare God motif J21497, the De-power “phallus” motif (related to Tai) in J21498, the dragon motifs in 479-481, and the Huo-fire + Peratt Great Man plasma motif that dominates the upper right of Figure 1; credit: hanziyuan.net for all etymology

The connections of the weapon(s) of the god(s) has already been established both as a list in a table in one of the author’s previous works, as well as the homonym of Ge meaning both “weapon” and “Oneself.”⁹ Again, ‘weapon’ was the name of a Coelbren rune which was also shaped as a sideways “A”, and matches the Ge design¹⁰, which is a triplex motif of three Vajra/weapons: the spear, trident, and scythe. The latter was identified in Greece with Kronos and in Nordic with Odin (pronounced Othin, th for thunder, the Th rune being a plasmaglyph) while the two former weapons align with Jupiter. Again, in the Ramesses Stele¹¹ and in Chinese glyphs referred to in Sumo naming of lightning and thunder gods, the transfer of power from the Father (Kronos/Osiris/Saturn) to the Son (Zeus/Horus/Jupiter) is the weapon, Dao, life-force (Ka/Ru’ach¹²/Qi), and is itself the real Lord or Glory of the Lord (kevod). Several Chinese glyphs indicate the Heaven-Man keeps the four ‘stars’ of Jupiter, Saturn, Mars, and Venus *under his arms*. Heaven 天 being both a Creative/Thunderous 雷 force, and a God, in Chinese it is emphasized in the modern script as a line above Great/Big 大, to mean the greatest Lord, Shang Di - the “above God”. What is the above God? We see in the Laozi, only Dao which may have been *before* God,

“同其塵:湛兮似或存。吾不知誰之子？象帝之先。*I do not know whose son it is. It might appear to have been before God. (Legge)*” Verse 4

⁸ Ironically, long in Chinese means dragon. Or is this proof of an earlier language underpinning Germanic and Mandarin?

⁹ [27]

¹⁰ [28] p. 32 L08528 et al.

¹¹ [24]

¹² https://en.wikibooks.org/wiki/Hebrew_Roots/Trinity/Holy_Spirit

Taijiquan

In terms of the Dao, it is well known and needs no explanation here, that the Taiji (yin+yang) is *synonymous with Dao*, being only differentiated by differentiation, but actually a singular phenomenon. This is established in the Pangu myth when Pangu experiences the Void (Wuji) aspect of Dao-de, and attempts to grasp it by pulling the hoop (of Heaven, which is round), in two. Pangu is, of course, the fabled Heaven-man or Giant motif, although its dated origins are more modern than those of the Daojia¹³, Rujia¹⁴, and other currents. Likely, however, it hearkens back to an ancient oral myth.

Figure 2 - Perattian Taijitu, aka Birkeland filamentation; credit: A. Peratt¹⁵

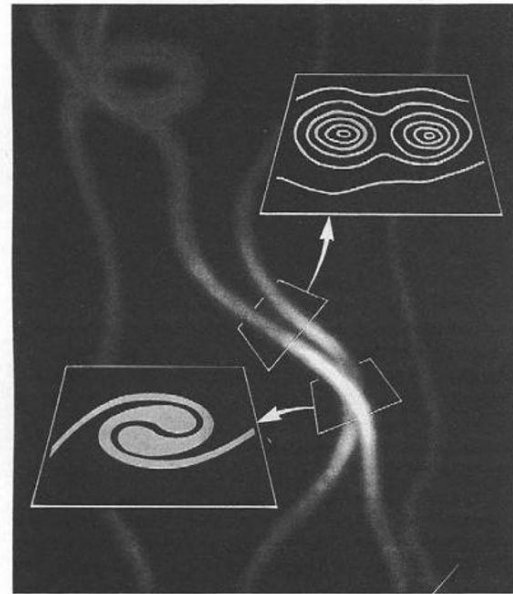


Fig. 1. The plasma universe may be eternal and infinite. Large scale field-aligned filaments may extend hundreds of megaparsecs or more in space. Where pairs of these spaghettilike structures interact, the particles gain kinetic energy and at narrow pinch regions produce the entire range of galaxy types as well as the full spectrum of electromagnetic radiation. Thus galaxies must lie along filaments, much as they are observed to do on a large scale. The bulk of the filaments are invisible from a distance, like the Birkeland currents that circle the Earth but are unobservable from its surface.

All of this does not provide *proof* of an ancient origin of Taijiquan, so much as an ancient origin amongst gongfu practitioners of a martial study culture that goes back to the cataclysmic period. The reliance on the authentic power of the gods, their kingship - especially that of Shangdi/Pangu and Huangdi - points to a cultural tendency to attest to power by association. There is little doubt that longfist is so named because it has been around a long time, as well as it may take a long while to perform. The Chinese cultural emphasis in longevity, antiquity, and the *wisdom of the ancients* is well documented elsewhere, and readily believed in western culture, even so far as influencing the origins of psychology.

But it does not directly prove Taiji to be ancient in terms of extending past, say, the ninja-spying arts briefly mentioned in the Transition Period text of the Sunzi Bingfa¹⁶. This is important as the Warring States Period corresponds well with the Venus-Mars mythic dates, and the Dark Ages of Greece, as well as the real origins of Sumo tradition. Sumo, sanshou, and tuishou (sticking hands) have the same Changquan origins as Taijiquan¹⁷. That is to say, in the military there were traditions of wrestling, which may have included bouts between officers and their men, or fathers and their sons who were also officers, and this led to a transfer of martial technology, of neifa (inner arts), based in Qi (bio-energy known as 'vapors', probably an aurora/plasma origin), **between the father and son**¹⁸ or leader/king and subject-soldiers. The passage of authority of secret material, especially of shaking power (fa jin), which would have been tied to the aforementioned Shock/Zhen power which meant, literally, "to shake" or "earthquake", was quintessential then, as it is now to the practice of authentic Taijiquan. Whatever forms and movements are practiced, the essence of the art is the authentic

¹³ Ie, Daoism

¹⁴ Confucianism

¹⁵ https://drive.google.com/open?id=0ByRZ_FN_vit_Yk5pNnRPdFFNNFU

¹⁶ See: Bansenshukai for earlier claim of reference to the Sunzi "THE BOOK OF NINJA; The First Complete Translation of THE BANSENSHUKAI; JAPAN'S PREMIER NINJA MANUAL," A. Cummins & Y. Minami

¹⁷ "Quanjing Jeyao Pian, "Chapter on the Fist Canon and the Essentials of Nimbleness," transl. C. Gyves, 1993

https://drive.google.com/open?id=0BwoOz_mUBUfuTS1PZXhGbm5wNWVs

¹⁸ See [24] and [27]

passage of the true knowledge and power from teacher (shifu, or teacher-father) to the student... the best of which became known as the double homophone Da Ge meaning not Big Weapon here but Elder Brother!

The plasmaglyphics are not proof, but they present an *interesting correlation*. In the following figures we will see how the plasmaglyphs show up in Ji and Quan, as well as Fa Jin and Neijia. Tai was already previously discussed in other papers.

Older traditional characters 旧繁体字/
异体字: Not exist

Simplified in your browser 简体字的浏

览器显示: 极

Simplified in Unicode standard 简体字
的Unicode标准: U+6781 极

Main pronunciation 主要发音: jī

Other pronunciations 其它发音: Not exists.

Original meaning 本义: Meaning (orig)
a cross beam rafter (noe) pole.

Seal characters 说文解字的篆字 (1)

Q S04175

Liushutong characters 六书通的字 (7)

Q L28612 Q L28613 Q L28614 Q L28615 Q L28616 Q L38395 Q L38396

Figure 3 - Ji, meaning pole or ultimate, as in the Cosmic Pole motif, as can be seen multiple instances of the awen/vajra/trident glyph appear in “ultimate”, as well as the weapon, X/croes, and general Great Man/Peratt shape (see Figures 4 & 5).

Credit: "Squalter man" images gathered by Anthony Peratt

Arizona, USA Armenia Cadmus Foma Shvenco, USA Spain

Tucson, AZ Tjrol, Alps United Arab Emirates Valmonice, Italy Wexham

Experiment, simulation derived geometry. (A. Peratt)

Electric discharge experiment

Gleaming the future from distant ages

Supernova 1987A

<http://www.thunderbolts.info/wp/>

<http://www.thunderbolts.info/tod/2004/arch/041231predictions-rock-art.htm>

<http://www.holoscience.com/news.php?article=74fgmwne>

<http://www.holoscience.com/news.php?article=re6qxnz1>

Figure 4 - Perattian Glyphs compared with Dr. Peratt's experiments; credit: A. Peratt¹⁹

¹⁹ Courtesy Thunderbolts Project. Papers:

<http://becomingborealis.com/wp-content/uploads/2018/01/PerattetalTPS2007-Z-pinchAuroraB-1.pdf>

<https://plasmauniverse.info/Perattpdf/PerattEvidenceCosmic.pdf>

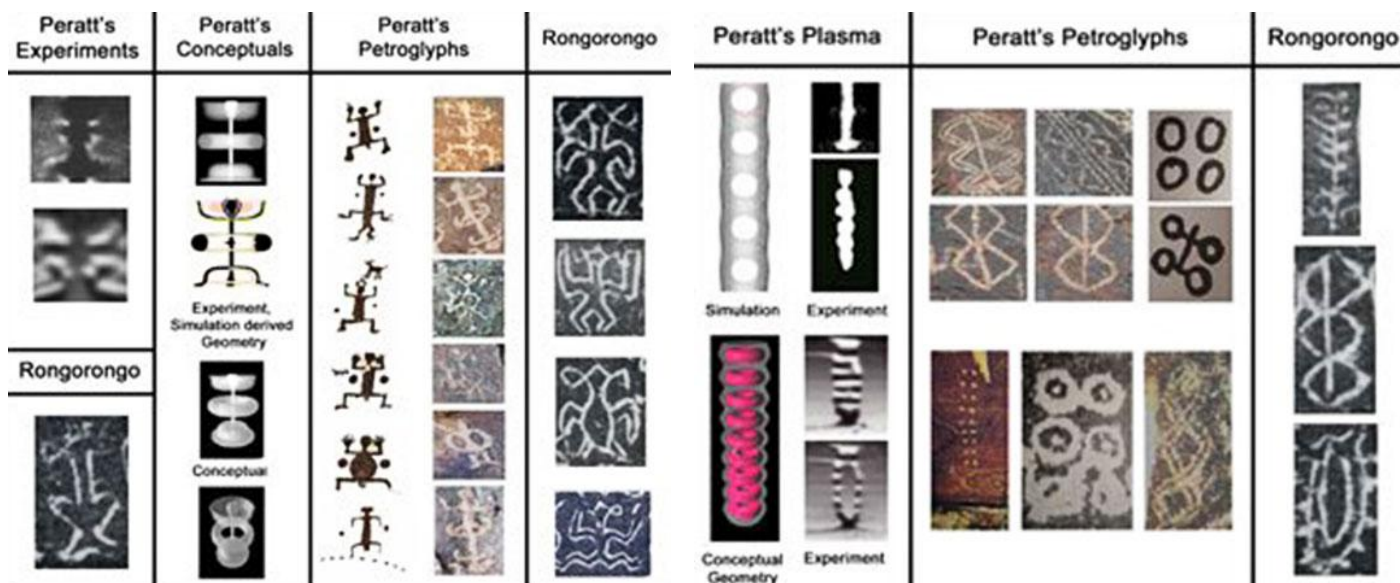


Figure 5 - More Perattian glyphs vs experiments; credit: A. Peratt/Holoscience.net

E05257 拳62F3 → 拳62F3

Traditional in your browser 繁体字的浏览器显示:

拳

Traditional in Unicode standard 繁体字的Unicode标准: U+62F3 拳

Older traditional characters 旧繁体字/异体字: Not exist

Simplified in your browser 简体字的浏览器显示:

拳

Simplified in Unicode standard 简体字

Oracle characters 甲骨文 (0)

There is no known oracle characters found. 没有已知的甲骨文.

Bronze characters 金文 (0)

There is no known bronze characters found. 没有已知的金文.

Seal characters 说文解字的篆字 (1)

Q S08816

Figure 6 - Quan, meaning fist; only one seal and no LST, and shows the thunderbolts and weapons



Figure 7 - Fa, to emit

From the Bronze (Zhou dynasty) forward we have clear references to the comet+thunderbolts events, as well as the Eye motif. The Venus myth, via the Mayans, is now known to connect the Morning Star with the Saturn/Quetzalcoatl death which was a micronova flare event. This may explain the 'head on fire' in the Chang script in Figure 1, J21497. In L26554 we also see the Croes "X"²⁰ which is figurative to the Feng 风 (wind) script. The Taifeng, therefore would likely have been the Greatest Winds created by the passage of Venus near to Earth, though their exact cause is not pinpointed and there are several vectors including angular change, vortex storms, and even a softer approach of plasma-aurora in stratosphere (Tai could be above as well).



Figure 8 - jin, strong or sound, unyielding power; this is the lone seal, dating from Han Dynasty most likely, and aside from the implication of a storm or rain, does not appear to be a plasmaglyph per se. It has plasmaglyphic elements. In some interpretation the right portion might be construed through the Hamlet's Mill paradigm or as a cosmic scythe motif.

The plasmaglyphs for Nei are numerous, and in Figures 9-11 we see that the consistent theme can be best described as the God under the Nu'ut or Cosmic Roof/goddess motif. This motif must, therefore also date back to the pre-Jovian era in its origins. Again this does not confer antiquity on the martial arts, but it does suggest a continuity of belief in a cosmic power and/or transfer of internal power first originating with the Man-God. The sayings regarding Ra's self-progenation and his existence within the cosmic egg are numerous and even more profound considering both the ancient Kentucky egg earthwork (now destroyed), and the numerous references in Chinese cosmology to the cosmic egg as well. This aten was an egg but also a womb, and Nu'ut as a Mother goddess may in fact double here for an early concept for pregnancy. It makes sense: if people are to see emulation as worship, then pregnancy would itself be miraculous and sacred beneath the Saturnian sky under the protective plasma sheath of the Saturnian pole God. While Saturn is yellow now, it

²⁰ In Welsh/Cymru also implicated as "winds" (as per Wilson & Blackett, not associated with PEMC/EU theory)

must be reminded to the reader that at that time it was a greenish hue, and the sky was purplish (hence plants reflecting green now, which was not in abundance in the whole spectrum, only the visible spectrum²¹).

- ❖ "I am the lord of the crown. I am in the Eye, my egg... My seat is on my throne. I sit in the pupil of the Eye." ~Papyrus of Ani (Budge)
- ❖ "He who entereth [or liveth] in the Circle." (aten), Gods of the Egyptians (Budge)
- ❖ "The sender forth of light into his Circle."
- ❖ "Lord of the Circles."
- ❖ "Thou hast come with thy splendours, and thou has made heaven and earth bright with thy rays of pure emerald light" Egyptian Book of the Dead
- ❖ "O Ra... the heir of eternity, self-begotten and self-born kind, king of the earth, prince of the netherworld... thou dost rise in the horizon of heaven and sheddest upon the world beams of emerald light."
- ❖ "Hail Green One!" Osiris & The Egyptian Resurrection (Budge)
- ❖ "You shall go up upon the great West side of the sky, and go down upon the great East side of the earth." Coffin Texts (Spell)"²²

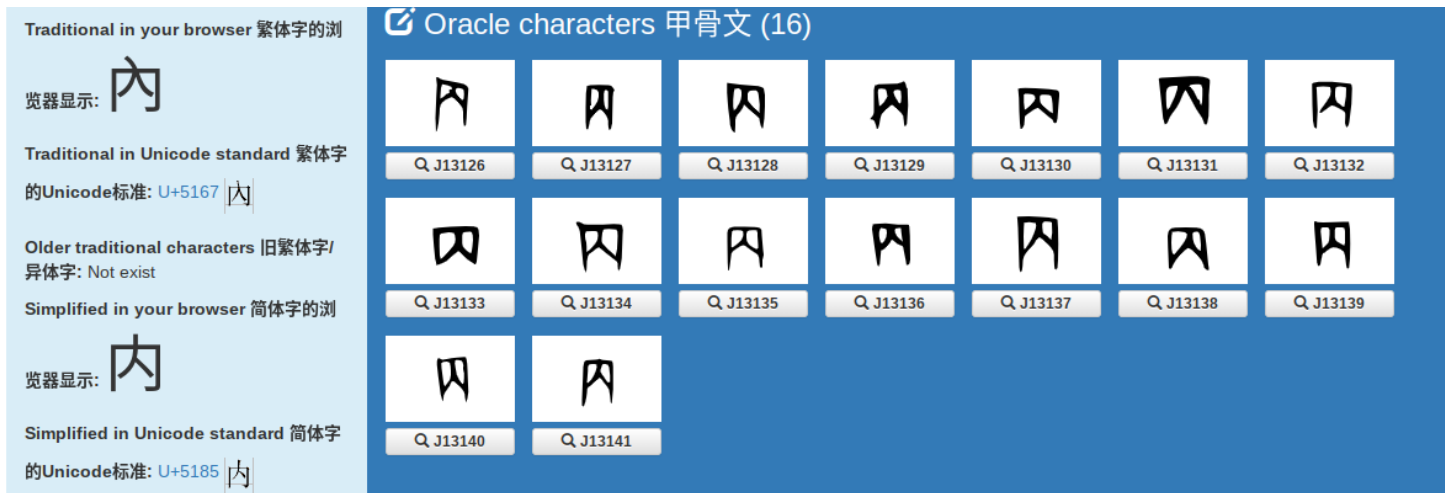


Figure 9 - Nei in Shang Oracle Bones

²¹ Just as the sun appears now white-yellow, but its majority color is actually now green, which plants reflect. Plants to this day prefer blue-purple rooms and UV light.

²² D. Cardona compiled these, found in "God Star"

Main pronunciation 主要发音: nèi

Other pronunciations 其它发音:
nà, nèi, rui

Original meaning 本义: Meaning inside.

English senses 英语理解: inside

Usage example 用法举例: 内子 nèi zǐ (wife)

Importance by frequency 常用频率:
164

Shuowen 说文解字: 入也從門自外而入也

Character decomposition 字形分解 [?]:
Component 内内.
(name- inner-flap-door-nei 内内 nèi)

Decomposition notes 字形分解说明 [?]:
(- an open tent flap door)

Simplification rule 简化规则 [?]: Not applicable.

Simplification rule explained 简化规则说明 [?]:

Bronze characters 金文 (36)

Q B08077	Q B08078	Q B08079	Q B08080	Q B08081	Q B08082	Q B08083
Q B08084	Q B08085	Q B08086	Q B08087	Q B08088	Q B08089	Q B08090
Q B08091	Q B08092	Q B08093	Q B08094	Q B08095	Q B08096	Q B08097
Q B08098	Q B08099	Q B08100	Q B08101	Q B08102	Q B08103	Q B08104

Figure 10 - Nei in Zhou Bronze seals

Liushutong characters 六书通的字 (16)

Q L21833	Q L21834	Q L21835	Q L21836	Q L21837	Q L21838	Q L21839
Q L21840	Q L21841	Q L21842	Q L21843	Q L21844	Q L21845	Q L21846
Q L36369	Q L36370					

Figure 11 - Nei in Liushutong script; in my experience the most plasmaglyphic of the Chinese scripts

The only out of place scripts appear to be L21843-845, and L21839. L21845 reflects almost exactly the previous discussed glyphs for Heaven! L21846 mostly typifies the perfect description of the center script to be the God. L21837 also demonstrates a lot of similarity to earlier scripts for mankind and Heaven.

Conclusions

While script and language in general is never a precise proof for the origins of a cultural phenomenon (unless it is a modern technical term), it is interesting to see the cultural dynamical origins for the naming of the martial arts system. The author hypothesizes that most of the internal martial arts techniques and moves - technologies that augment boxing - will reflect motifs from the bygone mythic eras, and from the cataclysms specifically, as these were interpreted worldwide as martial prowess of the gods and of Shang Di. For example in Wales the Arthurian traditions of the ancient Britons (descendents of Brutus) and their sword traditions and hill forts (caer).

The author suggests that a deeper study of internal arts of Taiji and Bagua and Xingyi may yield more and more ancient motifs in form names, be they literal or double entendre, techniques, etc. For example the “sun moon fork” or even the rare fighting are “liu xing quan” the ‘meteor’ fist. By scrubbing the arts for knowledge, more etymological data can be gathered which may further elucidate the Warring States period which was central to the switch from the Transition Period to the Religious Period, as it roughly coincided with the Hellenistic era.

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