



21

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普通高等教育“十一五”国家级规划教材

第四册



English Extensive Reading

英语泛读教程

陈正发 / 主编
戚涛

9.4

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21世纪英语专业系列教材

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英语泛读教程

第4册

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总序

北京大学出版社自 2005 年以来已出版《语言与应用语言学知识系列读本》多种,为了配合第十一个五年计划,现又策划陆续出版《21 世纪英语专业系列教材》。这个重大举措势必受到英语专业广大教师和学生的欢迎。

作为英语教师,最让人揪心的莫过于听人说英语不是一个专业,只是一个工具。说这些话的领导和教师的用心是好的,为英语专业的毕业生将来找工作着想,因此要为英语专业的学生多多开设诸如新闻、法律、国际商务、经济、旅游等其他专业的课程。但事与愿违,英语专业的教师们很快发现,学生投入英语学习的时间少了,掌握英语专业课程知识甚微,即使对四个技能的掌握也并不比大学英语学生高明多少,而那个所谓的第二专业在有关专家的眼中只是学到些皮毛而已。

英语专业的路在何方?有没有其他路可走?这是需要我们英语专业教师思索的问题。中央领导关于创新是一个民族的灵魂和要培养创新人才等的指示精神,让我们在层层迷雾中找到了航向。显然,培养学生具有自主学习能力和能进行创造性思维是我们更为重要的战略目标,使英语专业的人才更能适应 21 世纪的需要,迎接 21 世纪的挑战。

如今,北京大学出版社外语部的领导和编辑同志们,也从教材出版的视角探索英语专业的教材问题,从而为贯彻英语专业教学大纲做些有益的工作,为教师们开设大纲中所规定的必修、选修课程提供各种教材。《21 世纪英语专业系列教材》是普通高等教育“十一五”国家级规划教材和国家“十一五”重点出版规划项目《面向新世纪的立体化网络化英语学科建设丛书》的重要组成部分。这套系列教材要体现新世纪英语教学的自主化、协作化、模块化和超文本化,结合外语教材的具体情况,既要解决语言、教学内容、教学方法和教育技术的时代化,也要坚持弘扬以爱国主义为核心的民族精神。因此,今天北京大学出版社在大力提倡专业英语教学改革的基础上,编辑出版各种英语专业技能、英语专业知识和相关专业课程知识的教材,以培养具有创新性思维的和具有实际工作能力学生,充分体现了时代精神。

北京大学出版社的远见卓识,也反映了英语专业广大师生盼望已久的心愿。由北京大学等全国几十所院校具体组织力量,积极编写相关教材。这就是

说,这套教材是由一些高等院校有水平有经验的第一线教师们制定编写大纲,反复讨论,特别是考虑到在不同层次、不同背景学校之间取得平衡,避免了先前的教材或偏难或偏易的弊病。与此同时,一批知名专家教授参与策划和教材审定工作,保证了教材质量。

当然,这套系列教材出版只是初步实现了出版社和编者们的预期目标。为了获得更大效果,希望使用本系列教材的教师和同学不吝指教,及时将意见反馈给我们,使教材更加完善。

航道已经开通,我们有决心乘风破浪,奋勇前进!

胡壮麟
北京大学蓝旗营

前言

本教程根据《高等学校英语专业英语教学大纲》编写,为英语基础课教材,供高等学校英语专业二年级第二学期使用。教材致力于通过阅读训练扩大学生的词汇量,增强英语语感,丰富文化知识,提高人文素质,并重点培养学生以下诸方面的能力:(1)英语阅读及快速阅读能力;(2)假设判断、分析归纳、推理检验等逻辑思维能力;(3)略读、寻读、细读、评读等阅读技巧。

本教材共分 12 个单元,每单元由 **Text A** 和 **Text B** 两篇课文、辅学资料及相关练习构成。所录 24 篇课文从近百年来众多英语美文中精选出来,遴选的原则包括以下几点:

(1) 覆盖尽可能广阔,涉及文化、环保、科技、教育、职业、性别、大学生活等社会生活的诸多方面,以满足扩充词汇量、拓展知识面的需要;

(2) 在文字优美的前提下,侧重选择思辨性较强的文章,以培养学生的逻辑思维能力;

(3) 优先选择趣味性强、贴近学生生活、容易产生共鸣的文章,以提高学生的学习兴趣;

(4) 注重选择时代感强、观点成熟且兼容并蓄的文章,以启发学生对人生、世界的认识与思索,提高人文素质;

(5) 考虑到英语文化的多元性,选文来源尽可能广泛,来自主要英语国家——美、英、加、澳等国作者的文章均有收录;

(6) 在全球化背景下,让外部世界了解中国文化是我国对外交往的重要课题之一,本册教材特意安排了一个介绍中国文化的单元,方便学生掌握相关的词汇与知识,以促进日后可能进行的文化交流。

本册教材在单元的编排顺序上,主要依照由浅入深的原则。每一单元中,通常 **Text A** 的难度较大,适合学生在教师的指导下细读;**Text B** 相对难度较小,适合学生自主、快速阅读。与之相对应,**A**、**B** 两篇课文辅学资料及相关练习的设计,也有所不同。**Text A** 通常由 **Cultural Notes**, **Comprehension Questions**, **Paraphrase**, **Translation**, **After-reading Discussions**, **Inference** 六部分组成;**Text B** 由 **Cultural**

Notes, Comprehension Questions, After-reading Discussions, Inference 四部分组成。各部分的设计基于以下考虑。

第一, **Cultural Notes** 就文章涉及的人物、文化背景和专有名词进行必要的解释和说明, 拓展学生的知识面, 帮助其更好地理解课文。

第二, **Comprehension Questions** 用以检验学生对课文中表达的观点、逻辑关系及个别难句的理解程度。设计问题时尽量做到触及文章的深层涵义, 借以培养学生的逻辑思辨和理解能力, 从中掌握更多的知识。

第三, **After-reading Discussions** 引导学生深入思考课文的内容并展开讨论。

第四, **Paraphrase** 旨在检验学生在快速阅读中, 对部分关键句及难句的理解程度。

第五, **Translation** 旨在检验学生在快速阅读中, 对部分关键句及难句的精确掌握程度, 以求“泛”中有“精”。

第六, **Inference** 考察学生能否在理解字面意思的基础上, 掌握文章内部的逻辑关系, 以培养学生的寻读、假设判断、分析归纳、推理检验等逻辑思维能力。

鉴于泛读教程的特殊性, 练习没有涉及应由其他课程培训的技能, 如词汇的使用、修辞技巧等。

本册教材由安徽大学外语学院编写, 陈正发教授、戚涛副教授担任主编, 参加编写的还有于元元、姚学丽、朱玲麟等。教材编写期间得到教程总主编——胡壮麟教授的大力指导, 胡先生提出了许多宝贵的建议; 北大出版社也为编写工作的顺利进行, 付出了很多心血。编者在此一并表示衷心感谢!

本册教材若有疏漏之处, 敬请广大读者及业界人士批评指正!

编者

2008年12月

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Unit One

Traditional Chinese Culture

Text A

The Language of Painting

By Edward H. Schafer



1 The painters of Ancient China, swiftly brushing ink and watercolors on silk, were not content merely to imitate nature. They set themselves a more elusive and challenging goal: to capture the spirit as well as the form of their subjects. According to the influential Fifth Century art critic, Hsieh Ho, a painter needed to fulfill six canons to be a truly great artist. His rules, which are elaborated upon in the following parts, called for a high degree of skill in composition, color rendition and especially brushwork—a technique closely related to the picture-language of Chinese writing. But most important of all, Hsieh Ho demanded an infusion of the artist's own spirit to give the painting ch'i—the vitality of life itself.

骨法用筆

Deft Brushwork

- 2 To Chinese artists, line—rather than the light and shadow of much Western art—was the basic structural element of all painting, as it was of calligraphy. A high premium was placed on the skilled manipulation of the brush, which was made of a bone or wood handle fitted with unusually soft, flexible bristles. In the calligraphy above, done with such a brush, one of Hsieh Ho's primary canons of art is expressed in the four Chinese ideograms “Structure-Method Use-Brush.” Indeed, the mastering of brushwork

rendition /ren'diʃən/ *n.* the pattern in which colors are arranged

infusion /in'fju:ʒən/ *n.* the act of infusing or introducing a certain modifying element or quality

premium /'pri:miəm/ *n.* an unusual or high value

manipulation /mə'nɪpjuleɪʃən/ *n.* shrewd management, especially for one's own advantage

canon /'kænən/ *n.* a list of the works of an author that are accepted as authentic

ideogram /'ɪdɪəgrəm/ *n.* a character or symbol that directly represents a concept or thing, rather than the sounds that form its name. Also called *ideograph*

was considered so necessary in giving life to a painting that one art critic described the brush as an extension of “the arm, the belly and the mind”; another called brushwork an artist’s “heart-print.”

- 3 Like calligraphers, Chinese painters practiced for years to develop the muscular control necessary to execute swift, delicate strokes. Every artist tried to perfect his brushwork until it bore an imprint as personal as his handwriting. When a painter had mastered this technique, his strokes were said to resemble a dance—full of energy, movement and life. As one master put it, brushstrokes should be “like a flock of birds darting out of the forest, or like a frightened snake disappearing in the grass, or like the cracks in a shattered wall.”

imprint /'ɪmprɪnt/ *n.* a distinctive influence

stipulation /,stɪpjʊ'leɪʃən/ *n.* condition, an assumption on which rests the validity or effect of something else

fidelity /fɪ'delnti/ *n.* the quality of being faithful

adept /'ædept/ *adj.* very skilled

versatile /'vɜ:sətəɪl/ *adj.* having varied uses or serving many functions

hue /hju:/ *n.* color

dictum /'dɪktəm/ *n.* an authoritative, often formal statement

應物象形

Accurate Likenesses

- 4 The purpose of the painter was, in the word of an artist of the Fourth Century, “to portray the spirit through the form.” The ability to draw good likenesses was gradually learned over the centuries. By the Ninth Century, when works like court scene were being painted, artists more than satisfied the stipulation of Hsieh Ho’s Canon, which is symbolized by the above characters “Fidelity-Type Depict-Form.”

- 5 This canon, however, became the focus of a continuing debate among Chinese artists and critics, which was more important: exact representation or free expression? Virtually, all artists agreed that the subject of a painting should have recognizable form, but many felt that the spirit of the subject was even more important. One Ninth Century critic, striking at the root of the problem, declared that an artist who could capture life necessarily had to be adept at representation—but that a good representationalist could not always capture life.

隨類賦彩

Versatile Colors

- 6 Through the Tang Dynasty color played a major role in Chinese painting, and in the Buddhist art of that period it achieved a brightness and variety it would never approach again. In the canon above (“According-Object Apply-Color”), Hsieh Ho insisted that the colors of a painting match the hues of nature. While most artists followed this dictum, others went beyond it, particularly in religious art. In some Buddhist paintings, for example, color was used symbolically to represent the forces of nature. Thus green, red, yellow, white and black stood for wood, fire, earth, metal and

water respectively. In some other Buddhist works, color performed more purely decorative purposes, creating a dazzling mosaic of the primary colors of red, blue and yellow, and the softer secondary colors of violet, green and orange.

- 7 After the 10th Century, however, an increasing interest in landscape painting led to a decline in strong colors; they were not suited to nature's real hues, and artists also felt that they obscured fine brushwork. In place of brilliant pigments, painters began to use delicate ink washes, giving the linear outlines of forms more prominence. Ultimately, many artists gave up color altogether, believing that the contrast between black and white portrayed more effectively the opposites of nature.

經營位置

Well-planned Space

- 8 Over the centuries, Chinese painters worked assiduously to perfect the craft of composition, which Hsieh Ho described as "Division-Planning Placing-Arranging" (*characters above*). In addition to rules laid down for arriving at the proper balance of elements in a picture, special attention was paid to achieving sense of three-dimensional space. Perspective, in the Western sense, of a view that appeared to be seen through a window, did not lend itself to the Chinese hand-held scroll, which was unrolled and viewed in sections, not as a whole. The Chinese developed other devices for expressing distances; two major ones are illusion of depth and feeling of height. The former was achieved in landscape paintings by arranging rocks, trees, houses, etc. into a series of overlapping shapes while the latter was conveyed in landscapes by juxtaposing mountains and some smaller foothills or contrasting chiseled cliffs with rivers, or something to that effect. The third device is combining height and depth, which gives the effect of, for instance, a sprawling landscape that draws the viewer's eye past the foreground cliffs to distant, towering peaks.
- 9 As landscape scrolls were unrolled, variations of these compositional devices came into play. Viewers were not confined to a single, fixed viewpoint, but were treated to a constantly shifting sense of depth, height and subject matter, as their eyes roamed across the landscape. The painting became almost like a modern motion picture as it added to space the new dimension of time.

傳移模寫

Venerated Traditions

- 10 A sense of the past permeated art, and copying great artists of earlier times was considered an important and honorable endeavor. In the characters above Hsieh Ho urged artists to master this skill as a

pigment /'pɪgmənt/ *n.* any substance which gives color to paint or dye

assiduously /ə'sɪdjuəsli/ *adv.* with care and persistence

means of “transmitting the past.” Copying not only showed reverence for what had gone before; it also had the practical function of putting valuable paintings into wider circulation, while training the hand and eye of the young artist. Since it was believed that the ancient masters had found an ideal way of expressing form for every type of object, the artist, by copying these established forms, became free to concentrate on giving “life” to his painting.

slavish /'sleɪvɪʃ/ *adj.* showing no originality; blindly imitative
 replica /'replɪkə/ *n.* a copy or reproduction of a work of art, especially one made by the original artist
 spontaneity /,spɒntəˈnɪzɪti/ *n.* the quality of being spontaneous and coming from natural feelings without constraint
 impart /ɪmˈpɑːt/ *v.* to communicate (information or knowledge)
 delineate /dɪˈlɪneɪt/ *v.* to show by drawing

- 11 In copying, the Chinese did not limit themselves to reproducing slavish replicas. Indeed, they believed that exact duplication lost the essential ingredient of spontaneity. To bring reproductions alive in a new way, they frequently attempted free variations on traditional themes. For example, a renowned landscape by Wang Wei, who of all Chinese painters was thought best able to impart the quality of vitality, were often copied in the following centuries, but each copyist has injected his own creative touches. They delineated the mountains, river, trees and rocks in their own style.

氣韻生動

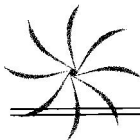
Lifelike Spirit

- 12 To the Chinese, the one attribute that distinguished great art was the mysterious quality of “vitality,” defined by Hsieh Ho, in the characters above, as “Breath-Resonance Life-Motion.” Unlike craftsmanship, which could be learned by mastering the lessons in the five preceding canons of art, the ability to impart life to a painting could not be taught. It was considered a gift from Heaven itself—a gift that put its possessor in harmony with the world, enabling him to perceive and re-create the inherent spirit of his subject.
- 13 A contemporary of Hsieh Ho’s described pictures that had succeeded in capturing life on a still, flat surface: “I compare and distinguish the mountains and seas. The wind rises from the green forest, and the foaming water rushes in the stream. Alas! Such painting cannot be achieved by physical movements of the fingers and hand, but only by the spirit entering into them. This is the nature of painting.”

(approximately 1160 words)

Reading Time: _____

Reading Rate: _____

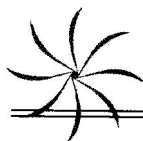


Cultural Notes

1. About the text and author: adapted from *Ancient China* by Edward H. Schafer and the editors of *Time-Life Books*. Author of ground-breaking works such as

The Golden Peaches of Samarkand: A Study of Tang Exotics and *The Vermilion Bird: T'ang images of the South*, Professor Edward Schafer (1913—1991) was a pioneer in the study of medieval Chinese civilization and particularly well known for his work on the material culture of the Tang Dynasty.

2. Hsieh Ho (479—502): or Xie He, Chinese figure painter and critic who is best remembered for collating or inventing the famous “Six Principles” (*liufa*) of Chinese painting. The “Six Principles” have inevitably acquired new and even different meanings through the ages, but generally they may be paraphrased as follows: creativity (or “spirit resonance”), structural use of the brush, proper representation of objects, specific coloration of those objects, good composition, and transmission of the old masters by copying them. These became the basic standards of both the Chinese painter’s training and the critic’s judgment.
3. ch’i (气): or *Qi*. In traditional Chinese culture, *Qi* is an active principle forming part of any living thing.



Exercises

I. Answer the following questions based on the text.

1. What is the goal of the ancient Chinese painters?
2. What are the six canons, stipulated by Hsieh Ho, that need to be fulfilled by a good ancient Chinese painter?
3. What is special about Buddhist paintings so far as application of colors is concerned?
4. What is the relation between form and spirit in Chinese painting?
5. Why did many Chinese artists tend to create black and white landscape paintings instead of color ones?

II. Paraphrase.

1. One Ninth Century critic, striking at the root of the problem, declared that an artist who could capture life necessarily had to be adept at representation—but that a good representationalist could not always capture life. (Paragraph 5)
2. In place of brilliant pigments, painters began to use delicate ink washes, giving the linear outlines of forms more prominence. (Paragraph 7)
3. In copying, the Chinese did not limit themselves to reproducing slavish replicas.

Indeed, they believed that exact duplication lost the essential ingredient of spontaneity. (Paragraph 11)

III. Translate the following sentences. Then, compare your translation with the Chinese original.

1. like a flock of birds darting out of the forest, or like a frightened snake disappearing in the grass, or like the cracks in a shattered wall. (Paragraph 3) (唐·怀素)
2. I compare and distinguish the mountains and seas. The wind rises from the green forest, and the foaming water rushes in the stream. Alas! Such painting cannot be achieved by physical movements of the fingers and hand, but only by the spirit entering into them. This is the nature of painting. (Paragraph 13) (东晋·王微)

IV. Respond to the following statements.

1. One Ninth Century critic, striking at the root of the problem, declared that an artist who could capture life necessarily had to be adept at representation—but that a good representationalist could not always capture life. (Paragraph 5)
2. Viewers were not confined to a single, fixed viewpoint, but were treated to a constantly shifting sense of depth, height and subject matter, as their eyes roamed across the landscape. The painting became almost like a modern motion picture as it added to space the new dimension of time. (Paragraph 9)
3. A sense of the past permeated art, and copying great artists of earlier times was considered an important and honorable endeavor. (Paragraph 10)

V. Writing.

Imagine you are introducing “Ascending the River on Qingming Festival” (清明上河图) to a foreign friend. Please write an essay as the introduction with the knowledge you have learned from the text.

Text B

Limitless Energy

By John Dyson

- 1 Skinny as a beanpole for all of my 60 years, I’ve never been particularly sporty



or muscular. As well, arthritis had been seeping into my joints. Remedies such as fish oil and ginger—and less white wine—hadn't helped. Yet over the past six months or so, nearly all my aches and pains have vanished. I can even swing my leg over my bicycle again.

What accounts for this burst of strength and well-being?

I have touched heaven and earth. I have shaken my tail feathers and danced with rainbows. In short, like millions around the world, I have discovered t'ai chi.

Literally, "t'ai" means grand or limitless, and "chi" is your inner energy, the breath of life. Today, t'ai chi is explained as internal kung fu, or meditation in motion.

In cities from Hong Kong and San Francisco to Auckland and Copenhagen, I had seen people doing the strange looking, slow-motion exercises, always in a park or quiet place. And I had heard about the benefits—according to an old saying, you attain the pliability of a child, the vitality of a lumberjack and the wisdom of a sage.

I was sceptical. I have been tortured and bored by yoga and reduced to a kneeching hobble by jogging; what could this Chinese stuff do? But my son, a fan of martial arts, pushed me into it. "You'll find it soothing, Dad", he said.

And so, in a church hall near our home in London, my wife Kate and I stood barefoot in a big circle with about 25 others—students, grandmothers, businessmen, a top journalist and a teenage model. Instructor Kieran Hayes was a rugged-looking 31-year-old former rugby player.

He didn't say much, but just started some warm-up exercises and stretching, and we followed. "Now the eight pieces of the brocade", Hayes said, and we launched into a sequence developed by a Chinese general centuries ago to exercise his troops.

The slow, gliding movements with romantic names seemed weird and looked simple, but they were far from easy. For the next 90 minutes, as I parted the clouds and shot the golden eagle, my muscles trembled.

Surprisingly, though, there was no huff and puff. Flowing, dreamlike, from one position to the next, I could have been swimming in air. But there was much to think about... stand as if the head is suspended from the ceiling... bend the

seep /si:p/ v. to enter, depart, or become diffused gradually

pliability /'plaiəbiliti/ n. the property of being easily bent without breaking

sceptical /'skeptikəl/ adj. marked by or given to doubt; questioning. also *skeptical*

yoga /'jəʊgə/ n. a Hindu system of philosophy aiming at spiritual, mental, and physical wellbeing by means of deep meditation, prescribed postures, and controlled breathing

hobble /'hɒbəl/ n. someone who has a limp and walks with a hobbling gait

martial arts systems of codified practices and traditions of training for combat

puff /pʌf/ huff and puff: to breathe noisily, usually because you have been doing physical exercise

knees to lower the centre of gravity and stretch the spine... sink the shoulders... breath deep into the abdomen.

abdomen /'æbdəmən/ *n.* the part of the body that contains the stomach and intestines

workout /'wɜ:kəut/ *n.* a session of exercise or practice to improve fitness, as for athletic competition

tone /təʊn/ *v.* give a healthy elasticity to

regimen /'redʒimən/ *n.* a regulated system, as of diet, therapy, or exercise, intended to promote health or achieve another beneficial effect

executed /'eksikju:t/ *vt.* to perform; do

stance /staɪns/ *n.* the position of a standing person or animal, especially the position assumed by an athlete preparatory to action

11 After a few twice-a-week classes and daily practices at home, I noticed something strange and wonderful. The juices were coming back into my joints. My whole body was energised, my mental outlook more calm and serene.

12 “Have you been away?” friends asked. “You look so well.”

13 And it wasn't just me. “My blood pressure is coming down and I feel so much better,” Kate said. “I'm getting my spring back.”

14 T'ai chi revolutionises the idea that exercise must be sweaty and painful to be effective. It's not about force and strength, but flow. Sports and hard workouts tone the external muscles, but t'ai chi works on the whole body and even on the mind. Instead of leaving you ready to drop, it sets you up—ready for anything.

15 According to Chinese folklore, t'ai chi was invented by a 14th century Taoist monk Zhang Sanfeng, who observed a crane fighting a snake in a pond. Struck by the ebb and flow of the action, both yielding to the other yet giving no ground, he adapted the movements into a martial art based on the Taoist principles of balance between negative and positive, give and take, push and pull.

16 Followers discovered that doing the movements super slowly let them feel what was happening in their bodies. And so t'ai chi also became an exercise regimen.

17 In the sessions my wife and I attended, for example, we learned the short form, a sequence of 24 steps. Every step—white crane spreads its wings, wave hands like clouds and so on—tells a story in slow-motion body language.

18 Yet every one, if executed quickly, also has a direct application in self defence. When grasping the sparrow's tail, for instance, I am responding to an attacker's blow by swaying backwards, turning my hips and pulling him off balance.

19 There are other sequences as well—the 32-step form using wooden sword, the 42-step international competition form, the 108-step long form, and “push hands”, in which you test your stances in feather-light combat against a partner.

20 Until the early 1800s t'ai chi was contained within a few families, but then a peasant named Yang Lu-chan trained for years and began to teach the royal family and others in Beijing. His “Yang style” became the root of all other styles and is the one most followed today.

21 “T'ai chi has millions of devotees in Asia and its growth in the West is very rapid,” says Anthony Goh, president of the USA Wushu-Kungfu Federation. “You