

INTERNAL WUSHU ARTS NEWSLETTER

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INTERNAL WUSHU ARTS

Newsletter subscription \$10/year
Video tapes available

Seattle

Evenings:

Yang Style Tai Chi - Tues. 7-9:30

Chen Style Tai Chi - Wed 7-8

Pa Kua Chang - Thurs 7-9

at: PNA 6532 Phinney Ave N.

Summer: 58 & Phinney Ave N (Park)

Mornings:

Yang Style Tai Chi - Wed 9-10:30

Pa Kua Chang - Thur 8-9:30

at: Discovery Park

Sanshou (advanced) - Sat 10-12

PNA

Fee: \$45+3.69tax monthly - one style

Private lessons \$30/hr

Mt. Vernon:

Sundays

Affiliate Clubs:

University District:

Gene Burnett - 547-7293

senior citizen classes available

Cedar Acosta - 721-3139

Vashon Island:

Deborah Goldhaft - 463-3601

Tacoma:

Betty Jones - 564-8121

Randy York - 564-5810

Snohomish area:

Shaun Munger

P.O. Box 202

Sultan, WA 98294

Application specialist:

Dave Harris - 782-1170

PNA 6532 Phinney Ave N.

highly recommended

Los Angeles:

Harvey Kurland -(714)796-3332



Sales tax is now required to club fees. This increases the monthly fee to \$48.69, or \$54.10. ☺

PA KUA WORKSHOPS

I will be teaching a Pa Kua weekend intensive workshop Sept. 4&5, 9-5. This will include: Chi Kung, Footwork, Hand basics, and mostly applications. You need to sign up by August 18. Fee for club members is \$50 per day or \$80 both days. \$60 per day non members \$100 both days.

BOK NAM PARK will be conducting another workshop in Seattle: Sept. 11th. Contact: Glenn Wright 584-4647 for further information.

SIFU VISIT AUG. 28TH

SEPTEMBER SATURDAY

I'll be at the September 18th class.

SKAGIT VALLEY

Starting in September we will no longer have class sessions. We'll arrange a time for individual lessons. I will not be continuing a 'club' in the valley.

YANG TAI CHI TUISHOU

As advanced students you will be expected to warm-up and go through the long form on your own the first part of the classes. You may following the group chi kung or any group working on a particular section, but you're basically on your own the first half of class. Our primary focus now is on Tuishou, so once you've warmed up then you should grab a partner and begin your research into Tuishou. This will make the best use of your time in class. The progression I'd like you to follow is: Basic four hands, walking, running, even, odd, square and circular stepping. After 15-20 minutes on this then work on pushing, neutralizing and being pushed. The latter part is what I'll work with your group on as I get to you.

MR. YUENG VISIT

It was too late to get this in the July issue but we had special visit from Master Fook Yueng, Dave's teacher. I was very fortunate to have been in Dave's class during Master Yueng's visits over a couple of years. Mr. Yueng is one of the most skilled martial artists I've ever seen. His skill was that of a magician, what stories are made of. Master Yueng came in response to Angela mentioning my back sprain. He worked on me for about 10 minutes and loosened everything up. He gave me a Chi Kung treatment that had my energy buzzing all evening. Thank you Angela. Thanks also for bringing Mr. Yueng to my birthday dinner, WHAT A SURPRISE.

GONE 7th-15th to NELSON

I will be teaching at the Tai Chi summer camp this week. The advanced students will be teaching classes. As you begin the internal arts you want to learn the 'right' way as if there is only one way for the forms to be done. Since we are all different, there are many variation of the various movements. Many changes are very subtle, some obvious. As you are taught by the advanced students you'll see many variations of the same theme. Open yourself up to what they have to teach. Over they years there have been slight variations of the forms taught by either Master Tchoung or myself. Eventually we each gravitate towards what fits us. The advanced students have been exposed to many of these changes and variations. Take

this time to look at another adaptation and talk with the senior students about them. In the beginning class I consciously try to keep things very simple and basic. As you advance I'll introduce some of the variations you see the continuing members doing. Try to "let go" and enjoy the variations.



MASTER GAO-FU VISIT

Gao, Li-ting has informed me we will be getting a visit from Master Gao this October. She will be accompanied by her friend Master Lu, Gao-Ming a renowned Yang Tai Chi master. Those who haven't met master Gao-fu are in for a treat. Master Gao is now 78 years old and is one of the assistants of Grand master Feng, Zhi-Chang, last of the old generation Chen Tai Chi masters. Master Gao-fu is one of the few teachers who can impart the inner depths of practice and energy work. When you grab her and she goes soft you're drawn into a vortex and loose all your strength. She is officially one of China's Living treasures.

Master Lu, Gao-Ming is considered one the best Yang style pushing hands teachers in Beijing. Classes and workshops are not set up yet but I'll get the information out as soon as I have it.

CLUB DEMONSTRATION

Thursday, September 16th

TAI CHI TEST

If you are teaching, or an advanced student of Tai Chi, you should not have any hesitation answering the following:

1. What are the 5 stepping patterns of the Taiji long form.
2. What are the 3 divisions of the body?
3. What is the ripple of movement in Taiji and the execution of power?
4. What are the 3 things that should be dropped/sunken when practicing?
5. What are the two hand patterns all Taiji movements come from?
6. List the following in proper order: movement, intent, chi.
7. What lessons are learned in the solo forms.
8. What is the first thing a beginner should be taught when learning the solo form.
9. The second?
10. Third?

Teach carefully and slowly, too quick or too much can intensify problems and traumatize the body. Learning the Nei Gung, is a process of healing. This was Master. Yueng's advice.

As we proceed through the movements and forms, we are working the energy throughout our body, mind and spirit. Anytime we have energy work there is healing going on. If we try to force this process we can create greater, more complex problems than the original. The body must heal properly and gently, otherwise there is a trauma to the system. Take one step at a time: SIMPLIFY

We all have a need to learn a lot, to have much, and not to miss anything. We want to understand it all, we want it now, just like children. This anxiety and impatience reduces the energy flow, creating a blockage toward what we want most. It can also force us into situations we aren't strong enough to handle yet. We need to work with what we have, chew and digest it carefully. As we study and research what we have, the healing power has time to sink in and go deeper strengthening us for the next level. If we're overwhelmed with all the forms and movements we've been taught, or have no time to practice carefully, it's time to slow down. Let our body assimilate the here and now. One step at a time, one bite at a time.

It's interesting that traditionally in the Cheng, Ting-Hua Pa Kua system the Chi Kung was taught after the basic movements and forms were taught. The body and muscles had to be conditioned (strengthen) for a period of time before the Chi Kung was taught. This was the process when the art was studied for fighting instead of its health benefits. Focusing on the energy level without the body being fit can do damage.

Mr. Yueng was saying that before he begins to teach Chi Kung to a student, first he checks the energy to see if there are any weaknesses or problems. (He only takes students by recommendation and after an interview) His first priority is to heal these weaknesses before teaching the students chi kung. This way the body, mind and spirit aren't overburdened. If a student has had a recent operation it may be a year for more before they are internally strong enough to learn the Chi Kung.

Having been there I know this to be very true. After my hospitalization four years ago it was a month and a half before I could attempt any of the chi kung movements. I had thought the chi kung would help strengthen me and get me back in shape before I began to teach, boy was I wrong. When I attempted some of the chi kung movement my body couldn't handle the surge of energy the movements created. My entire body would tremble and it felt like I was rupturing internally. My body couldn't handle the intense surge of chi flow. The only thing I could practice was "Old Man" Yang Tai

Chi Chuan. This strengthened my muscles gently and began to softly direct the energy flow getting me strong enough to get back to my usual practice. Until this happened I didn't realize how powerful the O'Mei chi kung movements actually were.

Healing takes place on all levels simultaneously, whether we are aware of it or not. Physical illness effects the emotions, mind and spirit, not just the body. This effect may be very subtle, or very obvious. When sick there is usually a bit of depression. So, as we work our way through the forms, styles and our own practice all levels are being worked on. In passed articles I've covered how some members couldn't continue practice because the movements brought them to face inner conflicts and traumas in their life. Even though they physically enjoyed practice, certain issues would boil to the surface that they would have to deal with. Though it seldom happens so dramatically, it does happen continually on a very subtle level. This healing process is our growing and maturing.

Each one of us is unique with our own strengths, talents and weaknesses. Therefore, different forms, movements and styles will create different results individually. Personally I believe the Zhan Zhuang (standing meditation) is the most powerful. This is true on all levels:

self-healing, chi cultivation, fa-jin cultivation, and chi healing.

An Internal Wushu saying is: *The less movement outside, the greater work is happening internally.* Perhaps this is why most of us don't practice Zhan Zhuang daily, we just can't handle it. Different Chi Kung systems and movements have different results, powers, and cause different reactions. Though some may seem similar, the variation in breathing and meditation, or a slight different twist can change the whole dynamics of the Chi Kung. Those having studied Yang and Chen Tai Chi Chi Kung, and Pa Kua Chi Kung know this very well. The range in reactions cover: soothing, centering, energizing, calming, invigorating, and spacy with a mere slight variation. Everyone has their own reaction to each movement. A similar reaction happens when comparing the Simplified Tai Chi form to the Long Form. The long form creates a better energy flow, it nurtures the energy where the simplified has something missing. That is one of the reason I don't teach the simplified anymore.

FROM THE DALI LAMA'S SPEECH

Ultimately it is important to examine one's own motivation and that of one's opponent. There are many kinds of violence and nonviolence, but one cannot distinguish them from external factors alone. If one's motivation is negative, the action it produces is, in the deepest sense, violent, even though it may appear to be gentle. Conversely, if one's motivation is sincere and positive, but the circumstances require harsh behavior, essentially one is practicing nonviolence. No matter what the case may be, I feel that a compassionate concern for the benefit of others-not simply for oneself-is the sole justification for the use of force.

STUDENTS

A student has only one responsibility: TO TRY. You also have the right to make mistakes. It doesn't matter how fast the movements come or how quickly you have an understanding of them, the bottom line is that there is an effort. As students, most of what we learn isn't what we're directly taught but what we discover and pick up along the way. The teacher is a pointer, it's up to us to be aware and see for ourselves.

After my first year of studying Aikido our club merged with the chief instructor's club. Due to my enthusiasm the two senior students took me under their wing. My first lesson was: "Don't believe what he says; look at what and how he does it." "Most of the time he doesn't do what he says he's doing." Needless to say it confused me. First, I thought it was very disrespectful for them to say something like that since I was sure sensei was sincere in his teaching.

What the true lesson they were teaching me was 'to see', notice and be aware during the lessons. As it turned out I soon found out I did better if I tried to move as the teacher moved, not to analyze or think about the technical instructions.

Though a few teachers may intentionally try to confuse students, most do it unintentionally. The reason for this is because their art has advanced beyond their teaching technique. They believe they are teaching exactly what they are doing. Usually they are teaching the way they were taught, sometimes repeating the same exact words their teachers used. Also, one person's description of an action may not make the slightest sense to you while another's may. You may see things clearer than the explanation given. It's very important if you're teaching that you examine how you teach and if the words and actions you use are your own. Do you really understand what you are teaching? Do you understand the words you are using?

As a student there is one reason you study: you study for your own benefit, the quality of your life. You don't study for the school, the teacher, the tradition, or to please anyone but yourself. As you continue there may be a desire to please the teacher but you must remember the art is their to help you discover yourself and enhance your life. There is a strange balance between being respectful to your teacher and true to yourself. The art is only as important in that it can be of help to your path and your health. At the same time, offending the teacher isn't a good habit either!

As students we are also part of a family, our classmates. We'll feel closer to those our own age (those who started with us). One of the best things we can do is share information and understandings, practice and study together. This re-enforces what we know and clears up misunderstood areas. What you don't completely understand a classmate may have insight to. As the class/group shares and studies together the greater the potential for all of us.

ROADBLOCKS

We actually are our own biggest problem when it comes to studying and learning. We either over or under do. If we

over do then we burn out quickly, if we under do then we beat ourselves up for not being better and quit.

One of the biggest problems I've seen is TRYING TOO HARD. Especially with beginners (the first year). When you try too hard, your intense effort causes a road block in the direction you are heading, or toward what you want. The harder you try the bigger the road block. What needs to happen is to let go.. relax and 'play'. This doesn't mean not trying but having a good time and studying joyfully. Investigate what you have, the movements you remember, if it gets to be too much work figuring things out then drop it, catch it next class. Let the fog settle

Road blocks have many shapes. Trying to be 'exact' or have your form 'perfect' can cause your shoulders to rise and tension to cling to your muscles. First, just try to be general with the movement. As that gets easier then you can move closer and closer to the correct structure for the posture. If it doesn't happen now then let go and perhaps tomorrow it will.

One of the most common road blocks continuing students have is learning form after form after form...never spending time to really understand what's been already learned. Not investing in what has been learned so far. It's like planting seeds and plants in your garden but spend most of your time in the nurseries buying more plants. If the seeds and plants in your garden are neglected most will die. In addition, too many plants in a small place will crowd each other and none will grow to its potential. If you have limited time to practice then don't collect forms.

GO BACK TO BASICS

Continually working on the new forms, putting effort in memorization and acquiring more sometimes results in the old and basic forms not reaching their full potential. Start over, begin to really study and practice the 'older' forms. Research and see if you understand the lessons they teach. Simplifying your practice, your life, your energy will make you stronger. If all the faucets in a house are turned on the weaker the pressure in each faucet. If we scatter ourselves too thin, our energy is dispersed and weak. This doesn't just apply to learning but our health and well being most importantly.

BOOKS:

- THE TAO OF TAI CHI CHUAN - Jou, Tsung Hwa
- THE FUNDAMENTALS OF TAI CHI CHUAN - Wen-Shan Huang
- **THERE ARE NO SECRETS - Wolfe Lowenthal
- **TAI CHI CHUAN TA WEN - Chen Wei-Ming
- **THE WAY OF ENERGY - Master Lam Kam Chuen
- KI IN DAILY LIFE - Koichi Tohei
- **THE ESSENCE OF TAI CHI CHUAN - Lo, Inn, Amacker, Foe
- **CLASSICAL PA KUA CHANG - Johnson, Crandall
- **THIRTEEN CHAPTERS - Cheng, Man-ching
- **LIANG ZHEN PU - Li Zi Ming
- CHI KUNG Health & Martial Arts - Yang Jwing-Ming
- VITALITY, ENERGY, SPIRIT A Taoist Source book - Thomas Cleary
- SHAMBHALA - THE PATH OF THE WARRIOR - Chogyam Trungpa

NEWSLETTERS:

- PA KUA CHANG JOURNAL - High View Publications, PO Box 51967, Pacific Grove CA 93950 \$20/year
- T'AI CHI MAGAZINE - Wayfarer Publications, PO Box 26156, Los Angeles CA 90026
- QI: The Journal of Traditional Eastern Health & Fitness - Insight Graphics, Inc., PO Box 221343, Chantilly VA 22022



WUJI

In emptiness everything is possible

The Wuji: emptiness, the beginning of beginnings, the void, chaos. In our culture when we say emptiness we immediately think of loss. The more we have the better is the usual thought. If we talk of possessions then the more we have the more things own us. You just can't pick up and leave! I've use the symbol of the circle for several reasons.

The strength of a circle (it's actually a sphere). A curve is one of the strongest structures. In our forms we must have the five bows for structural strength. The circle represents flow and continual movement. Symbolically the circle also represents completeness.

In Taoist and Zen literature the empty circle represents harmony and effortlessness. In deep meditation there is a state beyond thought, pure awareness. In this state, though there is emptiness, it contains all things, there is just consciousness. As we practice our Tiantien meditation or walk the Wuji circle we seek to return to this state of awareness, peace.

Another description of the Wuji is a calm lake. it reflects all things passing by it, it doesn't cling. After a breeze it returns to it's peaceful state. In Shinto and Zen this is represented in the Shomen by a circular mirror. Re-read May 1993 issue "The Wisdom of the Great Round Mirror".

The Wuji circle I use was drawn by Claudia Ross, one of the advanced students. I like this one because it also looks and is mistaken for a Dragon sometimes. Thanks Claudia.

The Wuji is the mother of the Tai Chi (the grand ultimate), the beginning of Yin and Yang. It's the movement of the Universe from the primordial state of void into the two forces that create movement. From the two forces evolve the Sze Hsiang: the four manifestations. From the simple things become complex. Our goal is to return to the simple.

Discovering real goodness comes from appreciating very simple experiences. Every human being has a basic nature of goodness, which is undiluted and unconfused. that goodness contains tremendous gentleness and appreciation. We experience glimpses of goodness all the time. When we hear a beautiful sound, we are hearing our own basic goodness.

*Shambhala The Sacred Path of the Warrior -C.
Trungpa*



QUESTIONS AND ANSWERS

Is it enough to do the palm changes right and left or should they be done to all the eight kua?

Basically right and left changes of one kua is enough but...in some styles and forms (like an old Cheng Ting-hua form) certain changes are only done right or left. In the linking form Follow Through Palm Change is done right, Double Palm is left... This doesn't make sense to me since it doesn't train the body evenly. In other systems, each kua has it's own eight palm changes based upon the symbolism and animal of that kua. Thus you have 64 changes with each set of eight containing the various characteristics of each kua. So in addition to training the body you are researching the various kua of the I Ching.

The eight kua represent the eight directions and eight variations. To begin with: Tai Chi (Yin and Yang) evolve from the WUJI. The Yin and Yang is called the Liang I (two powers), they become the Sze Hsiang (four manifestations), the Sze Hsiang become the Pa Kua (eight trigrams), the Pa Kua evolve into the 64 changes, the 64 into the ten thousand things in the universe. If you think of Yin and Yang and white and black, then the Sze Hsiang are varying degrees of gray, and the Pa Kua more defined spectrum and the 64 and even more. The I Ching is a study of the various phases of these gray shades (possible changes from yin to yang).

Are there changes within changes?

Yes. Pa Kua is taught in three stages: Set, Fluid, Changeable. The set stage is when you learn the static movements and foot work. The fluid stage is when you work on the Chan Ssu Jin, keeping the movements, chi and thoughts fluid. The final stage is spontaneity of movements. You may combine one change with another, start one and finish another, make one up (move just naturally), there is no fixed order or required movements. This stage is freedom, going beyond our training. Wuji is the beginning the void, in emptiness all things are possible. This final stage is returning to the Wuji.

You don't need to read the I Ching to become proficient in Pa Kua Chang. Though the I Ching is now used as fortune telling, this is only a very small part, entertainment of the I Ching. The hexagrams and meanings of the I Ching are meditations, insights into various life situations and the flow of those situations. They cover health, worldly and spiritual levels. Without understanding Chinese culture, the symbolism and the Chinese language I don't believe we can really get an insight into the various passages.

Thanks for the questions George ☺

NEWS FLASH!!!

Gene (Burnett) has just completed a booklet that covers guidelines and insights into practicing and learning Tai Chi Chuan. Gene is one of the most advanced of our club members. This booklets is great, I highly recomend it, the cost is \$5.00 his phone # is in the instructors list.