

# INTERNAL WUSHU ARTS NEWSLETTER

A.T.Dale - P.O. Box 77040 - Seattle WA 98177 - (206)283-0055

## INTERNAL WUSHU ARTS Video tapes available

### Seattle

#### Evenings:

Yang Style Tai Chi - Tues. 7-10pm

Chen Style Tai Chi - Wed 6-7

Pa Kua Chang - Thurs 7-9

at: PNA 6532 Phinney Ave N.

#### Mornings:

Yang Style Tai Chi - Wed 9-10:30

Pa Kua Chang - Thur 8:30-10am

at: Discovery Park

Fee: \$50 monthly - one style

Private lessons \$30/hr

#### Mt. Vernon:

Sundays

#### Affiliate Clubs:

##### University District:

Gene Burnett - 547-7293

senior citizen classes available

Cedar Acosta - 782-6275

##### 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

##### Nelson BC:

Rex Eastman - (604)352-3714

##### Vancouver BC:

Mike Smith - (604)241-0172

### Happy Thanksgiving Day

No class on that Thursday.

### MT VERNON

I will be gone Sunday,  
November 14th.



Please check your address and phone number in the back of the club payment schedule to see if it's correct. I may need to contact you if class is canceled due to winter weather.

If it snows call the Phinney Center 783-2244 to see if the center is open before calling me.

### PA KUA BOOKLETS

Joe Crandall has translated two more Pa Kua books into English. Cheng Shi Baguazhang by Ma Youqing and Liu Jingru and Baguadao by Guo Zhenya.

The Cheng Shi Baguazhang is our lineage of Pa Kua, it contains excellent information and guidelines for practice. They run \$14.95 each, you can order them from Victor.

### NOVEMBER WORKSHOPS

Nov 6th - Aiki Jo corrections

10-noon

Nov 6th - Fee \$5 Any form

corrections 1:30-3pm

Nov 20th - I CHUAN 10-4

\*You must sign up in advance for any of these workshops.

### ☺ VIDEO NIGHT ☺

This last video night we had a special treat. We had the fortunate to visit with Mr. Yueng. It's a rare opportunity to visit informally with a Master and ask questions regarding chi kung, healing, training, and the martial arts. Mr. Yueng was very generous with his time and knowledge (we went late into the evening). In addition to Mr. Yueng we had another special guest, Dave. Dave has studied with Mr. Yueng since 1967. Mr. Yueng treated us to a short demonstration of the Blue and White Mantis style, Broadsword, Needles, Chi Sao, and applications. He also performed chi kung healing on some members.

Mr. Yueng's knowledge of martial arts, chi kung, and healing are extensive. He has travels much and studied with many masters over the years. His openness and generosity in sharing his knowledge, answering any questions was definitely a very rare situation.

Thank you Mr. Yueng, we are all very grateful.



### I CHUAN WORKSHOP

November 20th, 10-4, (see me to sign up)

I Chuan is an off shoot of Hsing I Chuan thus making it the fifth family member of the Internal Martial Arts. (Tai Chi, Pa Kua, Hsing I, I Chuan, Lu Ho Ba Pa). It evolved while Kuo Yu Shen was imprisoned after he killed someone in a fight. Kuo had the skill of killing with one strike. While in prison he had to modify the Hsing I to small spaces since he was in manacles. This further refined the Hsing I into what I'd call small circle. The workshop will include the five elements, several animals and Tuishou. (Kuo Yu Shen was a boxing friend of Cheng ting hua thus influencing our Pa Kua system)

### CLASS RULES:

1. Relax
2. Practice if you're not receiving instruction.
3. Talk in class should be either instructions or questions.
4. Move to another room if you need to visit.
5. Ask questions
6. Help one another
7. No pain, don't force any movement.
8. Pay on time

### VALUABLE TIME

When at home we can all find many other things that need to be done instead of practicing. With fall and winter here it's hard to get out of the house into a neutral place for practice. When practicing at home, unless you have a special workout area, there are plenty of reminders of other things that need to be done that rob our focus and concentration away from our practice.

Make the most of class time. When I take lessons and attend classes I think of the class time as my intense workout. I try to put 100% of my concentration on the practice since I have no other responsibilities at the time. If I have free time then I work on the new movement taught. Once I have an understanding of this I then try to link it smoothly to the previous movement. If you're not feeling well then you may want to sit and rest but since you have the space available to practice make use of it.

### 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
- CHENG SHI BAGUAZHANG - translation Crandall
- 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

### TAI CHI CHUAN: TO SIMPLIFY

Tai Chi Chuan is an art reflecting the Tao, since it's an expression of the Tao it benefits all things. The nature of Tai Chi movements (all internal arts) draws the mind internally, into the mind and muscles so we can begin to see and understand our inner tensions, fears, strengths, and resistance. As we practice gradually we gain insight into what we cling to, what excess baggage we have that depletes our strength, our health. A Tai Chi saying is: "Tension is who you think you are, relaxation is who you really are." The movements help focus and calm the mind permitting it to return to stillness. As the mind and spirit calm we can gain a better understanding of the nature of all things. Once the mind is calm we can understand the flow of nature, how to surf the currents and situations of life so we may understand Wu-wei, action with non-action: EFFORTLESSNESS, efficiency, naturalness.

The solo movements as well as the martial aspects of Tai Chi play out the principles of yin and yang, the five elements and the eight trigrams. Everything is a study and expression yin and yang and the natural flow of energy from one to the other. One of our ancient classics, the Tao Te Ching, expresses the principles and guidelines we seek as we practice our art. To maintain health it says seek the principle of child likeness. Developing the softness, pliability, joyfulness and energy of a child. Softness and relaxation are the core teaching of the internal arts. "Softness and pliability are the traits of youth and life, stiffness and hard is the trait of death." Though a basis for Chinese medical theory for thousands of years the west is finally realizing the value of relaxation for maintaining health. Aside from the stress reduction benefits, a relaxed body has greater ability to ward off illness, to adapt to various situations, changes of temperature, and also heal itself. A relaxed body permits the liquids of the body to circulate freely, permitting them to do their job properly. DISEASE = Dis Ease. A relaxed body moves quicker than a tense one thus in self-defense situations the moving out of the way of an attack becomes nothing out of the ordinary. A relaxed mind can see options and perspectives a stiff or worried mind can't.

Tai Chi evolves from the Wuji, it is the mother of Yin and Yang, from Yin and Yang we have the four manifestations, from the four we have the Pa Kua the eight trigrams/8 directions, from here spring the ten thousand things.

The process of learning and practicing Tai Chi is the reverse of the creation of the ten thousand things. The solo movements of the Tai Chi are the ten thousand things. As we move from one to the other we study the yin and yang within each aspect. Each posture shows us a slightly different relationship

between yin and yang. As we do this we narrow things down to the eight primary postures, gaining insight into how they express the four directions/manifestations. Further study lets us see the underlying principle that unites all things (movements), how they are actually just variations of two, Yin and Yang. As we study further we see that yin and yang are one, the TAI CHI. In order for there to be movement we must have the two. As we continue our study of the art, the stillness we can gain a glimpse of the intent before movements happens. The emptiness and completeness of all things.



### *SOME SIGNS OF INNER PEACE*

*Tendency to think and act spontaneously, rather than from fear based on past experiences.*

*An unmistakable ability to enjoy each moment.*

*Loss of interest in judging other people.*

*Loss of interest in judging self.*

*Loss of interest in interpreting the actions of others.*

*Loss of interest in conflict.*

*Loss of ability to worry (a very serious symptom).*

*Frequent, overwhelming episodes of appreciation.*

*Contented feelings of connectedness with others and nature.*

*Frequent attacks of smiling through the eyes from the heart.*

*Increased tendency to let things happen, rather than make them happen.*

*increased susceptibility to Love extended by others, as well as the uncontrollable urge to extend it.*

If you have all or even most of the above symptoms, please be advised that your condition may be too far advanced to turn back. If you are exposed to anyone exhibiting several of these symptoms, remain exposed at your own risk. This condition of Inner Peace is likely to be well into its infectious stage. Be forewarned.

*Barbara D. Seattle WA*

If we look at all the schools and styles of chi kung it can get very confusing, Chi itself is very complex to understand at its many levels. It's easy to look at all the different chi kung methods and just want to learn the correct, the true method. Wouldn't it be easy if there was only 'one' method.

Someone primarily interested in fighting will naturally focus on a chi kung related to their fighting art, or focus specifically on the destructive (how to hurt) use of chi in other chi kung methods. A sick person will of course practice chi kung to get rid of their illness, while a healer will seek to practice chi kung to increase their chi for healing power. We have classifications of hard style or Shaolin chi kung, internal or soft type chi kung, health chi kung, exercise chi kung to just name a few. Within our Pa Kua system we have four different sets of chi kung we can work with. Which one is best? Which would be better to practice? Which gets best results?

When we look at the various styles we can simplify things by just classifying them in the yin/yang spectrum. A Shaolin worker will be more yang than a health chi kung worker will be. Even a soft style, internal stylist (Tai Chi etc.) may be more yang or harder than a health chi kung practitioner. When I say more yang I mean there is more effort, either more physical or mental exertion involved in the chi kung. Exertion of any kind will create some type of friction for the energy flow. The more tense a muscle is the less freely the energy can flow through it. The same is true of concentration on certain visualizations or mental interference.

At a recent session with Mr. Yueng he explained the subtle process and development of chi when we practice chi kung. Assuming we are practicing a chi kung correctly, we benefit our health to varying degrees. According to Mr. Yueng, as we begin to study and practice chi kung the first process that happens is the body begin to heal itself. We all have a stored quantity of sick chi that has been gathering through our lives. This can be left over from a severe sickness, physical or emotional traumas, and things we've picked up through out our lives. These toxins lay hidden deep inside our body tissues. Practicing certain chi kung will slowly begin to expel these toxins. This is a very slow process. In order for this to begin though our practice has to be consistent, otherwise we won't reach or effect the deeper level. We can't practice great for three days, then come back two weeks later expecting to be able to pick up where we left off. The process is very slow and must be nurtured gradually and consistently. We may not have time to practice every day but setting up a schedule to practice every other day would be the next best thing. Even practicing every third day is fine, we don't want to be sporadic about it. A good example is basic stretching: If you work on various stretching exercises for two days, skip six then come back you start all over again. The possible flexibility you started to gain from the first two days is lost.

Each practice nurtures and works the chi. As this happens over time it begins to penetrate the deeper

tissues and helps dislodge the toxins in our system. The toxins slowly begin to work their way to the surface. This can take up to two years or longer. It all depends upon how much toxins our body has accumulated, the state of our health, how often we practice, and the quality of our practice. I think of this process similar to a fever burning up an infection. As the toxins are released some people may experience nausea, dizziness, or a weak feeling after performing some chi kung exercises. If this is the case it's important to let your teacher know. This can be the toxins working their way out but it can also be a sign of incorrect practice. With continued practice the body gets rid of more and more sick chi and becomes healthier and healthier.

After years of practice, once the body is clean, we begin to store a healthier level of chi, a rejuvenating chi. As chi circulates through the meridians and nerve endings it also radiates out from those pathways reaching further into muscles, ligaments, and all body tissues. This might be similar to the mist thrown off by the water fall. This 'mist' of chi starts filling our bodies from the feet up, cell by cell, very slowly--years. This only happens once the body doesn't need the chi to ward off toxins. Each tissue, each cell is penetrated by this chi and it slowly builds up moving up the legs to the hips, torso, neck, and finally the head.

Mr. Yueng explained the neck and head is the hardest. On a physical level we collect much tension in our shoulder and neck muscles. These blockages are also true with energy work; the chi can get stuck in the shoulders and neck. When you practice Zhan Zhuang be sure to keep your neck and shoulders relaxed and soft. You might want to massage them after your practice to be sure the energy isn't stuck there. A high level master (perhaps a life time practice) has the chi filled up to the top of the head, the pai hui point. At this point the master has complete control of chi for healing or anything else. A master at this level may be able to heal someone with their mere thought. At this advanced level the master's awareness is in link with all things. Mr. Yueng explained that each person has their own natural talent that the chi kung will release. Healing may be how one person develops, another may develop telekinesis, the list is endless.

As this chi accumulates it rejuvenates each cell that fills up. One sign this is happening is the individual becoming more youthful in appearance. The legs become stronger, physical energy level high. If you've met Mr. Yueng isn't it hard to believe he's 75 years old? If you study his arms, skin and muscles tone his arms look like a teenagers arms.

Just as planting a seed, chi development is a slow process and needs careful nurturing. The seed need attention, water, warmth, and sunshine. In order for us to improve we need diligent, careful and correct practice under the guidance of a qualified teacher, over time.

Now put this down and practice!

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### WHAT BELT ARE YOU??

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The most common questions asked once someone finds out you're studying a martial art is: "Are you a black belt?"

We are very fixed upon a definite end, a destination. If there isn't an end then it's not worth pursuing, we want results, prizes, and guarantees. The 'black belt' gives the general public the impression that you know it all, or you are highly skilled, you know the secrets, you've achieved 'it'. In recent times some external kung fu systems have copied the Japanese belt method and set up belt, or sash systems within the kung fu styles. In traditionally Chinese martial arts there isn't this type of ranking system.

The belt ranking system is fairly new, it was created by the founder of judo, Jiguro Kano. Though the earlier Karate and Jujitsu systems did wear belts, these belts were to keep the training jackets closed! The uniforms were white or tan, and as the practitioner got older the belt would get worn and dirtier, thus getting darker. This way you could tell who had been there longest, who was senior, or who worked out hardest.

In my opinion the ranking system is only effective within each specific club, or under one teacher. One club may judge the students testing for the ranks by how quickly they could disarm an attacker, another may judge how correct the technique was done to disarm an attacker, another may judge how much damage was done to the attacker, another may require winning a certain amount of tournaments. They may all be doing the same specific technique but there is quite a range of what's considered correct or desirable. In my Aikido training anyone brown belt or above (2 kyu) signified that they not only had knowledge of all basic techniques, but most importantly they could handle any type of throw. Anyone at that level was expected to have their falling and tumbling skills sharp. After attending several seminars and workshops I found this to be very untrue. A black belt I threw wasn't able to handle the throw and was hurt upon falling.

Students of the internal arts, soft kung fu styles can't be labeled this way. Health, meditation, relaxation, exercise, movement, self-defense, martial art, healing are all parts of the whole. If one is missing the art isn't complete. Do you have a black belt in meditation? In life? The emphasis is on understanding ourselves, becoming an integrated person, not in demonstrating or becoming Tai Chi or Pa Kua stylist. The art must be valuable to our daily life, it's not a sport, or something you spend a couple of hours a week doing. It's learning to be centered, relaxed, alert, efficient in movement and the efficient use of body and mind in order to improve our daily life.

Traditionally many Chinese martial arts have a different method to classify members: student, disciple, teacher, master, grand master. Though some hard styles are using a sash or belt system, fortunately there aren't any clubs, that I'm aware of, using a ranking system in the internal arts. There are however, many individuals out there wanting to be the judge as to who is qualified to teach these arts. There are attempts to standardize the schools and teaching of Tai Chi and Pa Kua to weed out the con-artists. Though the idea may be good, what one individual considers truth, isn't necessarily so for another.

*STUDENT* - We are all students, always. The second we think we're beyond being a 'mere' student is when we stop growing and advancing in the art and in life. The minute we stop learning we're dead, physically or mentally. In some schools, such as our lineage, there is a level prior to

student called VISITOR. A visitor is someone who just shows up for classes and follows. This individual doesn't have the interest or time in learning the art, all they want is to copy and follow the classes for the exercise and relaxation benefits.

*DISCIPLE* - Once a student has learned the basics of the art and want more depth they may become a disciple of the instructor or master. This is when the student begins to study the philosophy and inner levels of the art. They begin to ask the instructor certain questions which demonstrate they've moved passed the outer shell of the art. This also permits the instructor to teach and pass on higher levels of the art that can't be covered in a group situation. A disciple begins by training every day on their own, there is a passion to train, not just practicing the forms. A disciple can't go a day without practicing. A disciple also discovers that the forms become the teachers. A disciple has a need to understand the underlying principles of the art, each movement. A disciple isn't just studying the movements but the interconnectedness with all things. EVERYTHING IS EVERYTHING. How the movements reflect the yin and yang of daily life, how the flow of the five elements relate to the yin and yang; to the movements, to the form, to daily life. My definition of a disciple is one who begins to study themselves through the art.

*TEACHER* - The placement of teacher and disciple may be switched sometimes since a teacher may not be a disciple. A teacher is one with knowledge of the form or part of the system and needs to share, or is able to help others get a beginning and an insight into the art. A teacher may be very technical, or be able to convey the principles, or philosophies. A teacher may not have the entire art but be able to transmit it.

*MASTER* - A master is one who embodies the art, its principles and philosophy. It's all expressed naturally in everything they do. They have moved beyond technique and theory into just living life, nothing special. A master teaches by their presence not merely by their verbal or physical actions.

*GRAND MASTER* - The only reasonable explanation I've gotten of this is a master who has students who have achieved their own mastery.

These are not definite levels that we pass through. As we practice we are all levels at all times. One of my favorite visits with grand master Tchoung was when Shaun asked him what he was working on at his advanced level. He repeated the requirements he gave us to work on for correct practice:

1. Relax
2. Make sure each posture is correct
3. Breath and movement coordinated
4. Study the applications
5. Practice Tuishou
6. Use chi to move, not strength.

The minute you become concerned with what level, what belt you are is when you're far from the mark. When your status becomes of equal or more importance than the art then your practices must be very shallow also.