



XIN QI SHEN DOJO

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HOW DO YOU KNOW WHEN YOU'RE PRACTICING CORRECTLY?

As a beginner there is so much to remember, think about, coordinate and practice. It's a natural thing for beginners to be confused and sometimes perhaps overwhelmed. Once the movements are learned, Taiji has a series of classical writings that are our guidelines for correct practice. But until you get to a stage beyond confusion the classics may not help. Here are some simple do's and don'ts:

DON'T:

- Strain while doing any movement
- Don't force yourself into a posture, postures should be natural.
- No pain! There should be no pain at all while practicing, especially in the knees.
- Don't worry about what you can't remember.

DO:

- Be comfortable in all movements.
- Be relaxed all the time, remember no straining.
- Be upright and stand naturally straight, no leaning.
- Be smooth in all your movements.
- Be stable in all steps and postures.
- Practice what you remember.



**HOT DOG!
 YES, YES, YES!**

Keep your thoughts positive
 because your thoughts become
 your..... words.

Keep your words positive because
 your words become your.....behaviors.

Keep your behaviors positive
 because your behaviors become
 your..... habits.

Keep your habits positive because
 your habits become your.....values.

Keep your values positive because
 your values become your.....destiny.

- Gandhi



*A movement art is meant to
 discipline and train the mind and
 body so it's able to express the
 beauty of one's heart and live fully.*

The West Catching Up With The East

On one of the morning shows a month ago they were presenting a 'new' fool-proof method of relieving stress and calming down that's being used by police officers and business execs.

In times of stress or anxiety, instead of

forcing oneself to calm down, using mental tricks the 'new' method is to focus on remembering and feeling past moments of joy or gratitude.

The moment an individual re-experiences the emotion their heart

rate calms down, the body relaxes, and the mind clears making the reactions and movements clear.

Remind you of the Inner Smile Qi Gong? Perhaps next they'll come up with a 'new' idea like Intent Leads Energy!

Michael Gilman's second book is done and should be available this fall. Those who don't have his first book get it!

My top two Taiji books are:

There are No Secrets by Wolf Lowenthal and String of Pearls by Michael.

a must for any Taiji student.

A few newsletters ago I did an article called: *WE'RE ALL SPECIAL*. Let's take this a bit further. Part of being human is wanting to be proud and special. The internal arts are not exempt from this. There are those who work at being special by pursuing a field and seeking excellence in it, there are others who don't have the drive or may not have the ability so they name-drop or hang around 'famous' or 'skilled' people.

In the earlier article I mentioned that anyone practicing Yang Taiji, any version, good or bad, skilled or not can trace their lineage back to Yang Lu Chan, the founder of Yang Taiji Quan. The same is true in each respective art: Bagua, Aikido, & various Qi Gong methods. There are 'inner door' students, direct ancestors, favorite students, relatives, bla, bla, bla. A famous artists may have been a bad teacher, a good teacher may have had a poor student, or one that wasn't able to get it all. A particular student may have been gifted or a genius. There are oh-so many combinations. We encounter those who learned the 'secret' form, or the only students that received the true teachings, etc.

Basically we all want to be proud of who we are, what we've learned and who our teachers are, and who their teachers were. It's like all those doing past-life regression. Have you noticed that none were bums, killers, or horse thieves? Only high priests & priestess from Atlantis, the wizard of this, the king of that! It's kind of the same thing: I am special because my teacher's teacher was famous.

I met someone recently who only talked about his accomplishments as a kid. "When I was in this show we . . ." "I traveled here and there and met so and so." There's nothing apparently in the last 20 years of his life of importance!

BACK ON TRACK:

NOTHING REPLACES HARD WORK & PRACTICE

Don't be impressed by the names just the accomplishments and skill. Don't believe completely in the stories either since we weren't there.

Zhan Qinlin was a pivotal person in the art of Yang Taiji Quan regardless of whether the stories and legends of his life are correct or not. It doesn't matter



if we believe them or not skill is skill. In the following article I will relate stories I've read and conversations with Master Tchoung about Zhan. Whether true or not the results of those coming in contact with him show a high level of excellence and skill.

An Aikijitsu teacher once said the true mark of a gifted teacher is one who's students go into the world and create their own style and art.

Why did you pick your teacher? As I wrote early we're all proud of our teachers, if not, find another. The reasons for picking a teacher vary. Some pick a teacher because the teacher's forms are beautiful and it's a treat watching and being

around. Other's like the personality of the teacher. Some study because of the skill of the teacher, others because the teacher is a good teacher, and others because the teacher is famous. It's impossible to have it all in one person unfortunately. Some can teach but not necessarily demonstrate.

Personally I feel lucky to have met Master Tchoung (I'm proud here) because at that time he was the only one I met, able to demonstrate all applications of Taiji and willing to teach them. It was what I had read in the books and myths. At 60 years old he sent us flying into walls and across the room as we attacked. He did this without any apparent effort. He's laugh and say, "Taiji is wonderful!" Touching him was a soft, safe, a relaxed sensation before flying backward into the wall. This is what I had read real Taiji was. Even today I haven't met many that have that skill. Though many know Taiji application there is a sense of being brutalized by them or feeling them maneuver you. With Tchoung it was a pleasure until we were airborne and hitting the wall.

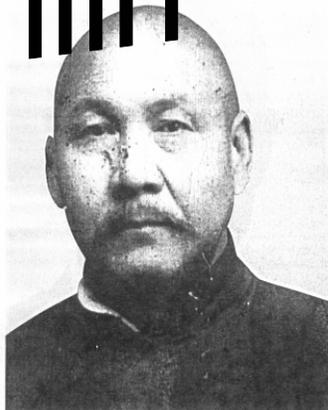


Zhan Qinlin

At Master Tchoung's 25th celebration of his school in Canada, a few years back, we had the honor to be in the company of some very heavy hitters. Masters of very high quality, a group of living treasures. Masters: Tchoung, Victor Fu, and Hsu Gong Wei to name some. It started a few of us wondering what was it like during the practice and training sessions of some of the past and contemporary 'real' masters. In Taiwan there was a group of colleagues that would share information and practice together: Cheng Man-Ching, Wang Yen-Nien, Tchoung Ta-Tchen, Wang Hsu-Jin, T.T. Liang, William Chen, Ping Siang Tao, Chen Pan Ling and probably a few we've never heard of. Earlier on under the direction of Grandmaster Yang Chen-fu there was: Tung Ying-chieh, Chen Wei-Ming, Zan Qinlin, Cheng Man-Ching, Fu Zhong-Wen, and Yang Sau-Chung among them. All training around the same time or overlapping times. It's said that you'll only get as good as your group permits. Or you'll only get as good as your weak link. Can you imagine being part of a class that included people of their level? The intensity, dedication and drive must have been amazing when you consider each of these individuals achieved fame for their skills not just in Taiji Quan but as martial artists.

One key figure in these groups is Zhan Qinlin. Over the years one of my constant questions to Master Tchoung has been, "Who is the best Taiji person, demonstrating real Taiji in applications/push-hands/self-defense you've seen or met." His answer has always been: Cheng Man-Ching. When possible Tchoung traveled to different parts of China to find the best, touched hands with many masters to find his next teacher. He continued this even into his 70's when in China he studied with Master Wu Tunan who was in his 90's. Tchoung said Cheng's applications were soft, light and quick.

Where did Cheng get this skill? He was a formal student of Yang Cheng Fu but though his class mates were excellent it's said few of them contained the softness Cheng had. Zhan Qinlin and Chen Wei-Ming are others I've heard about excelling in softness. According to my reading and from asking Master



張欽霖遺像
Zhang Qinlin

Tchoung, Cheng's skill wasn't exceptional until he befriended Zhan Qinlin. Zhan was Cheng's older brother in the class and the two of them hit it off. Zhan instructed and worked with Cheng in tuishou. Cheng also traveled with Zhan for a while to study with him. It's said that after his travels with Zhan, Cheng came back to the class and was able to throw the others easily. According to Robert W. Smith in his book: *Masters & Methods*, the only one who could hold his own with Cheng Man-Ching in Taiwan was Wang Yen Nien (a student of Zan Qinlin). Upon nagging Tchoung with questions he said the only one better than Cheng was Zan Qinlin.

There are several stories about Zhan and his studies and practice. All in all his students were exceptional. Zhan, like Cheng Man-Ching, was a formal student of Master Yang Cheng-Fu, heir to the Yang family Taiji lineage. One story says he stood up for the Yang family when a challenger came to challenge Yang Cheng Fu and he defeated the challenger. At that point Yang Chien-hou, Yang Cheng-Fu's father took him as a student and trained him in the 'old' style. Another story says Zhan was originally a student of Yang Chien-Hou and as tradition dictates became a student of Yang Cheng-Fu when Chien-Hou retired from teaching. Regardless Zhan studied with Yang Chien-Hou for some time.

Now, Yang Cheng Fu, referred to as the traditional Yang Taiji method, is responsible for spreading and popularizing Yang Taiji Quan more than any other. Actually for that time he was responsible for popularizing Taiji Quan in general. During his time, Yang Cheng Fu simplified some movements and stylized some in order to make the art accessible to many. *Note I am not saying it weakened or strengthen the art.* One of his achievements was emphasizing the large frame method of practicing the form. Large, expanded movements. Well my question is. . . What did the forms look like before this? Yang Ban Hou was said to have large quick movements, Yang Shou Hou had small, active movements. Who knows what Yang Lu Chan's Taiji really looked like, who knows what real traditional Yang Taiji was if there can be a 'traditional' form. The bottom line is that all of them followed a series of principles and classics that kept whatever they did within the context of 'internal' martial arts and Taiji Quan.

Zhan claimed to have learned the 'old' style from

(Continued on page 4)

Xin Qi Shen Dojo Club Schedule Winter 2000

Monday	7:15-9:00 Aikido 5 kyu and up
Tuesday	6:30-7 pm Emei Qi Gong 7-8:30 Yang sections 3&4 8:30-9 Tuishou
Wednesday	9-11 am Yang Taiji 7:00-8:30 Tian Shan Qi Gong
Thursday	6:30-7:00 Bagua Qi Gong 7-8 Bagua Training 8-9 Roushou
Saturday	9-10 Bagua Basics 10-11 Yang Taiji Basics 11-noon Chen group 12-12:30 Mixed Saturdays are at the Phinney Neighborhood Center



**Master Gao Fu
has new classes starting**

THANK YOU FIVE WILLOW TAI CHI CLUB

The Five Willow Association put on another successful Chinese New Year celebration and exhibition Feb 12th. Participants were: Yijiao Hong, Deering, Yang Jun(great grandson of Yang Cheng Fu), and Xue-zhi Wang.

It's rare for the Internal Arts coFive Willow Instructors, Michael Gilman, Ronald Jorgensen, Gao Fu, Kim Ivy, Xie Bing Can, Michael Tse, ME, Frank mmunity in any area to have the opportunity to see other local clubs and teachers demonstrate their uniqueness. There were beginners, students, practitioners, apprentices, teachers, experts and masters. The full range of technicians, stylists, and artists. Also noticeable during such an event are the various commitment levels to the various arts. Those who refine and polish their art, those who practice for health, those who practice for martial arts, and those who practice as sport. The differences between expert and master becomes more apparent with the ability of seeing the various levels in one evening. One of the best parts of and evening like this is being able to visit with friends and practitioners since our busy life schedules don't permit us to visit often.

(Continued from page 3)

Chien-Hou or the 'secret' style. The Quan Ping Taiji style is descendent from Yang Ban Hou and is sometimes called the 'secret' or 'old' style but doesn't look like the other 'secret' or 'old' styles. Quan Ping at times looks Chen Taiji like, sometimes Wu Family Taiji like, sometimes Bagua like.

Master Tchoung, though creating the 'Double Form Taiji' which is a symmetrical Yang form says his 'style' is old Yang Taiji. Tchoung studied with Shi Dao Mei, a student of Yang Shou-hou, brother of Yang Cheng-Fu. Though the forms are different the style of postures between Tchoung, Cheng, and Wang are very similar.

It's claimed that Cheng Man Ching created his own style but there are many similarities between Cheng, Tchoung and Wang. The three of them were work-out buddies in Taiwan. Tchoung wasn't a formal student of Cheng, he was a colleague and friend., but claimed he learned much from Cheng.

My hope is that more authentic students of Yang Ban-Hou, Yang Chien-Hou, and Yang Shou-Hou seek fame and fortune so we can get a glimpse of Taiji passed so we can get a view of all the various practice methods the Yang family really used.

If we look at all the various styles of the art: Chen, Woo, Yang, Wu, Li, Hao, Sun, and Fu to name the most common, each has had great masters with high skills. The bottom line is practice, following the principles of the art, practice, and seeking to understand and perfect the art. Is it important to look like your teacher? Or their teacher, or to be able to express the art as you can. After a strong, basic foundation like in any art form if the individual doesn't grow and move pasted the basics is it art, is there skill?

Yang Lu Chan

(creator of Yang style)

↓
Yang Chien Hou - Yang Ban Hou

↓
Yang Shou Hou - Yang Cheng Fu

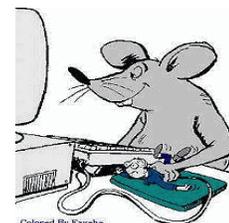
↓
Yang Sau Chung - Yang Zhenduo

↓
Yang Daofang

↓
Yang Jun

(teaches in Seattle)

<http://www.yangfamilytaichi.com>



Working on the newsletter

I have been experimenting with the chakras as a way of enhancing chi flow. I thought I would share my experiences.

The Chakra theory and systems have been around for a long time. I recently became more interested in them after reading Barbara Brennen's book "Hands of Light". Her system uses the chakras as part of healing with energy work. A Stuart Wilde meditation tape utilizing the chakras helped spur my interest along.

I made the assumption that since energy is just energy; any energy enhancing work ought to be beneficial to my Pa Kua practice. Specifically I wanted to see if I could enhance the Pa Kua Chi Kung and circle walking practice. I asked about this at the "Energetic Retreat" and was told that the two systems/theories were not related and I should not attempt to mix them. Most of the discussion panel said they had no or little knowledge of the Chakra system and couldn't give me an answer. I wasn't happy with this and went back to doing some research. Specifically I talked to two energetic healers in San Diego, Corrine McMullen and Roberta Grace. Both women do therapeutic massage and energy healing work using Brennan's teachings. I asked them about the relationships between the chakras and Chi Kung. Both women thought that opening up the chakras would help Chi Kung practice although they could not say to what extent. Roberta suggested that I open the Chakras in the bottom of my feet as I did the circle walking. Corrine suggested opening up the crown Chakra to pull in "God force" vibration energy. They both said opening up the Chakras as much as possible and as often as possible would increase your energy level and energy vibration. Sounded good to me. So there was nothing left to do but try experimenting and see what would happen.

I don't want to go onto a big explanation about the chakras other than to say think of them as openings. They are energy openings or doorways. There are 7 primary chakras and many smaller

Circling with the Chakras

By

ones. I only utilized 3 areas in my experiments. These were the crown chakra at the top of the head, chakras in the palms of the hands and the chakras in the bubbling well point on the feet. I also utilized my dan tan as the storing point, which is consistent with chi kung teachings.

The imagery I used was from Stuart Wilde's meditation tape. He recommends viewing and opening the chakras from inside your body peering out. Open the chakras by visualizing a round mechanical window. Open the window in a spiraling fashion sort of like in a sci-fi movie. The bigger and brighter you can get the openings the more energy can pass in or out.

The pathways I experimented with are as follows:

In through the crown Chakra and store in the dan tan.

In through the feet chakras and store in the dan tan.

In through the palm chakras and store in the dan tan.

Flow through crown chakra and out the palms.

Flow through the feet chakra and out the palms.

Flow through the crown chakra and out the feet.

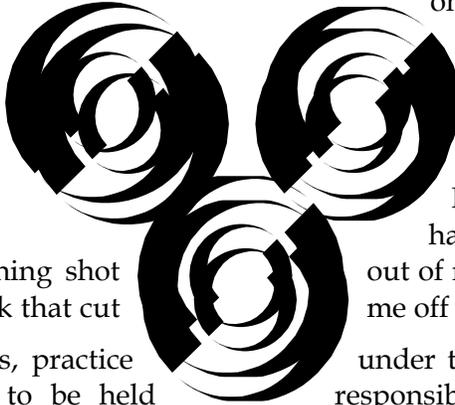
All exercises were done outside in the park. My first experiment was using the standing post posture. Once I settled into the posture, I opened the crown chakra and then the feet chakras. My visualization was to let the energy flow in through the top and out the feet. I tried this in both passive and active methods. In the passive I would open up the chakras and just let the energy flow. In the active I would use my intent to pull in through the crown and use reverse breathing flow it out the feet. I found the passive method seemed more natural. The active method had a feeling of being

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(Continued from page 5)

forced. I next tried storing to the dan tan using the same methods. The active method seemed to store easily. The passive method didn't seem to store at all.

The next step was to utilize the techniques during circle walking. I would pick only one of the pathways above per session and work with it. Interestingly enough both the active and passive methods seemed to work well when circle walking. However, the active method produced much stronger results. I lost my chi measuring cup in the move down here. The electrodes to my to my energy meter were rusted out. So I have report results. My opinion is that the chi kung process. To what now make it a regular part of my



After four months of practice, I am alive and all my digits still wiggle. At least they didn't hurt me. I haven't experienced any adverse effects. Except for the time lightening shot out of my finger (and blew a hole in my car roof) as I was waving to the jerk that cut me off on the freeway.

As with any chi kung practices, practice under the direction of a qualified teacher. I don't want to be held responsible for people shooting lightning bolts out of their elbows.

only my subjective feelings to the techniques did indeed help to the extent I can not say. However, I circle walking practice.

I am happy to report that I am I believe the techniques worked. haven't experienced any adverse out of my finger (and blew a hole in my me off on the freeway.

under the direction of a qualified teacher responsible for people shooting lightning bolts out of their elbows.

Club News

NEWSLETTER MAILINGS

This NL is mailed out to those attending club related workshops (for the last year). Those wishing to stay on the snail mail list after that a mailing fee of \$10 U.S. (\$15 Canadian) will keep you on for a year. If you have email there is no cost for updates of the online version which is usually online a week prior to mailing. Be sure I have your current email address and request to be put on the newsletter list.

FORM COMPLETION

Yang Taiji Partner Broadsword

Belinda Frazier
Anne Walker
Jim Doulong
Andy Wilks

Bagua Striking Palms

Chris Laliberte
Rikki Scandora
Russ Fish
Michael Hall
Joel Hartshorne
Joe O'Malley

WWW.WUJI.COM

If you have access to a computer you have available many club resources. Jan-June 1995 newsletters have just been put online.

COMING ATTRACTIONS

Spring & Summer 2000—
▶ Saturday Jo classes
▶ Chen sword (open to those familiar with Chen 48 form)
▶ Liang I Quan (mix of Bagua & Taiji)

CLUB LIBRARY REMINDER

Check out of books and tapes are for 2 weeks, please return promptly. There is also a new check-out procedure, sign out list is on the door.

MONKEY FESTIVAL '00

Guests include Masters Yueng and Gao Fu!
Sunday, Mar 12th 10:30-3:30
Sequoia Center
9010 Miller Road
Bainbridge Island, WA
Info: 842-0875

KOOTENAY TAIJI RETREAT

Aug 20-26th
Nelson B.C.

ENERGETIC RETREAT

Sept 1-4th
Lake Crescent WA

CLUB SHIRTS AVAILABLE

Blue & Maroon
T-shirts \$15
Sweat Shirts \$25

NEW WEB ON THE HORIZON

EMBRACETHEMOON.COM

INSTRUCTOR'S SESSION

The first Saturday of each month, 12:30 we will have an instructor's discussion class for the certified instructors of Xin Qi Shen Dojo. We will discuss teaching techniques, philosophy, methods, direction and running the club.

WORLD TAI CHI DAY 2000

Saturday, April 8, 2000,
9:30 am-11:30 am
Downtown Park, Bellevue
www.worldtaichiday.org

this is an attempt to popularize and promote the practice of Taiji and Qi Gong. All are encouraged to come and practice during this time. It that's inconvenient then practice in your local park.

BANDON WORKSHOP

Aug 4-6th
Bandon OR

The Bandon retreat will be here sooner than we think. Instructors interested in participating need to contact me so I can get schedules going. The way it goes is like this; Instructors come and offer classes on the beach. Payment is usually per-class \$5 - \$10. You may have one or 15 students show up depending upon time and weather conditions. (the first part of August is traditionally good weather) We each take care of our own food and lodging. Sunset motel is the most reasonable and right where we practice. Classes are not limited to the Internal Arts either: Yoga, Qi Gong, Meditation, massage etc. let's just say positive energy type stuff. Bandon was chosen for the beauty and energy of the place. The set up is also to encourage non-TAIJI/neijia family members and friends to come along for a vacation.