

INTERNAL WUSHU ARTS NEWSLETTER

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

INTERNAL WUSHU ARTS CLASSES:

Seattle

Evenings:

Yang Style Tai Chi - Tues 7-9

Chen Style Tai Chi - Wed 7-8

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 9:30-11:00

at: Discovery Park

Sanshou (advanced) -Sat 10-12

PNA

Fee: \$45 monthly - one style

+\$5 additional styles

Private lessons \$30/hr

Mt. Vernon:

Yang Tai Chi - Sun 12-1:30

Advanced - Mon 6-7pm

Affiliate Clubs:

University District:

Gene Burnett - 547-7293

senior citizen classes available

Cedar Acosta - 726-9355

Vashon Island:

Deborah Goldhaft - 463-3601

Tacoma:

Betty Jones - 564-8121

Application specialist:

Dave Harris - 782-1170

PNA 6532 Phinney Ave N.

highly recommended

SPRING

With the weather getting warmer, and it staying light out longer we will be moving classes outside more often. Keep a set of gloves or a sweater handy so you can handle a slight breeze should there be one.

SUN LU TANG

Sun Lu Tang was one of the great martial artists of the internal arts. His greatness wasn't just his martial skill in Tai Chi, Pa Kua, and Hsing I but as a person of high ethics. The Pa Kua Chang Journal has an excellent article on him, his life, studies, arts, and creations. This month I will have the journal in my file box if you'd like to read it. Please read it either before class or during a class you normally don't attend. During your class you should be either learning, studying, or practicing.

VIDEO NEWS

I am very happy to say CSI is now handling my series of video tapes. The old catalogue and prices are only applicable for club members ONLY. This is a discounted price is for current members of the club.

MISSING

Please check your book shelf to see if you've borrowed any books from me in the past. I can't find the following: Earth Festival or Earth Wisdom by Deloris La Chapel (autographed), Tai Chi Thirteen Chapters by Wile.

TUISHOU MEMBERS

After a little bit of warm up I'd like you to begin working on the Tuishou about 7:15. With the beginning class growing I will be primarily focusing on instructing the chi kung for the first half hour. During this time please begin with studying the techniques of four hands then move on to the yielding, pushing and blending exercises. You need to practice these at least a hundred times and get comfortable with them so we can move on to the next level.

As you practice the four hands keep this koan in your mind:
LOOSE - LIGHT - SOFT, SINK -
ROOT - SUNG.

T-SHIRTS

Unfortunately the company that printed up the club shirts in the past went out of business. (with the quantities I order I can see why) . Anyway I found another source, sorry it took so long.



SATURDAYS

9-10 Weaponry workout - The Jo class will still continue with a slight change. I'll be walking around working with you individually instead of the class format. If you need corrections on any weaponry set or just need to practice this session is now open. We're in the lower parking lot at the PNA. If it's too rainy then we're most likely at the Woodland Park Inn having tea.

CHANGES: to ease my schedule and my commute I will be cutting back my Saturday Seattle sessions. This doesn't mean there are no classes, what it means is that I will only be there two Saturdays each month. The in-between Saturdays will be your chance to perfect and practice what was taught the last class. If you are a member that only attends on Saturday see me to work out the payment schedule. **MAY 1ST AND 22ND** I will be at the Saturday class. The Saturday sessions is an advanced session so I expect you to know the lesson taught during the last class.

A BOX WITHIN A BOX

You open one box and you find another. Take it out and when you open that one, there's another, and another, and another. When you first learn a form or movement all you see and focus on is where to put your feet and hands. Once that becomes understandable the next part is how to get your feet and hands there. Once you've over come this part then you can focus on keeping your shoulders down, body aligned correctly and relaxed. At each level there's another box, something else to focus on or to deal with.

As you move through the progression of these arts the best things to do is to take one thing at a time. Sometimes you don't have a choice, you just see the one box so you try to open it. In other areas you'll see many boxes; pick the one closest. Concentrate your efforts on the most noticeable - the big box. Don't worry about all the other boxes, just open that box. There's a tendency to want it all, to learn many forms at one time or learn the entire form without having the beginning of the form consistently correct. Your teacher can correct your movements but you're the only one that can practice enough to put some quality into the movement. Being told a movement is correct doesn't mean you have it yet. When I tell a beginner the movement is correct it's different than when I tell an advanced member it's correct. If you're first learning a form I look at the basic posture, structure and positioning. Only after you are consistent over a period of time at this level can I introduce the Silk Reeling Energy or the Chan Ssu Jin. At each level I wait to see a 70% consistency in the performance of the form before introducing the next box, the next level.

You can't advance quickly just because you want to, just as you can't force a tree to grow faster than it normally will. There is a timing, a maturation that takes place at each stage. Before a fruit tree will bear fruit it needs to be three to seven years old. You can't force it! In practice you can only keep studying and working on the form you have and after enough time you will slowly see the next box or be able to open the next box. Is your current form easy, comfortable, and correct? Does it contain all the basic principles of the art described in the classics? Work on the here and now, one box at a time.

SPRING TIME WOOD ELEMENT

AN INDIAN PRAYER

O' Great Spirit

*Whose voice I hear in the winds,
and whose breath gives life to all the world,
hear me! I am small and weak, I need your
strength and wisdom.*

*Let me walk in beauty, and make my eyes
ever behold the red and purple sunset.*

*Make my hands respect the things you have
made and my ears sharp to hear your voice.*

*Make me wise so that I may understand the
things you have taught my people.*

*Let me learn the lessons you have hidden
in every leaf and rock,*

*I seek strength, not to be greater than my
brother, but to fight my greatest enemy - myself.*

*Make me always ready to come to you with
clean hands and straight eyes.*

*So when life fades, as the fading sunset,
my spirit may come to you
without shame.*

The central core of Chinese healing (thus the martial arts) is the theory of the five elements. Yin and yang describe the two extremes, the five elements describe the transitions between. In the theory of the five elements, wood is the spring. The principle of spring is growth like a tree growing upward toward the sun. As the tree is growing upward it is also growing downward, the roots reaching deep into the earth. If we are in harmony with nature we are also growing strongly physically and spiritually. Wood has a strong pointed force moving forward yet is also flexible and has elements of softness. If there is a weakness in the wood element then things stagnate, the wood become brittle. If the tree is healthy the wind then helps strengthen the tree's limbs and roots instead of blowing it over.

Spring is the time for energy to rise and grow, it's young and strong. Characteristics of wood are: the wind, anger, green in color, it relates to the liver, gall bladder and the eyes. The five elements theory goes into much greater detail than written here. As you practice, the wood element would reflect in your stances and rootedness. Are your stances strong and firm yet still buoyant keeping your knees soft? When your postures arrive do you have a solid foundation well balanced yet still springy? In Tuishou are your legs loose and flexible? Even though you may yield is your center solid? Spring time is the planting, the beginning of the crops. Similar to our practice; begin by setting down a strong foundation so you can survive the winter.

Water creates wood, wood creates fire, fire creates earth, earth creates metals, metals create water. Metal controls wood, wood controls earth, earth controls water, water controls fire, fire controls metal.

WAS IT REAL?

If you missed the Bill Moyer special last month you missed a great introduction on the principles of Chi. The show covered the many healing and martial aspects of Chi. Part of last video night was watching a copy of the show and one question came up: Was the martial arts Chi Kung master real?

To start with the leading techniques I saw were very real. The master's timing and movements were definitely stealing his students balance. When the master had his students shaking and in convulsions is much more difficult to determine. First, when the master had contact with the wrist on some of the movements there was a slight twisting motion. Advanced students should know this as a commutative locking technique, aligning all the bones of the arm (jamming them) so there is a direct connection to the center. This gives you a direct access and control over your partner's balance. As far as the Chi effect (not experiencing the chi flow) I don't know but... I have felt energy extensions from masters so I don't disbelieve it.

I've had many teachers do various chi techniques to have no doubt it's possible. Master Gao fu put her hands on my back and created a flow of chi that felt like a low electrical current. Master Tohei, Tchoung and

Zhang have all done similar things. One of our local Tai Chi teachers says his teacher in China would do the same thing as the master in the show and he experienced it.

Now we get into a tricky area. I've seen a few Tai Chi and Aikido teachers claiming magical chi power throwing their students with no touch. Some are real, many are fake only demonstrating on their own students. There is a problem though, not everyone only working with their own students are fake. If you think of the chi flow as an electrical current there is a possibility of blowing out a circuit. Similar to the old Vibrating Palm techniques where the master puts his palm on the victim and a week later the victim dies. The theory behind this is the master sets up a vibration damaging the tissues working its way to the internal organs, eventually, injuring the organ. If the body isn't strong enough when someone uses one of these techniques internal damage can be done.

What I'd like to say is try to stay neutral about what you see unless you experience it for yourself. To me it makes sense and is fact. You may believe it but don't accept it until you know it for sure. At the same time don't discount something because you've never experienced it. Try to stay neutral and observe. If you've ever experienced a true KI-AI then you'll know anything is possible.

STAY ALERT

In the basics classes the lessons proceed step by step. You can only understand and hear a limited amount of information at a time. As the group continues through the forms, we concentrate on the last few movements of the form or section we're working on. If you are foggy about another area we've passed stay alert to see who is working on that section and join that group. Each time you go over a section you'll be able to see and understand more (see box within a box article). Even if you don't have any questions on a past form it's a good idea to follow a group receiving instructions on a previous form to gain better insight. Each group asks different questions and draw out different aspects of instructing the postures and forms. Continuing and advanced members should be aware of all that's going on in the room as the class progresses. This way you may gain a better insight into a form you already know. Keep in mind that in addition to being a health art this is a martial art; alertness is very important! Though you may not use the self-defense aspects of the art, just crossing the street or driving on the freeway requires the same alertness.

THE WISDOM OF THE GREAT ROUND MIRROR

- 1. a mirror will reflect absolutely any object which comes before its surface, it will not refuse to reflect any object but all are equally accepted.*
- 2. There exists no distinction between good and evil, big and small, beauty and ugliness, sacred and profane for the mirror. The mirror reflects such huge things as mountains and oceans, in the same way it will reflect a tiny insect. This is an equality of acceptance, there exists no value judgment, definition or concept, only the object is reflected.*
- 3. The mirror reflects the mountain as a mountain, and the ocean as an ocean, it accepts things as they are without changing them.*
- 4. The mirror never keeps a reflection after the object is removed. It returns to its peaceful state ready to reflect anything that comes up without sticking to anything. Cultivate your mind like a mirror.*

**FIGHTER, POET, MARTIAL ARTIST, SCHOLAR,
ATHLETE, TEACHER**

part five

THE SCHOLAR

The definition of a scholar is a tricky one and applies more to the traditional Chinese practitioner. In Chinese history, as in most cultures, the fighter was considered a thug. They were hired by the rich for protection as body guards and as couriers but they were still looked down upon. In the 1800's as the Internal Arts were gaining public popularity as fighting systems the noble classes were intrigued by the emphasis of using blending to defeat an attack and not needing to use great physical strength. The importance of the mind and body training together, and the emphasis on a relaxed body brought many of the upper class wanting to study the arts. Similar to present society the thought of much to gain with little work was very appealing.

This is one of the big misunderstandings of the Nei Jia. Though it's true these arts don't emphasize building big muscles, or use rigorous exercise, the difficulty is on another level. First, your practice and effort has to be self-motivated. If you don't practice daily, carefully and mindfully, you gain nothing. Second, if you don't have full concentration on your movements, studying the internal as you practice, you are not practicing correctly, again little is gained. These are things only the individual can do. The instructor can just show you the forms but can't force the internal intensity of the practice. The training is coordinating the mind and body, not just the physical workout.

Another attraction was the fact that these arts were a demonstration of the Taoist principles in a fighting situation i.e. 'Nothing is softer and more yielding than water, yet nothing can resist it'. 'The soft and yielding are the principles of life, the stiff and hard are the principles of death.' Philosophy put into action!

At this time there wasn't any emphasis on the health or meditative aspects of the arts. Perhaps in the temples there were but not to the general public. Many of the nobility began to have their guards teaching them. From here the health aspect of the arts began to gain popularity. When you consider many of the rich didn't

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

have to lift a finger, *any* extra movement or exercise

would improve their health. The emphasis on softness and relaxation not only made these arts easy to do, the tranquilizing effect on the mind and body also contributed to the increased health. The fad of the internal arts at that time like many fads scratched the surface of the art. Even just scratching the surface gave results of health. Few of the nobility devoted depth in their study of the arts but they are responsible for spreading the word. Instead of practicing a 'fighting' art they were practicing a 'health and meditative' art studying the principles of the Tao.

*You can always
trust someone
to be who they are.*

ThunderCloud

One of the articles I read claimed that one of Master Yang Lu-Chan's students wrote a couple of the Tai Chi Classics. Since he didn't want to be considered brutish he claimed to have found the ancient manuscript of Chang San Feng. Though the writing was a wonderful piece of work it tends to give more credibility if some ancient Saint wrote it.

As we practice correctly, the mind has to be fully present studying and 'feeling'. This does make the arts more than just a self-defense, fighting or health system. If the mind isn't active within each movement you practice isn't correct. On an advanced level we are studying and acting out the interchange of Yin and Yang, the transitions of the Five Elements, the Tai Chi. Once we get passed learning the movements; the inner study, the true art begins. Nurturing our Chi, strengthening our mind, body and spirit. We're gaining greater insight into ourselves and our world as we think we're merely practicing our art.

MY WORKSHOPS

- ◆ Energy Meditation Methods, May 23rd Sunday at AVANT-GARDENS, MT. VERNON, 10-11:30AM, (\$5 per session for club members) \$10 NON-MEMBERS.
 - ◆ **WEEKEND WORKSHOP** - Sat & Sun, June 19&20 9:30-7pm. \$40 club members \$50 non-members We will be working on Chi Cultivation for health, power and application.
 - ◆ **WEEK INTENSIVE** - May 31-June 5, 8-10:30am & 7-9:30pm. Chi Kung, Tai Chi, Tuishou, Pa Kua, Weaponry-Seattle. Schedule will be posted
 - ◆ **ADVANCED GROUP** - June 25th, 7-9, long form and tuishou-SEATTLE!
 - ◆ **PA KUA CHANG** - May 15&16th in Redlands CA
 - ◆ **SUMMER RETREAT** at KOOTENAY LAKE - Aug 8-14, \$315 includes food, instruction and lodging. Brochures are in my file box. I will be one of four instructors. The emphasis is Tai Chi Chuan.
- 10 DAY PRE REGISTRATION IS REQUIRED ON ALL MY WORKSHOPS**