



INTERNAL TRAINING

THE FOUNDATION FOR CHEN TAIJQUAN'S FIGHTING SKILLS & HEALTH PROMOTION

ADAM WALLACE



Today in the Western hemisphere *taijiquan* (also abbreviated as *taiji*) for combat is really something of a contradiction in terms. It has become a "moving meditation" or a martial arts dance at best. The fact that *taiji* boasts a comprehensive fighting system for self-defense and full-contact offense when there are so few practitioners of the art aware of this fact is a great anomaly. The explanation for this discrepancy, and how it has come to be, can be found within *taijiquan*'s evolution.*

TAIJQUAN'S ORIGINS & HISTORY

In the 1930's an eminent martial arts master and historian named Tang Hao (1897-1959) concluded after thorough research that *taijiquan* had originated in Chenjiagou (Chen Village), Wen County, Henan Province, over three hundred years ago. Its founder, Chen Wangting (c. 1600-1680), was a knight and scholar and a ninth generation ancestor of the Chen family. He was chief of the civil troops around 1640 at the end of the Ming dynasty (1368-1644). According to *The Genealogy of the Chen Families*, he was renowned as a "born warrior, as can be proven by the sword he used in combat," and a "master of martial arts having defeated over one thousand bandits in Shandong province." In 1644, after the Qing dynasty came to rule China, Chen Wangting returned to his village where, in addition to working in the fields and teaching disciples and children to become worthy members of society, he began creating his new "Grand Ultimate Fist." He invented this system as a means of training warriors in a healthy, well-rounded manner from his life-time of researching, developing and experiencing martial arts.

* EDITOR'S NOTE:

AT BEST, ANY HISTORY OF EARLY TAIJQUAN IS SPECULATIVE. MUCH OF THE ORAL TRADITION IS DOUBTFUL, LEADING TO CONTROVERSY ABOUT THE WRITTEN SOURCES. THE READER SHOULD BE AWARE OF THIS IN READING MR. WALLACE'S ARTICLE WHICH OFFERS HIS OWN INTERPRETATION OF TAIJI'S EVOLUTION.

PREVIOUS PAGE:

REVERSAL OF A
QINNA TECHNIQUE
BY REN GUANGYI.

All photographs courtesy
of Adam Wallace.



The original Chen Taiji was created as an eclectic martial art embodying the most empirically tested techniques from General Qi Jiguang's *The Canons of Boxing*, an effective and powerful repertoire which covered sixteen different martial art schools. Qi Jiguang (1528-1587) lived some fifty years prior to the advent of taiji. From *The Canons of Boxing*, Chen Wangting created five sets of taiji shadowboxing, one set of Longboxing (108 forms) and one set of Paocui combat boxing. These incorporated skills from Shaolin Fist, the Red Fist in particular, Shaolin Staff, and "Buddha's Warrior Eighteen Grasping Techniques" in addition to other boxing and staff techniques. He added to this foundation special techniques from other famous masters of the time, such as Li Bantien's legwork, "Eagle Claw" Wang's grasping, "Thousand Falls" Zhang's take-downs, and Zhang Baijing's striking. These individuals, all masters of their respective arts, were equally as celebrated as General Qi Jiguang.

Historically, Chen family boxers were essentially bodyguards required to protect valuables and transport them across neighboring provinces, especially Shandong province, which had endured a long history of turmoil. The Chens relied on their martial skills, specializing in the sword and spear, not only for their survival but also for their livelihood. Their skill was a closely guarded secret, and for five generations it had remained intact within the family and village.

Chen Changxing (1771-1853), the fourteenth generation patriarch, was the first to teach it to an outsider, Yang Luchan (1799-1872), who came to Chenjiagou for the sole purpose of learning taiji. Yang had previously only studied external gongfu but his tenacity impressed Chen Changxing. He was taught under the condition that he would vow never to teach the art to the public or use its name. After a time he traveled to Beijing, where he became known as "Yang the Invincible," and true to his oath, formulated his own shadow boxing. His Yang Style Taiji was based on Chen's *Lao Jia Yi Lu* (Old Frame First Routine). He omitted the stamping, explosiveness, low postures, and changes in tempo characteristic of Chen Taiji, as well as the more difficult motions, in order to make it easier to learn and perform, and to suit it more for keeping-fit purposes. This style soon became popular and was embraced by the masses.

After several revisions to the original Yang forms, Yang Chengfu (1883-1936), Yang Luchan's third grandson, adapted and created the Big Style of Yang family shadowboxing. This is the most popular form in China and the world today, with its slow tempo and extended, graceful and circular movements.

PREVIOUS PAGE, TOP:
PAINTING OF CHEN
WANGTING, PROBABLE
CREATOR OF TAIJIQUAN.
CHEN XIAOWANG IN
SWORD POSTURE "GOLDEN
ROOSTER STANDS ALONE."

BELOW:
REN GUANGYI AND
CHEN XIAOWANG PERFORM
"LAZILY TYING CLOTHES"
(lan zha yi) FROM CHEN'S
OLD FRAME FIRST ROUTINE.



Wu Jianquan (1870-1942), having learned Small Style Yang Taiji from his father (who studied under Yang Luchan), taught this style, which became known as Wu Style. The frame is very compact, performed with uniform slowness, and contains none of the leaps and jumps that exist in the Chen school. It is the second most popular style, next to the Yang style. Another Wu school evolved around 1850, unrelated to the first mentioned Wu clan, with their own brand of taiji, which derived from Chen Style Lao Jia (Yang Luchan's version and the Chen's New Style from Chen Qingping [1795-1868]). Its emphasis was on body structure and inner power. This was adopted by Sun Lutang (1861-1932), already an expert in Xingyi (Form-Mind) Boxing and *Bagua Zhang* (Eight Trigram Palm), who combined the best of these three styles and formed Sun Style Taiji. These five styles comprise the largest and most noted styles of taiji in the world today. Directly or indirectly, Chen's New Frame, Yang, Wu, Wu, and Sun all have their origins in Chen's Lao Jia Yi Lu.

Due to the simultaneous advancement of firearms, the function of martial arts on the battlefield gradually became obsolete. Yao Hanchen, a scholar and a student of Yang Luchan, questioned the role of taiji and proposed that it was to "enhance longevity and extend radiant good health into old age." This view brought the transformation of fighting art into health exercise.

In China, "shadow boxing" is a valuable health exercise and has had remarkable success as a curative for neurasthenia, neuralgia, high blood pressure, heart disease, tuberculosis, arthritis, and diabetes, among other conditions, due to its deep regulated natural breathing, relaxed frame of mind, and smooth circular movements (*chan si jing* or "Silk-Reeling energy") which contribute to dredging the acupuncture channels and collaterals (*jingluo* and *jingmai*), as well as to improving the functions of the skeleton, muscles, and lymphatic and digestive systems. Taiji, in having diluted the martial aspects, has lost its original essence over the generations. Chen Taiji, however, has seen the least amount of change as a martial art, yet through "Standing Pole" training (*zhan zhuang*) and "Silk-Reeling" exercises (*chan si gong*), detailed in this article, it offers one of the most comprehensive systems of qigong, or internal training for health, available.

Until very recently, Chen Taiji was perhaps the least known of the major styles, largely because it remained within Chenjiagou. Ironically, when Chen Fake (1887-1957) was invited to Beijing in 1928 (after Yang Luchan had introduced his Yang Taiji to the public) and performed Chen Taiji, it was scarcely recognized as taiji, with its intense focus, release of power, stamping, etc., as the public was already familiar with the slow and gentle form suited for the elderly practitioners of the art.

Now that it is being more widely spread around the world by masters directly from Chen village, interest in taijiquan's roots is booming. While the majority of the other styles have almost completely lost their combat capability, Chen Taiji has always remained a martial art. But it should be duly noted that even within Chen Taiji there are relatively few teachers who have a high enough level of proficiency in the combat arts to teach them.



One such teacher exists in the United States. His name is Ren Guangyi (b. 1965), and he studied directly under Chen Xiaowang (b. 1946, the nineteenth generation standard-bearer for Chen Family Taiji) full-time for ten years, to become Chen's top disciple. Chen Xiaowang now has thousands of students all over the world and travels ten months of the year giving seminars, but there were only four main disciples studying together in the beginning. When Chen Xiaowang left China and emigrated to Sydney, Australia, Ren headed West and brought the genuine high-level skills of Chen Taiji with him to America.

THE ROOTING POWER OF
CHEN XIAOWANG AS HE
WITHSTANDS THE PUSH
OF SEVEN MEN.



陳
...
旺

Chen Xiaowang's signature.



任廣義

REN GUANGYI IN
"BUDDHA'S ATTENDANT
WARRIOR POUNDS
THE MORTAR."

Calligraphy by Chen Xiaowang.

EVOLUTION WITHIN THE STYLE

Chen Changxing, the fourteenth generation master, created the two bare-handed sets, *Yi Lu* (First Routine) and *Er Lu* (Second Routine). *Yi Lu* is a fusion of the first three routines created by Chen Wangting. *Yi Lu* provides the foundation and prepares the student for "push-hands" (*tuishou*), joint-locking (*qinna*) techniques and some light wrestling.

Yi Lu is considered eighty percent internal and twenty percent external, with its use of "issuing power or explosive energy" (*fajing*), which is to say that the form is intrinsically more soft than hard. *Er Lu* is a synthesis of the earlier Longboxing and Cannon Fist routines and prepares the student for free-fighting. This form is eighty percent external with its emphasis on increased *fajing*, speed, footwork, leaping, dodging, elbow and shoulder strikes, footsweeps or leg-takedowns, and sudden changes of direction. The first form is to build up the practitioner's vital energy (*qi*) and concentrates on developing stability, with focus on Silk-Reeling energy (*chan si jing*) and the "eight skills or energies" (*ba fa*):

- 1) *peng*: "inflate/ward-off," used to intercept and control an opponent's advance;
- 2) *lu*: "rollback/pull downwards," to deflect and control an advancing opponent;
- 3) *ji*: "press/follow," dropping and rotating in contact with the opponent;
- 4) *an*: "push," pressing one's weight into the opponent;
- 5) *cai*: "pluck," or grasping and twisting an opponent's joints and extremities with maximum force;
- 6) *lie*: "split," creating a torque of two opposing forces within the opponent's body, such as stepping in and throwing from behind, or trapping the opponent's body between the practitioner's leg and a pivoting arm or shoulder;
- 7) *zhou*: "elbow strike"; and
- 8) *kao*: lean, or striking with the shoulder, knee, or hip.

Pinyin	Wade-Giles	Chinese
an	an ⁴	按
cai	ts'ai ³	採
ji	chi ³	擠
kao	k'ao ⁴	靠
lie	lieh	捌
lu	lü	攔
peng	p'eng	棚
zhou	chou ²	肘

In *tuishou* and combat, these energies are frequently used in combination.

The second routine is for total combat and vast amounts of energy are expended performing it. Traditionally it was believed that one's training was not complete unless one studied both bare-handed forms, as the emphasis in each is quite different.

The legendary seventeenth generation master Chen Fake (grandson of Chen Changxing and grandfather to Chen Xiaowang) created *Xin Jia*, or New Frame, which is widely practiced in China and the West today. This too comprises an *Yi Lu* and *Er Lu*, and *Lao Jia* was used as its blueprint. *Xin Jia* was created to enhance the family's fighting skills. Chen Fake added more detail, making both of the forms longer, and designed his New Frame to be more compact, and to contain more complex *chan si jing*, more *fajing* (with more places from which it can be issued) and more *qinna* techniques, rendering it more useful in practical application and combat situations.

In addition, there are other subtle differences between the two renditions. For example, the stepping in Lao Jia tends to be more forward on a straight line while in Xin Jia the stepping is more at oblique angles. Xin Jia has become the more prevalent of the two and is certainly the preferred form in competition in mainland China, due to its more flowery, expressive style, and dynamic nature. Lao Jia and Xin Jia are the same style and share the same root, with the same principles, but the latter is more difficult to learn and perform, and so the former is generally taught first.

A common mistake with many practitioners of the New Frame is that they have a tendency to exaggerate the spiraling movements, which results in the appearance of excessively large, flaccid circles and loops, causing the individual parts of the body to become separated from the waist. Those practicing taiji in this manner fail to grasp the principles of *chan si jing*, which are far more subtle, and more internal than external.

The most recent addition to Chen Family Taiji is Chen Xiaowang's simplified Thirty-Eight Solo Form, a combination of Lao Jia and Xin Jia which contains many of the fundamental movements, but less of the more difficult ones and less repetition of movements. It takes a shorter time to learn and perform (between four and five minutes) than Lao Jia (approximately ten minutes) and Xin Jia (approximately fifteen minutes). The Thirty-Eight has become very popular throughout China and is hailed as something of a triumph by taiji beginners.

THE MAIN SOURCES OF CHEN TAIJIQUAN

Taiji was intended to be more than just a fighting art. Chen Wangting combined the external martial techniques with the ancient methods of *daoyin* (guiding qi down to the *dantian* or lower abdomen) and *tuna* (deep breathing exercises from the *dantian*). Both of these health preserving skills, which date back to fourth century B.C.E., later combined and evolved to become what is today's qigong.

Chen Wangting developed his martial art with careful attention to the *jingluo/jingmai* channels through which qi flows. The purpose of this is really two-fold. On the one hand, knowledge of *jingluo/jingmai* theory enables the practitioner to effortlessly attack the qi of the opponent's internal organs. On the other hand, the spiraling, twining, and arcing movements (characteristic of Chen Style Taiji) which originate from the *dantian* (or lower abdomen) are primarily for opening these channels and encouraging the natural flow of qi, to cultivate the health of the practitioner. If the *dantian* is strong and open, the individual will be healthy and possess vitality.

It is because taiji is trained with the knowledge of the workings of the inner body and combined with breathing that it is often referred to as an "internal" martial art. The taiji boxer's consciousness, movements, and breathing are all interrelated. Many people do not really understand the concept of "internal" so it is generally assumed that because taiji is an internal art it must be soft. This is a mistake. By definition, "taiji" must embody both soft and hard. This is why Chen Taiji has an external set—Er Lu, better known as *Paocui* or Cannon Fist. When one has witnessed this form per-

formed correctly there can be no doubt as to whether or not taijiquan is wholly "internal."

In addition to the eclectic fighting techniques, deep breathing, and jingluo/jingmai theory, Chen Wangting also incorporated the ancient Daoist yin-yang concept, the universal principle of complimentary opposites, which forms the foundation of Chinese culture and philosophy. Within the scope of taijiquan, yin and yang refer and relate to: opening and closing, firm and yielding, hard and soft, expanding and contracting, fast and slow, ascending and descending, solid and empty, etc.

Ren
Guangyi

IN "SINGLE WHIP"



Regarding the legs, yin and yang are most important. The weight must be clearly distinguished to avoid double-weighting. This is not the same as balancing the weight or having the weight equally distributed throughout the limbs (as in zhan zhuang or the Preparing Form in any of the routines). "Double-weighting" means that one's body is in a position that is not readily mobile because the weight is not properly placed. To develop a strong root, one leg must be full and support the body while the other leg is empty and can move in any direction. When stepping one must move like a cat—the weight should not be transferred until it is safe to do so. If one needs to retreat, one should be able to withdraw the leading leg without any disturbance to the balance or any shift in position or height to counterbalance the movement. According to Ren Guangyi, many taiji practitioners do not transfer their weight properly, therefore limiting their self-defense skills.

Yin and yang also applies to the upper and lower body. If the legs are firm, strong, and solid, then the upper body must be correspondingly relaxed, loose, and empty. This softness is needed for developing sensitivity which is necessary for the fostering of "listening or awareness energy" (*ting jing*) needed to sense the opponent's intentions. The slightest movement by the opponent after contact has been made with the arms should be read by the taiji practitioner, as his body is like a scale. With the legs providing the base, the upper body is light, with a feeling that the head is suspended from above. Light and heavy or rising and falling should be measured to the slightest degree. When the practitioner's "Silk-Reeling energy" is good, he will react with just the right amount of energy, which means that he will not break his own energy and lose balance. Too little in counter-attack will be rendered ineffective and too much may cause the practitioner to lose his root by over-extending. The right amount requires great subtlety. If the opponent does not move, then one should remain still. One should feel the opponent as he shifts his position, no matter how slightly, and uproot him while his weight is in transition, i.e. yin and yang are unclear. Through the practice of chan si gong, one's energy becomes more refined and one's sensitivity increases. Eventually, one's reaction to the opponent when he advances or retreats will never be premature or too late, and one's neutralization skills will be honed to perfection.

Understanding yin and yang in defense is paramount. If the opponent resists a qinna technique (a major feature of Chen Taiji) for example, it is no use to resist his will and struggle for domination. Instead, adhere to him where contact has been made and when he moves follow and borrow his energy to collect and strike. If he is yang, then become yin and change direction or revolve. If the opponent pushes, one needs to pull, and vice versa. If he attacks with the left fist, all the qi is concentrated in the left arm, so it becomes yang, or strong. This means that his right shoulder, arm, and fist will be yin (weak or empty), so that is where one's attack should be directed. Knowledge, understanding, and application of these principles leads to the ability to spontaneously implement the famous taiji principle "four ounces deflects a thousand pounds" and to taijiquan mastery. Ren Guangyi explains: "It is like trying to move a bull. Push it. It will not move. But tie

a rope through its nose and pull, then it will come quite peaceably. It is a matter of reading energy, which comes through repeated practice of the forms and push-hands." Form and push-hands practice are dependent on the basic training exercises called "Standing Pole" and "Silk-Reeling," both explained in detail below.

THE POEM OF CHEN WANGTING

It is ironic that today taiji is generally thought of only as a "gentle martial art." The earliest recorded taiji poem is Chen Wangting's "Song of the Canon of Boxing." Within the verse he outlines many techniques and fighting tactics. It may astonish many people that he writes, "Two round kicks smash the face, then with left and right side kicks" and "Covering the face to attack the body is known to everyone, but striking the heart and elbowing the ribs are uncommon." This type of aggression may seem barbaric to those who practice taiji solely for relaxation and health or to those who appreciate only the aesthetics of the art, as a form of self-expression or an expression of Chinese culture. However, one's thoughts must always return to the simple fact that it was created as a martial art. It is undeniably a healthy exercise but it was not created solely for this purpose. Those who are interested in taiji for health only may eventually receive greater health benefits through the practice of qigong, which is purely for health and longevity and has been in existence several millennia before taiji.



"SPLIT" (*lie*),
CREATING A TORQUE OF
TWO OPPOSING FORCES
WITHIN THE OPPONENT'S
BODY. THE PHOTOGRAPH
SHOWS MASTER REN,
AFTER STEPPING IN BEHIND
HIS OPPONENT, THROWS
HIM FROM BEHIND.

Chen Wangting advocated using every part of the body in attack, or whichever part was in contact with the opponent's body at any given time. In his poem, he refers to "attacking (feinting) to the left and striking the right," and the element of psychological surprise, such as feigning retreat only to suddenly change direction and stop the enemy in his tracks (breaking the enemy's rhythm). This is in addition to techniques such as "chopping, punching, pushing and pressing, dropping, blocking, grasping, hooking, opening, closing, dodging, rolling, tying, sweeping," etc.

There are five groups of sparring techniques within Chen Style Taiji:

- LEG TECHNIQUES, which include kicking, hooking, linking, sweeping, and stamping;
- STRIKING, namely with the hand, elbow, and shoulder;
- FAJING, which includes *cun jing* or 'inch energy,' short-range power;
- JOINT-LOCKING, often used in combinations with the other techniques; and
- WRESTLING.

So, while taiji develops sensitivity and is generally thought of in connection with yielding and redirecting, it can also be extremely aggressive, a characteristic not typically associated with this martial art.



REN'S LEFT HAND LOCKS
THE OPPONENT'S WRIST
WHILE HIS RIGHT ARM COILS
UNDER THE OPPONENT'S
ELBOW, WHICH THEN ACTS
LIKE A FULCRUM.



LEFT:
"PLUCK" (*cai*);
GRABBING AND TWISTING
THE OPPONENT'S ARM
WITH FORCE.

BELOW:
COMPLETION OF
THE CAI TECHNIQUE.

Most of the experienced and seasoned (non-Asian) taiji practitioners in America today are the "old-guard" who grew out of the 1960's and early 1970's "peace movement" (when taiji became popularized here). Many of them were fuelled by anti-war sentiment and/or under the influence of illegal substances. As a result, they did not possess the "warrior spirit" which belonged to their Chinese predecessors and is needed to fully develop the skills to become an indomitable fighter. Many also dislike Chen Taiji for this reason and are not willing to readily accept that the art they practice descended from a pure fighting style. This attitude reflects that of a large number of practitioners and instructors today. This generation has further contributed greatly to the dilution of taiji, as a combative art.



BASIC SKILL

Excellence in taiji comes only from daily repetitive internal training. To practice correctly and achieve the results of a firm unshakable root, heightened sensitivity, the ability to neutralize from any position, internal strength and explosive power, takes hours of hard practice every day for many years. The work involved does not merely refer to sweat but also to pain. It would be a delusion to think that a high level can be attained any other way.

Generally Western students of martial arts differ from those in China. The majority do not have the time, patience, or the inclination to put in the hours needed. Many are either too lazy or too content to spend even minimal time practicing, and often basic skill is omitted in favor of forms. As a result, few achieve levels of mastery. Hence the overall standard of Western practitioners is not as high as in China, and this only strengthens the case against taiji as a combat-oriented art today.

The following describes some of the basic training techniques for Chen Style Taiji, namely the Standing Pole (*zhan zhuang*) and two methods of Silk-Reeling (*chan si gong*). Standing Pole is a very common form of static qigong, usually practiced as if holding a ball with the eyes closed. However, Chen Style Standing Pole can be practiced with the eyes closed or open. This exercise enables the practitioner to gather qi and strengthens the muscles and bones. The Silk-Reeling methods within the Chen repertoire, some practiced stationary and some moving, are too numerous to be listed here. The following are the first two basic stationary skills as taught by Chen Xiaowang. The first trains single-hand Silk-Reeling while the second trains double-hands. No matter what style of taiji one may practice, these exercises will only enhance one's level of skill.

Standing Pole and Silk-Reeling are essential to taiji's practice for health, but also to its martial capability. Both are superb exercises for health in their own right, especially the Standing Pole, practiced by millions of Chinese, many of whom do not practice any martial art. In Chen Taiji training, even though Standing Pole and Silk-Reeling constitute the basis of forms training, they are never to be disregarded, even later when the practitioner becomes advanced. The principles adhered to during standing relate directly to the form's practice, i.e., head kept upright, shoulders relaxed, chest concave, hips sunk, etc. and are retained throughout the routines. Standing Pole and Silk-Reeling are integral to developing a stable root, powerful legs, and relaxed and sunken hips (needed for an open, low, and comfortable stance), as well as a relaxed and calm frame of mind.

CHEN XIAOWANG
DEMONSTRATING
APPLICATIONS OF LAO JIA
YI LIU AT RECENT
SEMINAR IN NEW YORK.





*Chen
Xiaowang*

LEFT:
PUNCHING WITH FAJING.

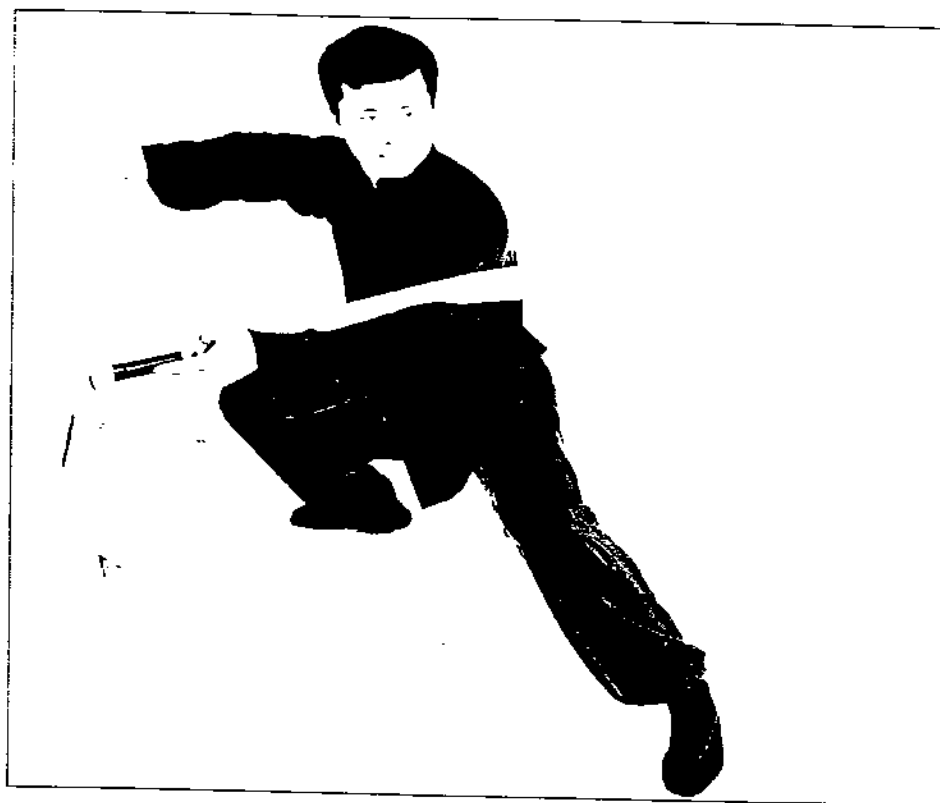
BELOW:
SINGLE WHIP POSTURE.

Practice of all these above listed characteristics leads to the proper development of fajing. True fajing is not mere brute strength but internal power—a sudden, relaxed and fluid explosion of force. Many attempt to imitate it, either through making excessive noise exhaling while striking, or by simply vibrating the fist upon full extension of a weak punch. In these cases either too much external force is used, or there is no power at all. Those that rely solely on their might only become stiff. Fajing is only possible through the correct alignment of the body, proper relaxation in the posture, and the sudden transference of weight from one leg to the other.



Ren Guangyi

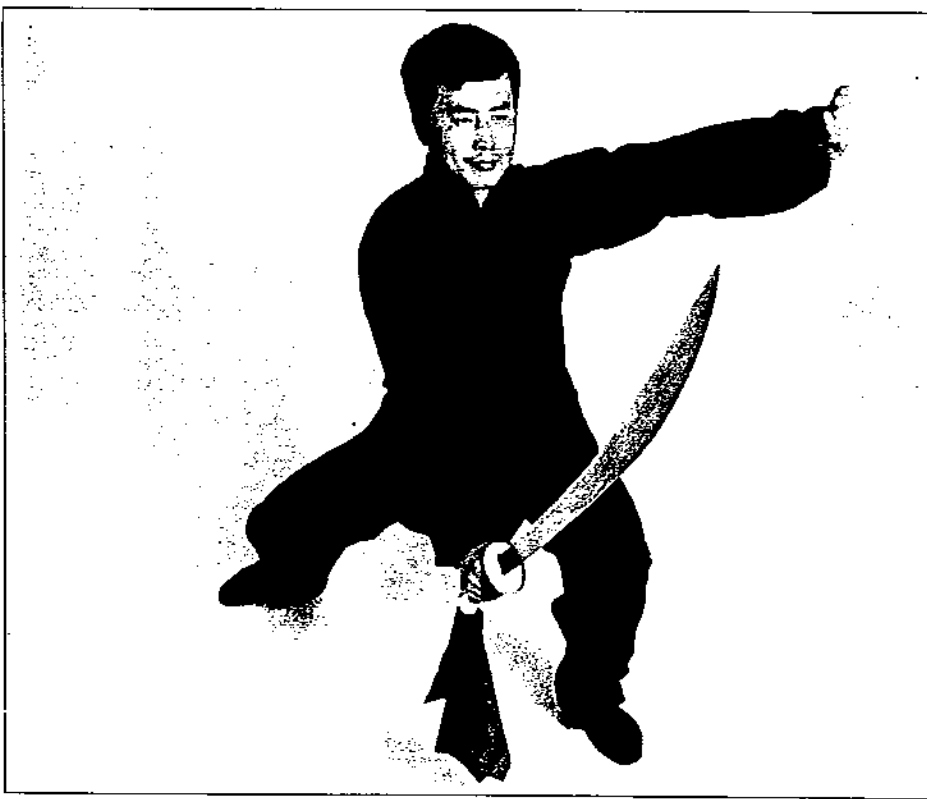
IN A CHEN STYLE
SWORD ROUTINE.



STANDING

Standing in the manner described below is really a dynamic tension exercise for the legs and is crucial for qi development. For health, the practitioner does not need to stand very low, but to develop taiji as a martial art one must sink lower. Leg power becomes fortified as the practitioner learns to sink and relax. Mastery of this exercise comes from learning to relax with a painful pressure placed on the legs. As the legs are solid (yang), the upper body must become empty and relaxed (yin) to achieve balance. In the beginning stages this is difficult to achieve, but the more time one spends actually 'standing' the easier it becomes to relax. The intense pressure comes from within and is, therefore, completely under the practitioner's control. It all depends on how low he is prepared to sink. When he feels too tired or has endured too much pain, he can simply raise his posture until such time when he is ready to sink again. To the casual observer this exercise may not look beneficial, but internally circulation is increased, hormones are stimulated, and he may well wonder why the practitioner who appears to be doing nothing in particular perspires so profusely, despite no shortage of breath. The object is to assume control of the internal pressure, strengthen the internal organs, calm the mind, and develop strength without physical effort by the musculature.

As the body sinks and the degree to which the knees bend increases, the tendency is for the knees to extend forward beyond the toes or for the upper body to lean forwards. This is common among practitioners, especially beginners, or those who have no teacher to correct them. This bad posture removes the burden from the thighs, where it should be, and places it squarely on the knees, which can result in damaged ligaments. To compen-



sate for this, one must sit slightly backwards. (However, this does not mean to lean backwards.) The problem then becomes one of balance. It may seem awkward and uncomfortable in the beginning but eventually this becomes easier through correct practice. The key is to relax and open the hips.

In the beginning, the main difficulty with Standing Pole is disciplining oneself to sink more and increase the pain threshold, and to stand still for increasingly longer periods when the mind is used to activity and constant stimulation. The idea is eventually to relax completely and forget everything and enter a mild meditative state. Thus the qi will sink to the dantian and flow more strongly, passing through the entire body, causing the practitioner to feel calm, clear, and energetic. Once the body is still, the mind neutral and balanced, the spine relaxed, and the dantian's qi balanced and strong, the body internally becomes like a "taiji painting," according to Chen Xiaowang.

WUJI AND TAIJI

Standing Pole is also known as "Wuji Standing." The Chinese believe everything comes from *wuji* or "nothing" (an infinite void) and then becomes *taiji* or "something." When it does become something we have the One (*taiji*). The famous Chinese yin/yang symbol embodies this concept. Taiji is the circle, the One, the condition before yin and yang. It is a common Western misconception that taiji and yin/yang are one and the same. Taiji is moving, dynamic and chaotic. Only when taiji settles does it separate to become Two (yin and yang). Once One becomes Two, this gives birth to the Four Dimensions which divide to give the Eight Situations (*bagua*), which provide the sixty-four hexagrams (*gua*) as detailed in the *Yijing* (Book

of Change), which holds the formula for divination. It is believed that everything in the universe is symbolically represented within this book, and can be divined by understanding the hexagrams. Taiji is the principle or concept on which the Eight Trigrams and the *Yijing* are based.

Taiji is the martial art based on this philosophy. Thus, following the Dao (nature), wuji should be practiced before taiji. In other words, stillness is developed before movement. We follow nature by practicing wuji first and then when the qi is strong from having been accumulated, we can begin to use it in preparation for Silk-Reeling and the taiji forms. Thus balance is maintained between yin (stillness) and yang (movement).

Chen Taiji is physically very demanding and consumes vast amounts of energy because of its low postures and especially the use of fajing. This is even more apparent in *Er Lu* (Second Routine), also called the Cannon Fist. *Er Lu*, which is geared more towards full combat boxing, is the antithesis of *Yi Lu* (First Routine) and is predominantly an internal form. Chen Family Taiji is the only style of taiji boxing which has a second empty-hand routine. This tremendous energy must first be cultivated and stored in order to be used, otherwise the practitioner would become exhausted. This is the purpose of Standing Pole and Silk-Reeling. In fact, many practitioners of *Er Lu* who have failed to follow the principal safety rules concerning internal development have injured themselves and suffered many unpleasant side-effects, such as nausea, fainting, retching, and, in worst cases, some have even coughed blood. Taiji without internal training would cease to be a health-giving martial art.

When one stands still long enough, focuses internally, and closes the door of the senses to all external stimulation, one will develop an increased awareness of the body, and eventually come to gain sensitivity to movement inside. Externally the body is static but internally the heart is beating and the qi is flowing. This is the condition known as "motion in stillness." During the practice of forms, externally there is activity, but internally one should be very calm relaxed and centered, and the mind should be still. This is the condition known as "stillness in motion."

STILLNESS IN MOTION AND SENSITIVITY

Internal sensitivity is only possible through becoming yin: internally focused, mentally still, relaxed, calm, and receptive. If the posture is not correct, the flow of qi will be impeded and one will be unable to relax, which will inhibit not only the sensitivity of the individual to his own internal workings, but also to the energy of his opponent. In Chen Wangting's 'Song of the Canon of Boxing' is contained the line, "Nobody knows me, while I know everybody." This refers to the practitioner's sensitivity to an opponent's energy and intentions and the simultaneous ability to conceal his own intentions. The way to know the enemy is to know oneself first.

Chen Wangting also created the two-person training exercise known as push-hands, whereby practitioners' arms make contact and press mutually with the idea being to conceal one's own movements so that the opponent has no way of knowing whether one is opening or closing, to be wholly

unpredictable, as through twisting and coiling together one uses sensitivity to read the opponent's movements and foretell his next move. This is a high level of martial art because one is not required to merely block incoming force with force but to follow the opponent's energy to defend oneself.

The fighting skills are raised to a higher level through Silk-Reeling where, according to the poem, "power comes from within" and "inner energy becomes outward power." In the early stages one should aim to stand for a minimum of ten minutes. The time spent on Standing Pole should be increased gradually. According to Ren Guangyi, serious taiji students should spend between thirty minutes and one hour. For the first six months of his preliminary training, all Ren did was this painful standing. His teacher has been known to 'stand' for two hours. The longer one can accomplish this task, the stronger one will be and the better one's taiji will become.

The principle of taiji is not to force anything, so a weak person should practice building up slowly. For many people who practice taiji solely for health purposes, ten minutes may be sufficient. But to develop taiji as a high-level martial art, standing must be done for long periods and this can be painful. As the object of push-hands and combat is conquering an opponent, it could be said that Standing Pole is for conquering oneself.

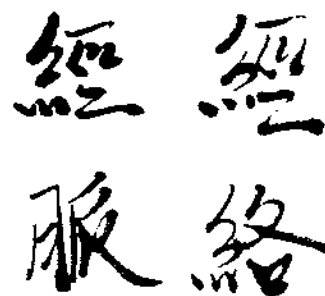
SILK-REELING

Chan si jing (Silk-Reeling) actually takes its name from the silk worm itself, as it manufactures silk in a coiling motion. The external movements of the taiji form resemble the work of the silkworm as it creates silk. The purpose of Silk-Reeling as health exercise is to strengthen the body and open the dantian through the turning of the waist and to smooth the *jingluo/jingmai*. In taiji all of the energy is generated from the dantian. Silk-Reeling prepares the practitioner for forms practice and strengthens the body through its coiling motions.

The martial application of the Silk-Reeling exercises comes through teaching the student to move in circles until this becomes instinctual. The first half of the circle is used to neutralize or redirect an opponent's attacking force and the second half is for counter-attacking the opponent, using (borrowing) his own force against him. When the silk worm first ejects the silk from its body the single strand of silk is very fragile, but after it's wound around a branch numerous times it becomes extremely durable and resilient as it has been amply reinforced. This same principle is applied to the human body. For his efforts, the dedicated practitioner will achieve the physical quality most often associated with the great taiji masters, that of "steel wrapped in cotton."

The Silk-Reeling practice involves a flow of uninterrupted sets of movements. The purpose of this is to keep the qi flowing, to prevent it from becoming blocked. In martial usage, this capacity enables the practitioner to flow and regain his center when he is pushed. This is the neutralization capability of Silk-Reeling.

Most people become stiff when they are pushed and their qi becomes blocked, causing the body to lose its connection with its center and waist. If



jingmai

jingluo

the incoming force is greater than their root, they will lose their balance because the ability to neutralize has been lost due to the dantian and back having become tight. When the center of gravity or the center-line is struck or pushed, the individual tends to lose equilibrium. Repetitive practice of reeling silk prevents the qi from becoming blocked so the center can always be preserved. High-level skill involves the sensitivity to be able to change jing internally and reposition the body so that the center is never in this vulnerable position. The dantian is constantly shifting, or at very least, it is always in a stable position where it is able to change when the need arises.

On the health level, according to traditional Chinese medicine the body's healthy functioning depends on naturally free flowing qi. When the qi becomes blocked along a specific organ network the corresponding organ will be adversely affected, causing the whole body to become ill. The channels need to be dredged and kept open. Silk-Reeling keeps the qi flowing and opens the channels. This is the exercise's primary goal.

The main principle when practicing Silk-Reeling exercises is to be natural and relaxed. Turn the waist and allow the hands to follow. It is a grave mistake to use force to push the qi along. This will only arrest the development of the looseness needed to reach a high level. All Silk-Reeling movements originate from the waist and involve the dantian and the *mingmen* acupoint (on the lower back directly opposite the dantian) and require the cooperation and coordination of the whole body. When the waist spirals, this creates spiraling movement through the shoulders, elbows, and wrists to the fingers. As the hips, knees, ankles, and feet are connected to their upper counterparts, Silk-Reeling movements pass down through these joints to the toes and return to the dantian.

There are millions of taiji practitioners throughout the world. Not all practice Silk-Reeling. Those that do not are only able to use up to fifty percent of their body's capacity to accomplish any individual movement or strike. This also means that when they need to use power or fajing they will only be able to use fifty percent or less of their power. Mastery of Silk-Reeling enables the practitioner to utilize his entire body into a concentrated, focused strike with an effortlessness that most practitioners of taiji can only dream of ever achieving.

THE REQUIREMENTS OF STANDING POLE

The head should feel as if suspended from above. One can imagine that there is a light object on top of the head and to prevent it from falling one must remain very still. The chin must be slightly tucked in so that the *bai-hui* point (crown of the head) is facing the sky and connects with the *huiyin* point (inside the legs, between the reproductive organs and anus). The hearing should remain concentrated behind so that the qi will sink to the dantian. In this situation the mind should be very clear. The chest should feel loose and relaxed, which will make the dantian feel full. If the abdominal muscles are tight and the dantian is tense it will close. This means that the qi cannot pass through the dantian. In this case it will become lodged in the chest and cause a feeling of tightness or oppression in the chest which, in

turn, will increase the burden on the heart. This situation can be remedied by a simple readjustment of the posture.

The fundamental goal of Standing Pole is for the entire body to support the existence of the dantian and not the stomach muscles. When the arms are held at shoulder height "peng" energy is developed. This is an important quality, used for warding-off and for maintaining distance or space between oneself and an opponent. The effect of this should be like an inflated tire. *Peng qi* is best described as the power of resilience and flexibility. Of all the eight methods (*ba fa*) associated with taiji, it is the most important essential energy. A taiji practitioner should always have peng energy. It is the energy of defensive attack, used to evade and adhere. This energy is used when moving, receiving, collecting, and striking. With peng qi, the body reacts like a spring which rebounds when pressed. If an opponent applies pressure and ones arm folds, peng qi has been lost, and so has ones best line of defense. Often during standing the arms begin to feel tired and ache. In this case, you can lower the arms to waist height but keep them extended (see p. 81, photo 5) which develops the qi at the dantian, or just bring them closer to the body at shoulder height, making the circle smaller. When the shoulders and arms once again feel comfortable, return them to the original position.

In the beginning stages, it is common for the legs to shake and burn. In fact, there is a traditional saying in Chen village, "Whosoever drinks the water of Chen village, their legs will shake." As the legs become stronger, standing in this manner becomes more comfortable and one may even come to enjoy the sensations that accompany Standing Pole practice. When the strain on the legs becomes unbearable, slowly raise the posture, but do not stand up completely. The hips should always maintain a degree of relaxation. Then, when the pain finally disperses and strength has been regained, sink down once again to a low posture. Pay careful attention that the knees do not push outwards, fold inwards, or extend beyond the toes. The toes, heels, balls and sides of the feet should all make contact with the ground except for the *yongquan* point on the sole of the foot (in the center of the arch) which should be kept hollow.

In the beginning to intermediate stages of taiji practice, one needs a teacher to check the body's alignment and make the necessary corrections. It is common for a student to feel intense heat consuming his body when the teacher corrects his posture ("fixes his frame") or even occasionally when he does so himself. This is merely the qi flowing freely once again after having been obstructed, like dammed water after a hole has appeared in the wall. It is the result of the acupuncture channels' having been opened and the blockages of qi removed as the body's posture is allowed to become more natural. This sensation, which is actually quite pleasant, disperses after a time when the qi becomes balanced.

The time one spends on this exercise depends on the individual's standard. The first ten minutes are always the hardest. After this, time appears to pass at an increasing rate. Suddenly one day one may discover that forty minutes or even an hour has flown by.

Zhan Zhuang

How to "Stand Like a Mountain"

- 1) Stand naturally. Feet together. Hands at the sides. Hips slightly relaxed. The ears, shoulders, hips, knees, and ankles should all be in a straight line to maintain body balance (photos 1; 1a sideview). In this instance the musculature surrounding the dantian is not needed, so the dantian can relax and open which means that more qi will flow through it and be available to the rest of the body. The more qi which can return to the dantian from the internal organs, the more vitality one will have.
- 2) Close the mouth with the tongue resting lightly on the upper palate to facilitate the flow of qi downwards, and close the eyes (or if you prefer you can allow them to remain open).
- 3) Repeat the following words to yourself as a mental checklist:
"Weight balance. Mind balance. Listening behind. Dantian qi balance."
- 4) Slowly bend the knees and relax the hips to lower the center of gravity and allow the qi to sink more.
- 5) Transfer the weight onto the right leg. Sink down. Lift the heel of the left foot and then the toes (photo 2). Step out to a position shoulder-width (with the weight still solid/firm on the right leg) placing the toes to the ground first and then the heel (photo 3), slowly shifting the weight to the center so that it is balanced between both legs (photo 4; 4a sideview). Do not transfer the weight as you step out. This leads to "double-weighting."
- 6) Again, repeat silently, "Weight balance. Mind balance. Listening behind. Dantian qi balance." Relax the spine from the neck down to the coccyx. As you mentally relax each vertebrae, count from one to nine. As the qi sinks the dantian becomes stronger and should feel very comfortable. Internally, the body becomes like the Taiji image.
- 7) Very slowly rise the hands to a position shoulder height and shoulder width (photos 5, 6 and 6a). The arms can be slightly wider than the shoulders to open the chest and allow more qi to sink to the dantian. As the hands raise, simultaneously sink the hips more deeply and relax. It is imperative that the shoulders and elbows be relaxed and sunk and the wrists loose. In other words, do not fully extend the arms, straightening the elbows and fingers.
- 8) When the arms are at the correct position, repeat again "Mind balance. Weight balance. Listening behind. Dantian qi balance."
- 9) Now find the most comfortable position (i.e. check that the chest is concave, and shoulders and hips are as relaxed as possible). You may need to make slight adjustments if any part of the body feels stiff or tense. When you feel comfortable hold this position. Stand firm "like a mountain" for as long as possible (photos 7).
- 10) When you decide to finish the exercise, repeat again: "Mind balance. Weight balance. Listening behind. Dantian qi balance."
- 11) Very very slowly lower the hands down to the sides. At the same time stand up slowly, though not completely. The hips should still maintain a degree of relaxation (photo 5).
- 12) Repeat once more: "Mind balance. Weight balance. Listening behind. Dantian qi balance."

- 13) Slowly transfer the weight back to the right leg. Lift the heel and then the toes of the left foot and replace the left leg next to the right (photos 3 and 2). As the foot lands, plant the toes first and then the heel. The hips are still relaxed at this point.
- 14) For the very last time repeat the words: "Mind balance. Weight balance. Listening behind. Dantian qi balance." Count silently, one through nine.
- 15) Then slowly stand all the way up. The hips are now straight. You are back to the original position (photo 8).
- 16) Relax and slowly open the eyes. This completes Standing Pole or Wuji Standing. After cultivating stillness, one is ready to begin taiji movement. It is generally best to follow this exercise with Silk-Reeling exercises prior to forms practice.



Silk - Reeling

Exercise #1 Single-Hand

This exercise requires the practitioner to work both left and right sides of the body. The number of times that silk is reeled should be equal on both sides. You can begin with ten times and go to fifty or more on each side. The eyes should focus lightly on the hand (the middle finger especially) and follow as it moves in wide circles. Technically the hand should not pass higher than the eyebrows or lower than the chin, though some teachers claim no higher than the top of the head or lower than the shoulders. The size of the circles described by the hand are directly related to the width of the stance.

Beginning with the left side first, the procedure for the opening position is as follows:

- 1) Stand naturally. Feet together. Hands by the sides. Relax the hips and bend the knees slightly (photo 1).
- 2) Place the right hand on the hip. Left hand by the side. The weight should be balanced between the legs (photo 2).
- 3) Bend the knees more deeply and sink down. Transfer the weight to the right leg. Lift the heel of the left foot followed by the toes (photo 3), and step out to the side in a wide stance landing with the heel first and then the toes. At the same time as the left leg steps out, turn the waist towards the right with the left hand following the waist, palm pushing to the right (without force) to a position above the knee and opposite the dantian (photo 4).
- 4) Relax the wrist and raise the hand to approximately shoulder height; turning the palm outwards (photos 5 and 6).
- 5) Transfer the weight to the left leg and turn the waist to the left. The left hand follows the waist and describes an arc, to a position shoulder-height but wider than the shoulders in front of the body (photos 7, 8, and 9). Relax the shoulder and keep the elbow sunk (lower than the shoulder), otherwise the shoulder will become tense and the qi will become blocked. Without pausing, follow the proceeding steps:

Step 1: With weight on the left leg, drop the left elbow as the hand spirals inwards in a circular motion down to waist-height to the left of the hips, with the palm facing right (qi travels to the waist) (photo 10).

Step 2. Transfer the weight to the right leg and turn the waist to the right. The hand follows the waist to a position opposite the dantian above the right knee—as in opening movement (qi passes to the the dantian) (photos 11 and 4).

Step 3. With the weight still on the right leg, relax the wrist and raise the arm to a position opposite the right shoulder, turning the palm outwards—as in opening movement (qi travels up the back and to the shoulders) (photo 6).

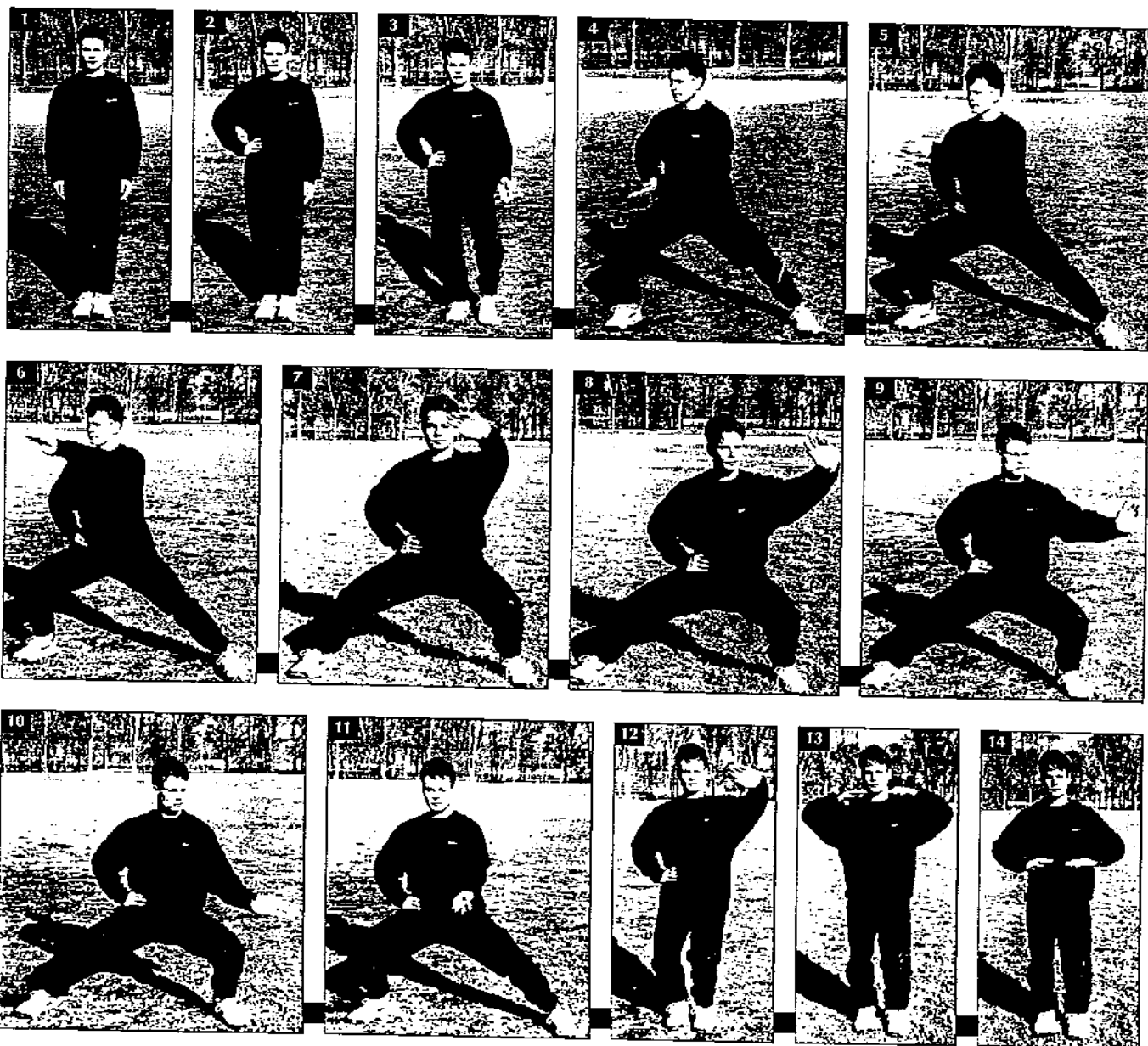
Step 4. Transfer the weight to the left. At the same time, turn the waist and move the hand in a circular motion to a position outside of the left shoulder in front of the body—as in opening movement (qi passes through the arms to the fingertips) (photo 7).

This completes one cycle. After Step 4 repeat the process 1 through 4 and continue on for a minimum of ten cycles each side to a maximum of fifty. To close on the left side follow the proceeding steps:

Step 5. On the last cycle follow steps 1, 2, and 3, and on the 4th step, as you turn the palm outwards and transfer the weight to the left leg, close the right leg by lifting the heel and then the toe and replacing the toe and then the heel next to the left foot. The weight is still sunk with the knees bent (photo 12).

Step 6. Raise the right hand until it comes to a position opposite the left hand, about shoulder height (photo 13).

Step 7. Lower both hands together down the center (fingers facing inwards) and straighten the legs at the same time (photo 14). The hands come back to a position at the sides of the thighs, as in the natural opening position (photo 1). To begin the right side, follow the preceding steps from the opening position to the closing position, but reverse all instructions so you have a mirror image. When you close the right side, this completes the single hand Silk-Reeling exercise.



Silk - Reeling

Exercise #2 Double-Hand

This exercise also works both the left and right sides. Begin with the left.

- 1) Stand naturally with arms by the sides and feet together. The weight is balanced. The hips are relaxed and sunk, and the knees slightly bent (photo 1).
- 2) Pivot on the right heel and turn the right toes out at a ninety-degree angle (photo 2).
- 3) Bend the knees and sink down more. Transfer the weight to the right (rear) leg and lift the left heel. At the same time turn both palms to face the rear, waist height—the left hand is carried more forward, opposite the dantian, and the right hand is outside of the right hip (photos 3-4).
- 4) Lift the left toes and step forward into a deep stance at forty-five degrees, landing with the heel and then the toes. As you step, turn the waist to the rear; hands follow. The toes of the front leg are turned slightly inwards to maintain a line with the knee (photo 5). Twine hands clockwise to face the front (photos 6-7).
- 5) Transfer the weight to the left (front) leg (photo 8). Turn the waist to the left. The hands follow with the left hand parallel to the left knee and the right hand opposite the dantian (photo 9). The left hand is carried naturally slightly higher than the right. This is the opening position. Throughout the proceeding cycles the eyes follow the hands.

Step 1. Weight on the left leg. Relax the wrists and raise the arms together turning the palms to face outwards, hands approximately shoulder height, elbows sunk and shoulders relaxed (left hand, qi to the waist; right hand, qi to the back) (photos 10-11).

Step 2. Transfer the weight to the rear (right leg) and turn the waist to the right with the hands following. The left hand comes to a position opposite the left shoulder with the right hand carried outside to the rear with both palms facing outwards (left hand, qi to the dantian; right hand, qi to the fingers) (photos 12-13).

Step 3. While keeping the weight on the right, move the arms downwards in an arc to a position waist height. The left hand is in front of the right hip, palm facing downwards, and the right hand is carried to the rear, outside of the right hip and palm facing slightly forward (left hand, qi to the back; right hand, qi to the waist) (photo 5).

Step 4. Transfer the weight to the front (left leg). Turn the waist to the left and front with the hands following, left hand in front of the left hip and right hand in front of the dantian (left hand, qi to the fingers; right hand, qi to the dantian) (photos 6-9).

This is one complete cycle. Repeat as many times as you feel comfortable, being sure to balance the number of repetitions on both sides.

When you decide to finish the left side and begin the right, on the last cycle follow steps 1, 2, 3, and on the 4th step, as you transfer the weight to the front (left leg) and the hands follow the waist to the dantian, close the right leg next to the left (photo 14).

In a closing position raise the arms in an arc to shoulder height (photos 15-16) then lower them down the center to the sides and straighten the legs, returning to the natural beginning position (photo 1).



CHEN XIAOWANG
& REN GUANGYI
DEMONSTRATING.

To work Silk-Reeling on the opposite side, follow the instructions above but reverse the instructions, i.e. begin with turning the left toes out at a ninety-degree angle and step out with the right foot, etc. Reverse the directions for steps 1 through 4. Close in the same manner as before.

With both of these exercises don't step too wide. Chen stylists are noted for their low stances but these should not be forced. You have to know

Push- Hands

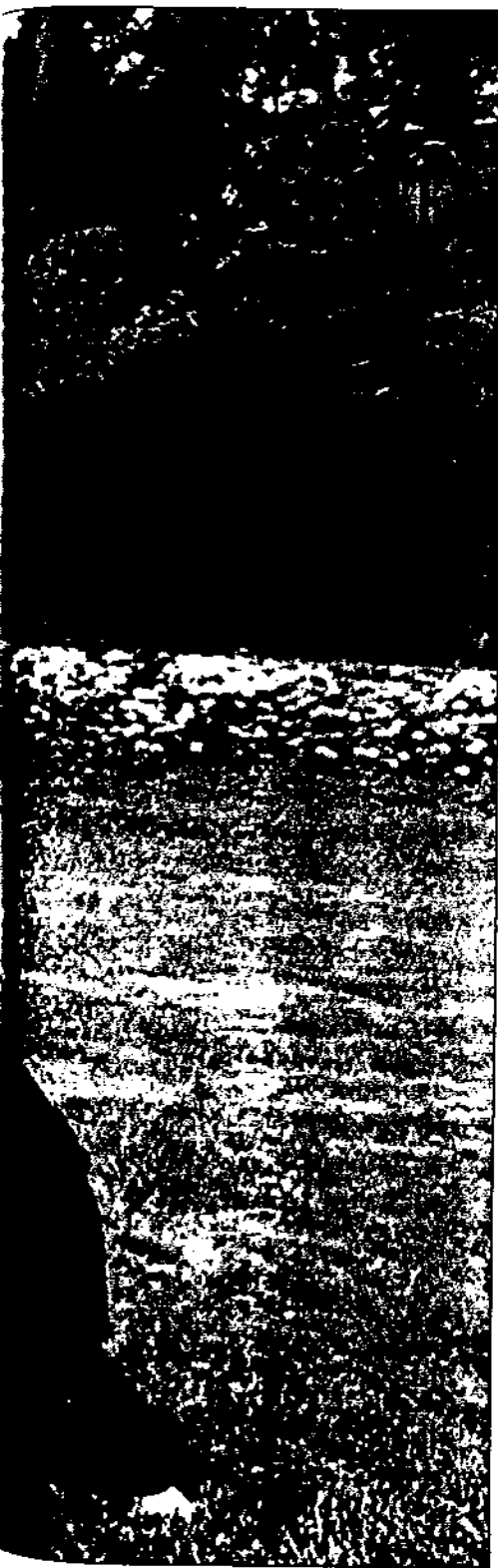


yourself, your strength, body structure, and range of motion. Then you can determine the width of your stance, how low you can sit, and which posture is right for you. The general rule is to be natural. Otherwise the qi will not flow freely and your movement will be restricted.

All Silk-Reeling exercises should be performed in a very relaxed and comfortable manner. A common mistake is to use too much energy or force.

In this case the arms will become stiff. The movements should be slow, fluid and continuous, without interruption. Through both Standing Pole and Silk-Reeling the mass of the practitioner's thighs increases dramatically, making his gait stronger and steadier. The sinking and rooting achieved through these skills opens the hips and increases the mobility of the waist, necessary in neutralizing an opponent's energy. There are no mystical powers in taiji. The seemingly impossible, or "super-human" ability to throw an opponent twelve feet away, is all accomplished through correct *gongfu* (time and energy spent) and understanding and applying the taiji principles.

Most real confrontations on the street are concluded on the ground with both parties struggling for control through wrestling and grappling. The winner is invariably the stronger person. However, one who is well-trained in Standing Pole is extremely hard to push as his root is so strong (through relaxed sinking, not the use of raw muscle power). He is, therefore, master of his own balance and can dissolve the greatest force from any direction because his waist is like an axle, having been forged through the training of Silk-Reeling. Without Silk-Reeling, the spiraling necessary for advanced qinna techniques (the ability to follow the opponent as he attempts to escape or to escape from them oneself) and body strikes are extremely difficult to accomplish. Ren Guangyi is quick to point out that one can learn qinna without learning taiji Silk-Reeling, but his level will not be as high. Qinna is not applied using force against force, but with "listening skill" combined with good technique and coordinated waist power.



To apply qinna one must be very quick, using the element of surprise by feinting one direction and then switching or following the opponent. The latter requires sensitivity to know in which direction the enemy is heading and to beat him there. Also to escape qinna requires one first to relax and sink the hips, in other words to be rooted, and then to use the subtle coiling motion developed through intensive Silk-Reeling training. The internal energy travels and changes in the chest and waist, and passes through the shoulders and elbows; when the strength has reached the wrist, one can escape. Only when the shoulders and elbow joints are clear and unobstructed can the internal energy reach the fingers. The shoulders connect with the hips (the elbows with the knees and the hands with the feet), so unless the hips can relax, the shoulders will be stiff. It is extremely difficult, if not impossible, to escape qinna once one's feet have already been lifted off the ground by a painful joint lock, or after one has already been forced to the floor.

The object of Standing, Silk-Reeling, and form practice is to achieve balance, fifty percent hard and fifty percent soft, yin and yang. In this situation Man and Nature become One. Generally, in push-hands people are naturally tense, so yang (hardness) comes more easy to them than yin (softness). When one uses physical strength the tendency is to strain and become stiff. In this case it is very difficult to attain softness through relaxation when it is needed. Therefore, this should be the primary intention when practicing foundation training. On the other hand, if one has attained relaxation and softness, one can achieve hardness at will and there will be more internal strength at ones disposal.

To reach a high level of taijiquan, repetitive daily practice of bare-handed forms is, of course, imperative. But many practitioners only concentrate on these and disregard the foundations. If the ability to perform the taiji forms spontaneously in demonstration and the ability to apply them in a free-style manner in real life situations (the purpose for which they were designed) is the fluent language of the art, and the forms (routine training) contain the vocabulary and sentences, then the practice of Standing Pole and Silk-Reeling provides the sounds upon which the language is based. They cannot be disregarded.



REFERENCES

- BERWICK, S. (1997, October). The five stages of Chen combat training. *Inside Kung Fu*, 106-111.
- BERWICK, S. (1997, October). Chen combat training. *Inside Kung Fu*, 106-111.
- BERWICK, S. (1997, December/January). Chen combat. *Wushu/Kung Fu*, 23-25; 40-41.

- BISSELL, G. (1993, February). Chen style taiji changquan and the five routines of taijiquan. *The Journal of the Chen Style Taijiquan Research Association of Hawaii*, 1 (1), 7-9.
- CHEN, X. The lectures and teachings of Chen Xiaowang: New York seminars July 20-21, 1996, and September 27-28, 1997, sponsored by Ren Guangyi; Rutherford, New Jersey, Mountain View Martial Arts, April 22, 1996, and September 30, 1997, sponsored by Greg Pinney.
- CHI, J. (1993, October). Training techniques for Chen style skills. *Tai Chi*, 17 (6), 8-11.
- GU, L. (1984). The origin, evolution and development of shadow boxing. In Zhao Hua Publishing House (Compilers), *Chen Style taijiquan* (pp. 1-12). Hong Kong: Hai Feng Publishing Company.
- KUO, L. (1994). *The t'ai chi boxing chronicle* (Guttman, Trans.). Berkeley, CA: North Atlantic Books.
- LIANG, B. (1993, August). Sparring techniques in Chen style. *The Journal of the Chen Style Taijiquan Research Association of Hawaii*, 1 (4), 1-3.
- REN, G. Personal instruction from Ren Guangyi, New York, 1992 to 1997.
- TSE, M. (1994, June). Wuji and taiji. *Combat*, 80-81.
- TSE, M. (1995, January). The martial art of Chen Wangting. *Combat*, 74-75.

Pinyin	Wade-Giles	Chinese	Pinyin	Wade-Giles	Chinese
bafa	pa ¹ fa ³	八法	ming men	ming ⁴ men ²	命門
bagua	pa ¹ kua ³	八卦	Paocui	P'ao ¹ ch'ui ²	炮捶
bai hui	pai ³ hui ⁴	百會	qi	ch'i ⁴	氣
chan si jing	ch'an ² szu ¹ ching ⁴	纏絲勁	qigong	ch'i ⁴ kung ¹	氣功
Chenjiagou	Ch'en ² chia ¹ kou ¹	陳家溝	qinna	ch'in ² na ³	擒拿
dantian	tan ¹ t'ien ⁴	丹田	Shaolin	Shao ¹ lin ²	少林
dao	tao ⁴	道	taiji	t'ai ⁴ chi ²	太極
daoyin	tao ⁴ yin ¹	導引	taijiquan	t'ai ⁴ chi ² ch'üan ²	太極拳
er lu	erh ¹ lu ⁴	二路	tingjing	t'ing ¹ ching ⁴	聽勁
fajing	fa ¹ ching ⁴	發勁	cunjing	ts'un ¹ ching ⁴	寸勁
gongfu	kung ¹ fu ¹	功夫	tuishou	t'ui ¹ shou ³	推手
gua	kua ⁴	卦	wuji	wu ² chi ²	無極
Henan	Ho ² nan ²	河南	xin jia	hsin ¹ chia ⁴	新架
huiyin	hui ⁴ yin ¹	會陰	xingyi	hsing ² i ⁴	形意
jingluo	ching ⁴ lo ¹	經絡	Yijing	l'-ching ¹	易經
jingmai	ching ⁴ mai ⁴	經脈	yilu	i ¹ lu ⁴	一路
lan zha yi	lan ³ cha ¹ i ¹	纏扎衣	yongquan	yong ³ ch'üan ²	涌泉
lao jia	lao ¹ chia ⁴	老架	zhan zhuang	chan ⁴ chuang ¹	站樁

PEOPLE					
Chen Fake	Ch'en ² Fa ¹ -k'o ¹	陳發科	Ren Guangyi	Jen ⁴ Kuang ³ -i ⁴	任廣義
Chen Zhangxing	Ch'en ² Chang ³ -hsing ¹	陳長興	Sun Lutang	Sun ¹ Lu ⁴ -t'ang ²	孫德堂
Chen Wangting	Ch'en ² Wang ² -t'ing ²	陳王廷	Tang Hao	T'ang ² Hao ²	唐豪
Chen Qingping	Ch'en ² Ch'ing ¹ -p'ing ²	陳青萍	Wu Jianquan	Wu ² Chien ⁴ -ch'üan ²	吳建泉
Chen Xiaowang	Ch'en ² Hsiao ³ -wang ⁴	陳小旺	Yang Chengfu	Yang ² Ch'eng ³ -fu ³	楊澄甫
Li Bantian	Li ¹ Pan ¹ -t'ien ¹	李半天	Yang Luchan	Yang ² Lu ⁴ -ch'an ²	楊露禪
Qi Jiguang	Ch'i ¹ Chi ⁴ -kuang ¹	戚繼光	Zhang Bojing	Chang ¹ Po ² -ching ⁴	張伯敬