

TAI CHI

THE INTERNATIONAL MAGAZINE OF TAI CHI CHUAN

T'AI CHI

VOLUME 1

George Xu on
The Realities of
T'ai Chi Training

Key Points of
Body Alignment

Secret
Elements
of Mastery



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The Real Potentials of T'ai Chi

By Marvin Smalheiser

The practice of T'ai Chi Ch'uan (Taijiquan) is the challenge of maximizing all your potentials in a realistic way that creates a natural, harmonious balance of energies, according to George Xu.

The power and techniques of T'ai Chi, he said, are very real, but they can only be developed when there is an understanding of what they really are and what the classical theories really mean.

T'ai Chi, he said, is a treasure, but only for those people who face the daily challenge of developing its many levels and dimensions that are within the practice, whether for health, spiritual development, or martial art.

Xu, who has taught for many years in San Francisco, feels that there often is too much fantasy about T'ai Chi skills.

He said students should be focusing on specific principles and methods that will enable them to harmonize their external efforts with the internal, spiritual power that is vital to realizing their physical potential.

Xu feels that sometimes the classic writings on T'ai Chi Ch'uan have been misunderstood and as a result the art has been made to seem "very mysterious," when the fundamentals are very practical.

People hear about T'ai Chi being very soft and very slow and how four ounces can move a thousand pounds and a weak person can beat a strong man or a slow man can beat a fast man, Xu said. But he added that the reality is more complex than that.

The T'ai Chi classics do emphasize this, he said, but the soft must contain

strength and the slow movement must be capable of becoming very fast.

"People today think that if we do T'ai Chi everyday and just do it slow, soft and relaxed, then we will become super strong and be able to throw away 300-pound people. We can then use only four ounces of power to move 1,000 pounds. And this is not the

misunderstandings about T'ai Chi principles is that people do not understand that at the time the principles were formulated, martial arts were very Yang.

"Then all that people knew was power and that if they did not have physical power, they would be defeated and die. Everyone knew they had to be tough and have good conditioning, so they just tried to be strong.

No one emphasized the cotton side, the Yin side.

Because people were too Yang, there was a need for more Yin to balance that and so T'ai Chi Ch'uan principles developed.

"Over-all, T'ai Chi today is a very balanced system. It is not too Yang and not too Yin. But today, people don't know the reality of the past and people think that if we do T'ai Chi everyday, we just have to do it slow, soft and relaxed and we will be super strong."

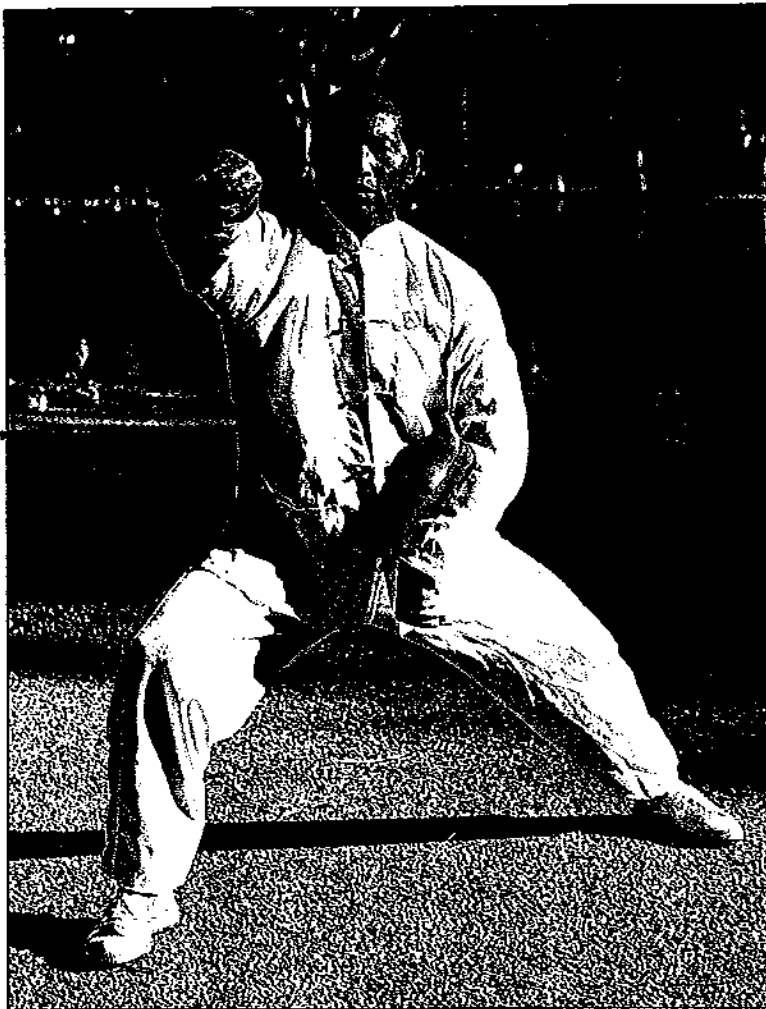
If people are to understand T'ai Chi Ch'uan, Xu said, they should also understand that the Chinese martial arts developed from studying how animals such as the tiger fought, and that they then copied the animals' ability and strength.

The tiger, he said, can move slow and very fast. "It can be soft and very strong. That is the kind of fast and slow and soft and strong that T'ai Chi people should emulate."

But he said, "human body powers are limited. It

doesn't matter how hard you work. You can never be stronger than a tiger. You can be smarter than them but the physical force cannot be matched. If we put any human today in a cage with a hungry tiger, a tiger who really wants to kill him, I don't think the human can walk out of the cage.

"Some masters say today that with-



George Xu in a transition posture before Blue Dragon Goes out of Water.

truth."

The "slow" that T'ai Chi uses, Xu said, is not the slow that most people think of when they practice. "Before I attack you, I am slow. But when I touch you, I am not slow. The fast technique is the truth. The slowness is just the surface."

Xu said one of the reasons for the

out touching they can kill people or make them fly away. The human body is about 180 pounds. If we put an 180-pound animal, such as a mountain lion, in a cage and they can do that to the mountain lion without any weapon or assistance, then I would say that they are right. If anyone says they can do this, I have a cage and I can borrow an animal. I don't think anyone would do this today, here or in China.

"This means we have to be realistic. We cannot have fantasy in the martial arts."

In doing the form, Xu said, you want to be loose, relaxed and the theory says no feather can alight on you and no flies stick. "This means that you are very, very sensitive and your nervous system is highly developed, sensitive, and very alert. It is very relaxed and very powerful."

"This is like the behavior of a tiger or a cat. Can you say a cat is slow? No. Before he pounces on the rat he is slow, but he is not slow. He is very fast."

"Don't think T'ai Chi is slow. A cat is truly fast."

Xu said that one of the T'ai Chi theories says that, "Although the opponent starts first, I go later and arrive first." "This sounds like T'ai Chi is slow. But this means two things:

1. T'ai Chi is technically fast. When you attack, you use three dimension power: side, up and forwards so that the T'ai Chi person can simultaneously redirect incoming force and attack. The side power redirects, the up power changes the direction and the forward power reaches the opponent. So technically T'ai Chi is fast."

He said T'ai Chi looks slow because "the T'ai Chi person uses complex power to deal with simple power, so, technically, he is at a higher level. He is like a missile with smart technology compared to a cannon."

2. "If you attack first and I am slow, you will have already hit me before I can do anything. I, at least, have to move in the same rhythm to match your movements."

"If my rhythm is too slow, you will

have already hit me, then the three dimension power doesn't work. That is why the classics say, 'If you go slow, I go slow. If you go fast, I go fast.'

"That means I can match the rhythm of the opponent. That means I can be very fast. That means that T'ai Chi is not slow. That means the T'ai Chi person must have a very fast reaction if it is necessary."

Xu said that this also means that the T'ai Chi person must be able to decide very fast to match the oppo-



The Chen style posture The White Ape Presents Fruit.

nent's speed. "So this is a very high level of accomplishment."

Xu said that the T'ai Chi classics also say that a person must also be capable of being suddenly fast and slow. "That means that if you hit a person and he changes position or defense, you have to be continuously chasing him. At that time, you have to be fast. So if you are slow, you cannot use good combinations. In the T'ai Chi form, every movement offers good attack combinations and good technique."

He said it is just like boxing where a person who only knows one simple punch cannot get a good result. "If a boxer has good combinations and good speed and reaction, his result will be better."

"It is just like a tiger. He doesn't do one hit and it is finished when he attacks a deer or another animal. The tiger hits and knocks them down and attacks continuously while the prey is struggling on the ground. He will stick with it and continue the attacking, biting and issuing power and putting his body weight on the prey until the prey is dead. That kind of attack is more realistic."

Xu said that in boxing, combinations are valued and T'ai Chi's combinations are good too. "They are very fast and continuous and used at short distance, not long distance. It is like the tiger and the deer."

When animals play with each other, Xu said, they do long distance boxing.

"When two tiger babies play with each other, they do long distance hitting, like boxing. When tigers kill an animal, they don't do this because it is not efficient. They stick to the animal, hang on and use short distance power and body weight."

Xu said that the T'ai Chi classics also say that the practitioner should forget himself (the near) and follow the enemy (far). Xu said some people take this

to mean they should forget the near target and attack the far target. He said the attack should go to the closest point, not the farthest point. The meaning, he said, is to not follow your own idea, but to use the opponent's idea to take advantage of him.

A long distance punch, he said, is not as effective as a short punch and an error of one centimeter is magnified by the distance the punch travels.

"One time I was fighting with a master and he said he could punch 16 times in one second. I said go ahead."

Physically he was fast. But that doesn't mean that he was technically fast. Fighting is complex. There are many different kinds of fast. There is spiritually fast, reaction fast, many different kinds of fast. In being technically fast, I can use three dimension power to treat his one dimension power. I can use complex power to his single power so I can use defense and attack at the same time.

"This is more efficient. It looks like you are faster, but because I have defense and can attack at the same time, I can hit you first. This fast is technically fast. I can perform more correctly and at a higher level compared to a person using just simple fast power.

"I use two direction power to reduce and redirect his power and still have one direction to use. The opponent is under my control and cannot change my power. So technically, I am faster even though someone else's speed is physically faster."

In addition, he said that by attacking the closest point, he can use any point on his body as a fist and the technique can be more concealed so that it is another kind of being technically fast.

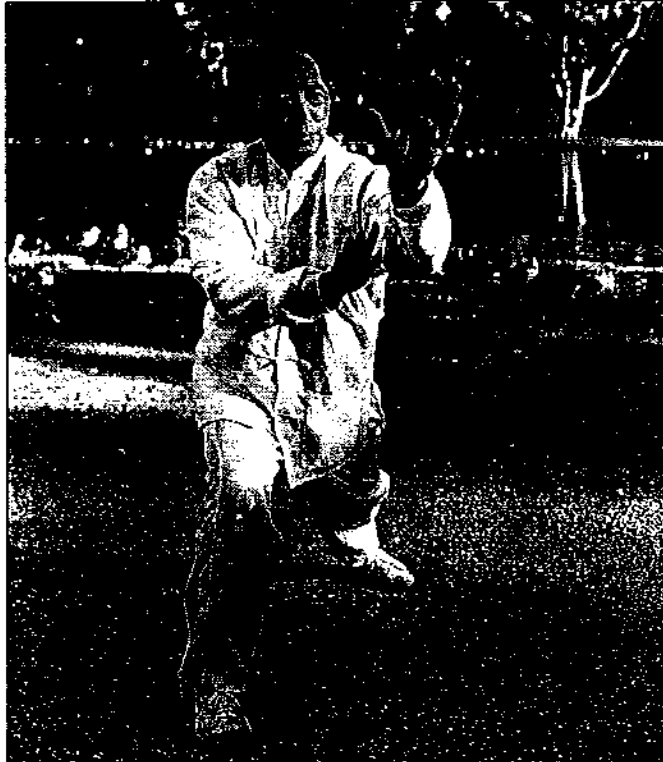
When using T'ai Chi, Xu said, it involves more compression before release of energy. "It is like wrapping an explosive more strongly or compressing a spring. The more the energy is gathered—and T'ai Chi is always asking you to gather power—the faster you can release it."

The practice of T'ai Chi, he said, is done slowly for a number of important reasons.

There are so many things to concentrate on when you practice that if you do the form too fast, then things are done too superficially, he said. "You can't implement six directions power. When you exert six directions power, it is more difficult to go fast."

Xu said that if a player wants to develop strength while doing the form, it will not be easy to go fast as it requires using the mind to imagine that there are weights and resistance on various parts of the body.

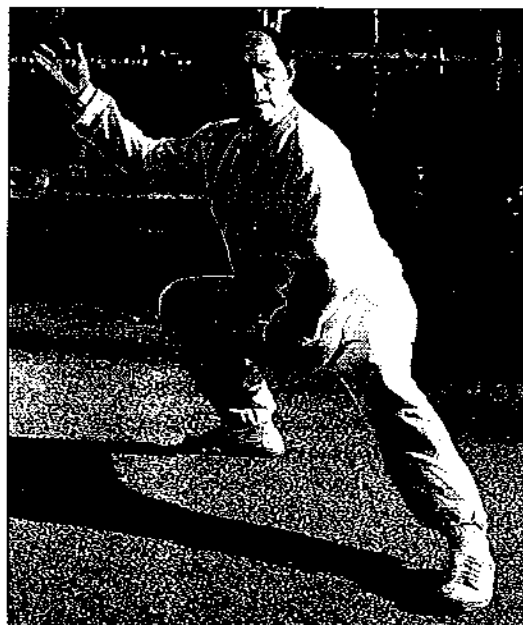
In searching for internal power, he



A Bagua Zhang posture, Attack the Bird's Neck.

said it is necessary to go slowly to make sure the body is straight, that it is rooted and that all "six dimension opposing powers" are employed. "You have front power, you have left power, up power and down power. Everywhere it is balanced. It is not easy to do that and go fast. But if you can go fast based on this kind of practice, then you have achieved a really high level and a high degree of physical fitness."

Bringing out the internal strength,



Chen style before Push Both Hands.

he said, involves bringing it out at every millimeter of the body, which is also very difficult to do unless the form is done slowly, he said.

"Sometimes, people just work on matching the Yi (mind-intent) with the qi. That is another kind of training which involves the internal energy moving inside the body. People who do this have to feel, extend, gather, and increase the internal power.

"As they are moving the internal energy, they want to increase and exercise this power. So, you do it slowly to feel it and develop it. If you rush, it doesn't develop. So you have to do the form slowly.

"Slow has its reason. But slow is not the goal. You can't do slow for the purpose of doing slow. The goal of this training is to become fast and powerful. That is what you are

looking for. That is the goal. You can then change quickly, you can be fast everywhere, your nervous system will be fast, your reaction will be fast, your decisions will be fast, and your response will be fast. That is the kind of fast you are looking for."

Xu cautioned that if you are empty while doing the form, fast or slow, that doesn't produce a good result. "If you are empty, whether you are fast or slow, it doesn't mean anything. It means you don't get anything. You are not changing your body."

Xu said that a lot of people talk about T'ai Chi using yi and qi and not using strength. "They say, 'If you use strength, you are wrong. Then you are doing Shaolin hard style. If you have power, that is wrong. That is not T'ai Chi.'"

Xu said he thinks that kind of thinking is a big mistake.

"We need yi. We need qi. But we also need strength. We need power. It is just like all the animals. We need power. Without power, it is nothing. You cannot talk about a martial art if you talk about using it just for relaxing and enjoying life. It is okay to do that. You can just work on the yi and qi development. But if you want to develop the martial art that is not enough."

Yang Ban-hou and his father, Yang

Lu-chan, were noted fighters and were noted for their strength and power, Xu said.

One time Yang Lu-chan was fighting with a master on the wall that went around the city and Yang hit him, causing the man to fly out and almost fall off and down the five meter wall. Xu said the story indicates that Yang Lu-chan must have caught his leg and pulled him back to the wall as the man was falling.

"Think about that. This guy was flying out with great body weight and speed. Yang Lu-chan caught him with one hand and pulled him back. That's the kind of power he had. That is really powerful. That kind of power is what the Yang family was always talking about."

Another time, Xu said, Yang Ban-hou's daughter was carrying a wash basin and slipped and almost fell down. Yang Lu-chan ran in and caught the basin so that not even a drop of water fell on the ground. "That tells me that Yang Lu-chan was very fast and very alert. His natural reaction was very sensitive. Otherwise, how could he do this. He was not slow at all."

Xu said another story tells of Yang Ban-hou helping to put out a fire on the roof of a farm house. People were carrying water from the river and pouring it on the roof. Yang Ban-hou was riding on a horse carrying a big spear, which he used to pick up the burning material on the roof and carry it to the river. "That shows how powerful he was. These men were not big men. They were skinny. But they had lots of power and strength."

Xu said there are two important techniques leading to power: developing the external three harmonies and developing the internal three harmonies.

The external three harmonies, he said, refers to the cultivation of physical power. Classically, he said, the three harmonies refer to the shoulder matching with the hips, the elbow matching with the knee, and the foot matching with the hand. But he said this is superficial. "Even if you match them and have them working together it doesn't mean you get external three harmonies." He explained them as follows:

1. All the non-joint connective muscles are harmonized with the joint con-



Xingyi Running Horse.

nective muscles so that all muscles work together.

2. The entire structure of the body has to be connected together. Each bone has to be with another bone and have good alignment.

3. The ligaments and tendons must work in harmony with the muscles.

The non-joint muscles, Xu said, refer to muscles such as those around the waist or on the dantian or on the back which are not connected to an individual joint such as the shoulder. "People are weak because there is a lot of non-joint muscle hanging there when they move and it doesn't necessarily move when a joint moves.

"But if this non-joint muscle moves, then the joint muscle will move much easier and effectively. When the non-joint muscle moves first, then it helps power the joint muscle. Then all of the joint muscles move together. That is the way you get whole body power. This is what is meant in the classics when it says that when one part moves, everything moves."

Xu said that a person can tell when they have good alignment by testing whether their punch has the same feel of power they have when they use an elbow attack or when a kick has the same power as a knee attack. That means that the extremity is connected to the body as a bumper is to a car.

"This means that the fist is just like a bumper. It should have the same

power. Then the bone power of the whole body can issue through the fist and the foot, and it is not just a fist or foot striking independently."

Regarding ligaments and tendons working with muscles, Xu said that in China a lot of old masters have strong power but they don't have too much muscle.

"It was not like today when a lot of people lift weights and have big muscles. They didn't have much muscle but they were still powerful. That is because they had great ligament and tendon power. The ligaments and tendons were in harmony with the muscle."

He said it was felt that if there were large size muscles that it would reduce speed because too much muscle would cover the ligaments. He compared the use of ligaments, tendons and muscles to drawing a bow. "When you are talk-

ing about force, you are talking about something like an arrow and bow. So you need a bow string. It is not muscle. It is tendon. If tendons are long enough and strong, then all the muscles can be stretched and no muscle can be lazy.

"When the tendons are relaxed, then the muscles can be relaxed. But when you work the muscles, it does not mean that all the muscles are fully working. Only when the ligaments and tendons go to the maximum, then will all the muscles be stretched and be involved to the maximum."

Xu said the internal harmonies include:

Heart (hsin) matches with yi. (Hsin refers not just to the physical heart but to one's overall feeling and thought process.); Yi matches with qi; and qi matches with li (physical strength).

He said this refers to the effective use of mind, intent, energy and physical force in a way that becomes a spiritual power.

"The three internal harmonies are actually spiritual," he said. "There is a spiritual power with internal strength, breathing power and physical power. These three powers work together. They are in harmony but they are also three separate powers."

Mind power, he said, is both a spiritual and physical power and can be like an emergency spiritual power similar to a woman lifting part of a car to save her child.

Qi power, he described as internal breathing power. "This is not just breathing. It is a kind of breathing that is involved with the deep, inner muscles that cannot ordinarily be touched from the inside. There are several layers of muscles.

"You cannot work from the outside to reach underneath the deepest muscles. But with breathing you strengthen and expand these inside muscles. From this you get extra muscle power."

The concept of harmony, itself, Xu said, is very complex. "It is a way of working together. The yi and qi are harmonized. That doesn't mean that you can just sit in meditation and say they are in harmony. You have to have them in harmony while moving, too.

"Once you understand how to harmonize, you can always harmonize. But if you don't understand how to harmonize, it doesn't matter if you sit there or are moving. You are still not in harmony. Harmony is a very high level thing. It is not very simple or easy. It is difficult work. But once you achieve this work, then whenever you do something, there is harmony."

In the martial arts, Xu said, "if something can give me more power, give me more speed, more natural reaction and more force, then that is more harmony. If it makes you weaker then that is not harmony. Harmony makes you stronger, more coordinated, and more natural. If anything does not give you power, it is not harmonious. Even if you do meditation and you don't feel it gives you some kind of power, or spiritual energy, then it is not correct."

Xu said that in the T'ai Chi classics, it is always emphasized that the spiritual is the general and the body is the slave. "They ask you to do the form with the spirit alert and light. Your shape must be like a hawk about to catch a rabbit. Your spirit has to be like a cat about to catch a rat. The hawk is powerful and has tendons stretched out when he catches the rabbit. The cat is not a weak spirit when it is catching a rat. People think that T'ai Chi is weak and relaxed. It is like a cat about to catch a rat. That is strong yi. Not weak."

If a person cannot bring to bear



Xingyi Chicken Step.

the three internal harmonies, Xu said, then they can only use their physical power and their power will be much weaker than a T'ai Chi person who can use the three harmonies.

In addition to the three internal and three external harmonies, Xu said there is a third force, which he characterized as the six dimension force.

"T'ai Chi always talks about the six directions: up and down, left and right, and front and back. T'ai Chi always says if you have up, you must have down. If you have to exert energy to



Chen Style The Cannon Right Overhead.

the front, you must exert it to the rear, and the same for the left and right. This kind of power also asks that your body be straight with no leaning. It asks that you be straight, because if you are leaning in one direction, then your force in the opposite direction will be weak.

"In the case of styles that have some leaning such as the Yang style and Wu style, you can still maintain the six direction power if there is an equilibrium and balance inside. But if the six powers are unbalanced, then it is unacceptable.

"If your power is exerted only in one direction, then it looks overpowering, but in the other direction you are vulnerable. Without the six direction power, you can still develop power. But this means you are doing one direction power at a time. If I do all six at one time, and you have to do each one six times, then I have an advantage."

He said the six directions have to be exercised in every posture at the same time and work together.

"If you just go in one direction at a time, it is very hard to go to the maximum, because if other directions are relaxed and not opposing each other, this one direction can never go to the maximum because it is not connected to the others. It is like drawing a bow. You have to use the left arm and the right arm with equal strength. Then you can create the maximum power. You get maximum stretch and maximum work."

Xu said that while exerting energy in the six directions, it is important to still emphasize staying relaxed, loose and sinking. "A lot of people do the six direction power and become very tense and stressed. That is why when you search for the power, you have to maintain relaxation. You must have in mind the idea of relaxing . . . extension and relaxation."

He compared it to the movement of a snake. "When the snake is stretched out, he is more tense than when coiled. But he is still relaxed. He is very powerful. He has maximum power. But when he attacks, he is still relaxed. And that is what we are looking for. If you cannot do this, then that means that you still have to work on relaxing. So with relaxing there is no end. And

with stretching there is no end."

One of the most important themes in the T'ai Chi classics, Xu said, is working to the maximum to discover, develop and exploit your potentials. "They always talk about maximum soft and maximum hard."

He said that T'ai Chi training is a method to discover your potential and develop it to the maximum so you become greater than your self and can change yourself.

"That is why T'ai Chi wants you to be soft and to go to your maximum. You have the soft potential but you can never be the best kind of soft. It is the same with relaxing. You can never relax enough. You can be much more relaxed than you are. So with relaxation there is no end. T'ai Chi works in all areas. But T'ai Chi wants everything, not just softness. If you think T'ai Chi wants just soft, and you become softer and more sensitive, then it is still not good enough. It wants you to work on the spiritual, speed, conditioning, and hardness.

"The T'ai Chi form is designed to work on these things. But it is not easy to understand this. Everyone is doing the form and everyday they are doing the same thing. If every day one lifts one hundred pounds and think that after 10 or 20 years they will be able to lift 2,000 pound, it won't work that way. You cannot work on the form everyday in the same way. You can't get to the Olympics that way.

"You have to change. You have to discover. Every day you have to find a new thing to improve. New strength, new training and new understanding and then you can get better. That is the way to work on it.

"Sometimes you may work on yi and qi more. Sometimes you work on your strength more. Do not do too much mindless repetition. You have to do better quality as part of a continuing effort. You have to work not just a long time, but you have to work seriously.

"You want to feel how much power you have and be able to use it all. That means you are at a maximum. That means you work at the hardest level. One movement can make me sweat. That means I move the movement to the maximum. But a lot of people cannot. If you do the first movement on a snowy day in



Chen style Lazy About Tying Coat.

winter and sweat, that means you work at your maximum. You really work hard. A lot of people cannot work hard and don't understand how to work hard. That is training. That is why you go to a teacher, so he can train you and enable you to work hard and be able to train and change yourself."

He gave the example of a man working as a dishwasher in a restaurant making \$5.00 an hour. No matter how much he works, Xu said, the man will only get a little money. The man may feel he works hard, but he doesn't know how to work hard, Xu said, compared to someone like Bill Gates who created the software program Windows



A sword posture Chop Old Tree Roots.

95.

Xu said that once a person understands more about his practice, he can work harder and understand what he lacks and has to work on. "When you realize what you are not able to do right, then you have understanding and can begin to work hard in the right way."

The benefit of working to the maximum, he said, is that you can have maximum soft and maximum steel strength. When achieved, it enables you to let the opponent "go up to the sky," or if the opponent uses down energy, to let him "go down into the earth." "In push hands, if you want to go forward, then I can let you feel there is no end to going forward. If you want to go back, I let you feel there is no end to going back.

"This kind of ability lets you suck other people's energy. But this kind of yielding ability is not easy. You need great range of motion and great physical strength to do this. It is not a weak thing."

Xu mentioned that he was walking in the park with his wife for two hours but felt that physically the effort of walking was not very challenging because a lot of muscles were not being stretched. "Then I did T'ai Chi for 10 minutes and I felt a much greater result than walking for two hours. This 10 minutes made me sweat. It made my whole body open and made all the body ligaments and tendons stretch. After 10 minutes, I felt my whole body changed and I felt like a new person."

He said that is why he feels that "T'ai Chi is a real treasure. But it is a treasure only when you discover and find this treasure. Otherwise, it is still not a treasure. It can still be no more than exercising, dancing, walking and jogging. It is the treasure only when you change yourself."

He also commented that in working out in a short time, many things are worked on. "You can increase your spiritual aspect, improve your nervous system sensitivity, increase your bone ligament and tendons stretch, make your breathing long and make all the muscles feel like they are carrying weight. That kind of 10 minutes is



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working on a lot of things. Plus, it has a lot of fighting technique and can help make you a great fighter. So there are a lot of things. That is why it is a treasure. And it is not boring. It is exciting and challenging. I like it because it is always a very great challenge.

"It can also make you feel that you are not doing good enough and that you can always do better. You also realize you don't have to work a long time to get better. You need to work correctly and more effectively and harder. And in a short time you will get better. That is what I feel is a treasure."

Xu said it is important for T'ai Chi practitioners to match their form and their understanding of the form. "If you have bad form and great theory, you should improve the form to match the theory or keep the form and change the theory. You only have two choices."

"Today, people want to keep their form, which may not be the greatest form and which may be against their theory. So the only thing they can do is to lower their level of theory to match the form so they can keep their form."

Achieving a balance in T'ai Chi, Xu said, is very important. The Yin Yang theory, he said, recognizes the

existence of opposites in everything. "Everything has to have two sides to check each other. If something is Yin, it must also have Yang. Yin and Yang create life, power. The imbalances create the earth and life. A volcano and earthquake result from unbalance. Once the forces are balanced, the volcano and earthquake stop."

In T'ai Chi Ch'uan, he said, there are the contradictions of slow and fast, hard and soft, open and close. They create the art. "The opposites working in harmony with each other, that is what T'ai Chi is. So T'ai Chi needs both sides plus a balance between the two. That's why you cannot be too soft and you cannot be too hard."

The root of T'ai Chi, he said, is in Shaolin martial arts, which is commonly considered to be a hard style martial art. "Shaolin is like a cannon. T'ai Chi is like a missile. T'ai Chi is an improved method of Shaolin, an advanced method. T'ai Chi did not come from another planet. No. T'ai Chi is based on Shaolin and is advanced."

"T'ai Chi succeeds because it has everything that Shaolin has, plus it has something that Shaolin doesn't have.

That makes T'ai Chi successful and unique. T'ai Chi is not against Shaolin martial arts. Today, everyone thinks Shaolin is not good. They are against Shaolin.

"You need to know Shaolin because Shaolin is T'ai Chi's Yang time. When T'ai Chi began, it looked like Shaolin. But it was improved later and doesn't look like Shaolin anymore. But it came from Shaolin. They have a very close relationship."

Xu said he is very interested in the health and longevity aspects of T'ai Chi. "I don't care about hitting people or fighting. Those are easy things. Fighting is an easy thing to do. I am more interested in how to practice to make people smart and healthy and strong and live longer and more happily."

Xu said a lot of martial artists do not live a long time. He mentioned Chen Zhaokui and Yang Cheng-fu, who both died at 53 years of age, and the Wu style founder at 52 or 51 and Yang Ban-hou at 57.

"It is not very long. I feel something is not very scientific in their training. They over-emphasized something. They forgot the more important aspects of health, longevity and a happy life."

"Life has to be happy. We do not come into the world to suffer. We do not come to the martial arts to suffer. You want to be happy. That is why today, when I do martial arts, I focus more on that sort of thing."

For the martial artist, he said, "we sometimes have to sacrifice something to find different things. But we need balance, too. So sometimes we do need to work on strength. We do need to put the pressure on ourselves. We do need to suffer something to achieve our goals."

He said it is a question of finding the right balance. "We should be looking for insight and balance. We are always unbalanced and balance is temporary. That is why you have to continually be re-balanced. You cannot find one person in real life who is perfectly balanced. If they were, they would have a very boring life."

"You are always unbalanced. Because of that, you try to get something. So you try to become balanced. That is your whole life's work."*