



## Wu Tan Alaska

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### Acknowledgements & Announcements

Thank you to Katie, Nick, and Shu-Ping for organizing the purchase of Kung Fu pants. We have some polyester ones (\$20) currently for sale but will also be getting some lightweight cotton ones (\$25) soon.



## Upcoming Events

### Six Basic Lines of Praying Mantis with Applications (zoom available)

with Sifu Kevin  
Sat July 29<sup>th</sup>, Sunday July 30<sup>th</sup>  
3-4pm

### Wu Tan Potluck & Meditation with Master Wong

July 23<sup>rd</sup> (zoom available)  
2-3pm Potluck; 3-4 Meditation

### Hsingyi Pop-up Class

with Sifu Emily  
July 8<sup>th</sup> -Aug 19<sup>th</sup> Saturdays  
8:45-10am (zoom available)

**Looking back:** In June, **Master Wong** presented a seminar to further enhance our understanding and application of chi cultivation in our practice. While his visit was short, the learning was deep. Thank you for your teachings Master Wong! We also had a surprise visit from our Kung Fu Cousin Viet Le, a student of Master Jason Tsou. Sifu Viet recently opened Wu Tang Seattle!

## Q & A WITH MASTER WONG P. 3





# Pictures from Master Wong Chi Cultivation Seminar and visit with Kung Fu Cousin Viet Le



**Pictured above:** Master Wong teaching Nourishing Chi of Three Talents Seminar in June 2023.



**Pictured right and below:** Da Shi Xiong Kevin, Sifu Jacob, and Kung Fu Cousin Sifu Viet Le performing Xiao Baji together.





Pictured above: Master Wong in Darwin, Australia when teaching a Xing Yi Seminar on 5/1/2-13.

## Q & A with Master Wong

**Question:** Will you share with us about one or more styles of Kung Fu that you have a particular affinity with and discuss your experience and understanding of these styles?

**Master Wong:**

**Starting with Praying Mantis unknowingly in 1973:**

What I can tell you is the experience in the process of my journey in learning Kung Fu, I thought it is quite unique. Initially when I started, I didn't have any choice, because I got into Wu Tang initially in 1973, they were having a summer camp in Taipei, Jing Mei. They had classes going already, so I kind of jumping in to learning the Xiao Hu Yen (小虎燕) or Little Tiger & Sparrow in Praying Mantis form. I didn't really have too much choice right then, besides I was young and could jump around - that particular style just fit to my appetite. I felt that it was what I needed by consuming my energies at the time. I had been doing a lot of



kicking and punching, you know, in Taekwondo, so I was just fit right in the moment without knowing too much about it. Probably I didn't even know that was the Praying Mantis form. Honestly, I only knew I was studying Kung Fu, a Chinese Style introduced by my classmate. Because it was the 7 Star Praying Mantis, 7 Star Praying Mantis style focused on the different angles strikes, switching positions, shifting, eluding and changing angles - with a bunch of hand techniques, which I wasn't particularly familiar with. The teachers there were very nice and friendly and very detail oriented - including Master Dai, Shi Zer (戴世哲) who was there helping the students. I remember he had a military cut, kind of slender guy, and his Praying Mantis Jing was pretty impressive. He showed us the usages and the Jing of Praying Mantis. I still can feel today of his sticking energy in San Tsui (Three punches-三捶) that he used on me. At that time I look at Master Dai and I said to myself: this guy really knew what he was doing, so I stayed and studied Mantis for a while with some of his influence besides Master Wu, Song Fa (伍松發).

Later on, Master Su showed up, of course - I studied under Master Su since then as you all know. Although I didn't have any particular choice studying Mantis to begin with, but I felt fortunate meeting Master Su, Yu Chang (蘇昱彰), a true Praying Mantis Master, watched his performance at our College and was so inspired by his energy and spirit of Praying Mantis Style, not only his expansive knowledge of Praying Mantis but also his dedication and contributions to this arts, which motivated me to continue studying till today.

### **Inspired by GM Liu, entering into Bajji for challenging myself**

During the Jing Mei summer camp in 1973 one of the highlights of my Kung Fu career was meeting Grandmaster Liu, Yun Chiao (劉雲樵), a great influential and charismatic Martial Artist, he also possessed a great character. Every time he showed up in Wu Tang, he would tell us the story, even showed us his Bajji techniques and power. It was so much fun to stick around in that environment.

It stayed this way until later I attended the summer camp of 1974 in the Great Immortal Temple (大仙寺); I had heard a lot about the Bajji Quan training at the camp, you know, the training was really intense. I got into the Xiao Bajji because of the exciting challenges of Bajji training took hours in the morning. You know, they would do like nearly one hour of stances training, and the kicking on the first move – the shin kick fu-ren (釜刃); they were doing the fu-ren all the way through, back and forth, it was quite a long distance in the temple ground. We did that, and I felt honored, you know, going there, joined that group to get tested. I was a young man then, 20

years old, I enjoyed to be part of the group who could endure, and fight, and did other things which was just right for me.

To challenge myself was my motivation to get into the Xiao Baji in the first place, besides GM Liu's influence of course, without knowing too much about the form and style. I figured it was because of the 'Competition'. My personal competitive nature kicked in and drove to learn by just watching them. I saw some people were learning it and they became really good at it through time, for example: Master Wēng, Zhōng Liáng (翁中良) who was able to wear a traditional Kung Fu outfit since he was there for several summer camps and was very good at what he was doing. There were several of them, their names are:

Master Yang, Ching Hwei (楊欽輝), Master Wong, Jing Jong (王進忠), Master Lu, Chang Kuei (盧長貴), Master Pong, Wu-Tse (彭武熾), Master Dai, Ching Pei (戴清沛) and Master Wu, Yong Rong (吳永榕). I wanted to be part of that group and be able to do a good job in Kung Fu. I did all this without acknowledging what style or what form that I should be learning, okay, so it was pretty much designed and planned through the natural flow or invisible higher consciousness I guess, not exactly by my own will or choice, I just go with the flow, maybe that was the best way.

### **Silk Reeling Energy with Chen Tai Chi for awakening**

Earlier I had an opportunity learning Chen Tai from Master Su, Yu Chang (蘇昱彰), and the fast move too, I performed the fast Chen Tai Chi form in the West Coast of the US in 1976 during my tour of Youth Goodwill Mission to the United States. Performing the fast move of Chen Tai was really nice because people seemed to like it better and I felt really good about the energy.

Later on, I visited Master Adam Hsu (徐紀) in 1981 in San Francisco, although I knew him in Taiwan back in 1973, but still not well enough. He was very kind to me and my wife when we visited his home at the Daly City in SF. He helped making corrections and suggestions of my Chen Tai Chi. I practiced Chen Tai Chi at the Golden Gate Park with his students like Laurie Cahn (闕蘿莉), Dan Farber, Liu Chang Jiang (劉長江) and Richard Miller. I thought it was at the Panhandle, I don't remember how they call it - but there was an area that had a shelter underneath a big building if it did rain, because in San Francisco, as you know, it rains a lot. There were two places that they could go practice; so they didn't always know where they had to go practice until the morning: if it rained, go to that financial district, if not, then you go to the Golden Gate Park.

A side story was during my visit of San Francisco era from 1981 through 1985, I encountered Master Jason Tsou (鄒家驥) when he studied with Master Hsu. He would leave a note at Master Adam Hsu house after leaving SF, and I would show up a week later after his visit, this went on for years. I was very impressed with his Baqua applications and his detailed in analyzing Kung Fu theory and his dedication in Kung Fu, this definitely affected my attitude toward my practice along the way. Later on I attended a seminar hosted by Master John Hum (譚偉素) in Montreal, got a chance to meet with Master Su, Master Tsou and Master Hum at the same room, I was very much inspired by many Masters' presence.

Anyway, I am happy that I had this opportunity to visit San Francisco from Alaska to polish my Chen Tai Chi. Actually Chen Tai Chi really introduced me to the Silk Reeling Energy. When Master Adam Hsu (徐紀) advised me that I should work on the Chan Ssi Jing (纏絲勁) - the Silk Reeling Energy in Chen Tai Chi, you know, I did not quite understand at the time. But now I am glad he told me that, because I was dedicated and motivated of finding out what the Silk Reeling Energy is. During my SF visit, while I was practicing the simplified version of Chen Tai 36 moves- I almost didn't stand up for the whole time as I could recall, okay, so my leg was so hard and tired on the first day. I went back for the second day, then I picked up all the modifications of 36 movements of Chen Tai Chi, continuing on the journey and that was the real start of my getting into the Chen Tai Chi.

Later on I invited Laurie Cahn (關蘿莉), an experienced Kung Fu practitioner to Alaska to continue my education on Chen Tai Chi, Long Fist (長拳) and San Tsai Jien (三才劍). She was so gracious to share her knowledge with us in the 90s's. I thought Chen Tai Chi fit my personality well, I felt great about the connection with Chen Tai Chi's energy. I continuously practiced it, even till today I still feel great about it because of its flavor. Chen Tai Chi possess not only the Yang Tai Chi characteristics, an example as 'Forceless pressing upward the crown, energy sinks to your Dan-tien' (xū líng dǐng jìn, qì chén dān tián -虛靈頂勁, 氣沉丹田), but also covers the silk reeling energy with sudden power issuing at will. Master Adam Hsu's (徐紀) encouragement for finding out what silk reeling energy really was very helpful. He once said to me 'the silk reeling energy would be beneficial to me'. Those comments and encouragement by him did really help me understand and unravel my curiosity of Chen Ta Chi in later days.

### **Transformation of Baji and Piqua Combination**

Back to the Baji Chuan, you know, I continued the journey of Baji Quan because of my passion of it. I thought the Baji Quan entails a lot of different types of energies - I really enjoy the explosive energy and quickness of that short jing, it is really tied to my personality. I would say

because of my personality I was able to connect to several styles that I am really in favor of... And so in the Bajiquan - later on I developed and designed the combination form, the Baji Continuous Fist (Baji Lien Huan Quan -八極連環拳). The Lien Huan Quan Grand Master Liu put together was about 80% of Baji 20% of Piqua, and the Baji Lien Chuan I designed was about 60% of Baji and 40% of Piqua. I actually look at the movements themselves, it was about that ratio, and that would balance out the form more to me, in my opinion. I remember when I was putting that form together, I was issuing the power of Baji, all of sudden I turned into Grand Master Liu, the energy transcended at the moment, and it was a really enjoyable, what an awakening moment. I felt at the time, Wow, this was REAL, this was quite an energy here, you could truly connect your energies to your Master and teachers by doing that, with your sincerity and focused mind.

I really feel that through the practice of teaching seminars or learning from seminars as well. People should be able to get deeper into different styles and forms and understand more about what the arts are truly try to provide, not just the form itself but the energy or Jing. Or even beyond the Jing, it's more into the spirit, you know, because of the energy connection, you could feel that it was a wonderful moment when you reach that. So during the process of practicing, when you asked me what style or form that I am really in favor of. To be honest, I really am in favor of everything, pretty much, because they all have different characteristics of each styles.

Let's take Praying Mantis for example, the characteristics of the Praying Mantis, even today I am still trying to discover what Master Su taught me, such as the Jings of whipping, snapping, cringing. You know that type of energy that the human can provide or produce through practice. It was somewhat awesome, some of the practitioners got that but it's really hard to obtain that because we are not solely, 100% Praying Mantis. But it still needs to be rediscovered in the Praying Mantis style because it covers so much in depth, that internally. If the person only learn forms, which is only the surface. Actually it will inspire me to look further down for each style and understand more realistically what the style is trying to teach us. Or what the Ancient Masters were trying to teach us or enlighten us. The trouble for me is that I just don't have enough time and energy to explore in this world, you know. So each style has benefits, and I took the best of each style and hopefully promote it and then inspire others to follow.

Well, let's take Hsing Yi (形意) for another example, its energy, the Chi (氣) through the different animal styles, it is a great way to channel one's energy. And while you are in that style, you can enjoy the energy of the Chi (氣), and the Yi - Intent (意), and also the Jing (勁) itself at your own discretion. So I feel that each person should have the different inclination of

their interest based on their special form formation, body build, the internal structure, and most important of their personal interest. And these all could change due to the age through the continuous process of learning and discovering.

### **The older I get, the more I want to go back to the basics**

Once I got older, I went back to the Praying Mantis practice once again and I say to myself, wow this is still so much more I need to discover. When I was young I didn't really favor Tai Chi, Yang Tai Chi particularly. I remember they were learning it at Wu Tang at the Jing Mei, and there were probably 5 or 6 people who would say, hey, do you want to come in joining us? And my response was 'no, no', I didn't want to touch that. It was too slow to me at the time without knowing the depth of Yang Tai Chi. I did fortunately learned that form through Master Tony Yang (楊曉東) in my later days. I also learned the Yang style Tai Chi philosophy from Mr. Christopher Chang (張陽明), my friend in the military service back in 1976 thru 1978, he was really good at Yang Tai Chi, I remember one time he did bounce me to the wall with his Tai Chi Jing (energy) and cracked the wall of our military compound, which impressed me the most. We also practiced the expanding energy by letting the soldiers to line up running and dashing into our body to practice our Chi. There are so much theory and philosophies embedded in Tai Chi Chuan. I feel pretty small every time I entering into the Tai Chi zone. There are so much we could discover from the Ancient Masters' wisdom. I believe at the end, it is not so much about the styles, one should look for the root of Kung Fu.

Back in 2000 I spoke with Master Lu, Chang Kuei (盧長貴) when he was in Anchorage at my house. We discussed about this philosophy, which was 'The practitioners need to go back to the root of Kung Fu, because all styles are very much alike in philosophy with its root and later developing into different styles.

People have the tendency to do different inclination of fitting their build, body structure, thoughts and understanding - but the root should be fundamentally the same as I and Master Lu viewed it.

So this is why I am still focusing on the basics, understanding more about my own condition. Such as: through the Cultivation of Chi (養氣之道) on essential elements, further to understand more about my own body and mind as a person in connection with the essences of the Three Talents Chi - Heaven, Man and Earth (三才養氣法) as the Ancient Masters' pointed out in reaching the highest level of Kung Fu.



I believe if we continue this journey by only focusing on ‘One Thing at the Time’, which is ‘The Step in front us, instead of many steps ahead that we have not yet accomplished. Then, it really does not matter what style we choose.

Again, we should only just focus on what we have right now and what our heart is calling for and never giving up.

I wish we have more time to talk about this today and hopefully this is helpful to those who are in the practice zone, and for those who are still searching for answers. I am glad to have this opportunity to share with you my experience and thank you for your great question.

### Quote from Grandmaster Liu Yunquiao

中國武術以道為本，道也者，天人合一之道也。人之道，無時不與天地合，一動一靜是也；人之氣，無時不與天地連，一呼一吸是也。

Zhōngguó wǔshù yǐ dào wéi běn, dào yě zhě, tiān rén hé yī zhī dào yě. Rén zhī dào, wú shí bù yǔ tiāndì hé, yīdòng yī jìng shì yě; rén zhī qì, wú shí bù yǔ tiāndì lián, yī hū yī xī shì yě.

Chinese martial arts is based on the Tao, and the Tao is the way of harmonizing heaven and humanity. The way of human beings is to constantly align with the principles of heaven and earth whether in motion or in stillness. The breath of human being is also constantly connected with heaven and earth, with each inhalation and exhalation.

Volume 2 "The Complete Works of Master Liu Yunqiao"

Xu Qiude

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