



Guelph Tai Chi for Health



Master Guo Lin, Founder of guo lin qigong



German qigong teacher, Monica Streiff demonstrating Guo Lin

Guo Lin Qigong (pronounced “Gow Lin”)

This qigong was developed by Master Guo Lin (1906-1984). She had uterine cancer in 1949, and was treated for it, but cancer re-appeared in 1960 as bladder cancer. Surgery was not completely successful in removing the disease. Dissatisfied with her treatment, she began to look to her Chinese roots, and in particular to the qigong teachings of her grandfather, who had been a Taoist priest. She remembered forms he taught her and studied texts he willed to her. The result was the development of the forms of qigong we call “Guo Lin”.

Whether her form is a “cure” for cancer, as she claimed, is not proven, and anyone practicing this form should continue to follow the medical advice of a qualified physician. For our purposes, Guo Lin is a mild form of exercise that results in a calmed state of mind, and a general sense of well-being. Perhaps someday there will be scientific proof that it is also instrumental in curing disease.

You can find more about Guo Lin by entering “Guo Lin Qigong” in a Google search window.

The guo lin forms:

We have studied three of them: standing (rocking), straight-line walking, and a choreographed form of Guo Lin qi gong.

In our group we work mostly on the **choreographed** form.

Note: The beginning, middle and end of the form are all the same - feet facing the front of the room, legs parallel, shoulder or hip width apart.

Commencement of the choreographed form:

- Step into your practice (wuji) stance. Be still. Breathe deeply and quietly. Be peaceful. Shoulders, elbows, and arms stay relaxed throughout.

- Palms start touching the thighs lightly. Open them to the front. Stick out your bottom (“tip forward from the hips”) and bend slightly at the waist until the tips of your baby fingers touch. The top of the head (*bai hui*) reaches for the sky. Repeat 3 times.
- Bring the backs of the palms together and carve a ball about the size of a soccer ball. Line up the *lao gong* points (palm centre). Hold that for a moment. Stand up and swallow saliva. Hold the ball centred in front of the lower *dantien*, between the two feet.

Arm movements of the choreographed form: Opening/closing the upper, middle and lower *dantiens*-

Upper dantien (the body’s spiritual centre):

- Face what we are calling the “front” of the room:
- From the opening position, right foot changes angle to the right corner. Look that way. Align body comfortably over right foot.
- Weight shifts to right foot. Left foot steps straight ahead to point to front of the room. Maintain a comfortable distance between the feet, like a bow stance. Bring the ball to the centre between the feet. Be comfortable in this stance.
- Bring the ball up to the upper dantien while turning at the waist to face the front of the room.
- Reach forward with the ball, heel lifts off floor. Give what you can. Let go of what you don’t need. Open your mind.
- As you shift back take or gather what you need, calm your mind.
- Bring the ball to the starting position before you extended your arms forward. Be still. Take a moment to seek a little stillness. Settle.
- Shift back leaving the front toe on the floor. Open the arms wide. Get rid of what you don’t need. As you return to the starting position gather the energy you need.
- Hold the ball. Swallow saliva.

Middle (emotional centre) and **Lower dantien** (centre of gravity, vital energy centre):

- Thought precedes movement. Think of lowering the ball to the middle *dantien* before doing it.
- Repeat the sequence for the upper *dantien* for the middle *dantien*. Open your heart. Give what you can, let go of what you don’t need. Be calm and still.
- For the lower *dantien* there are two variations, one standing and one kneeling¹. If you want to avoid knee trouble use the standing variation.
- As you reach forward with hands in front of the lower *dantien* position the palms facing the floor. Gather energy from all around you taking it from the earth.
- Bring the hands to the front and carve a new ball.
- Swallow saliva.

This ends one complete movement in the form. Now you must repeat the movement 3 more times, moving in a counter-clockwise direction, and facing each wall in the room in turn. Start by pivoting your left heel so that your left foot will face the wall to the left of the front wall. Bring your right foot up behind it at a corner angle. Hold the ball between your feet to get centred before repeating the arm movements as described above (upper, middle, lower *dantien*).

Next, the left foot will adjust to face the back wall. Right foot will come up behind it and point to the corner. Repeat the arm movements as described above (upper, middle, lower *dantien*).

¹ Kneeling variation: Extend hands forward, palm down; adjust right foot to a more forward-pointing position almost parallel to the left foot. Kneel close to the floor without touching it, rear heel up, palms facing the floor. They will circle back, to the sides and then forward gathering energy. Stand up and carve a ball.

Finally, the left foot will pivot to point to the wall that is to the right of the front wall, and you will repeat the arm movement sequence one more time facing in this direction.

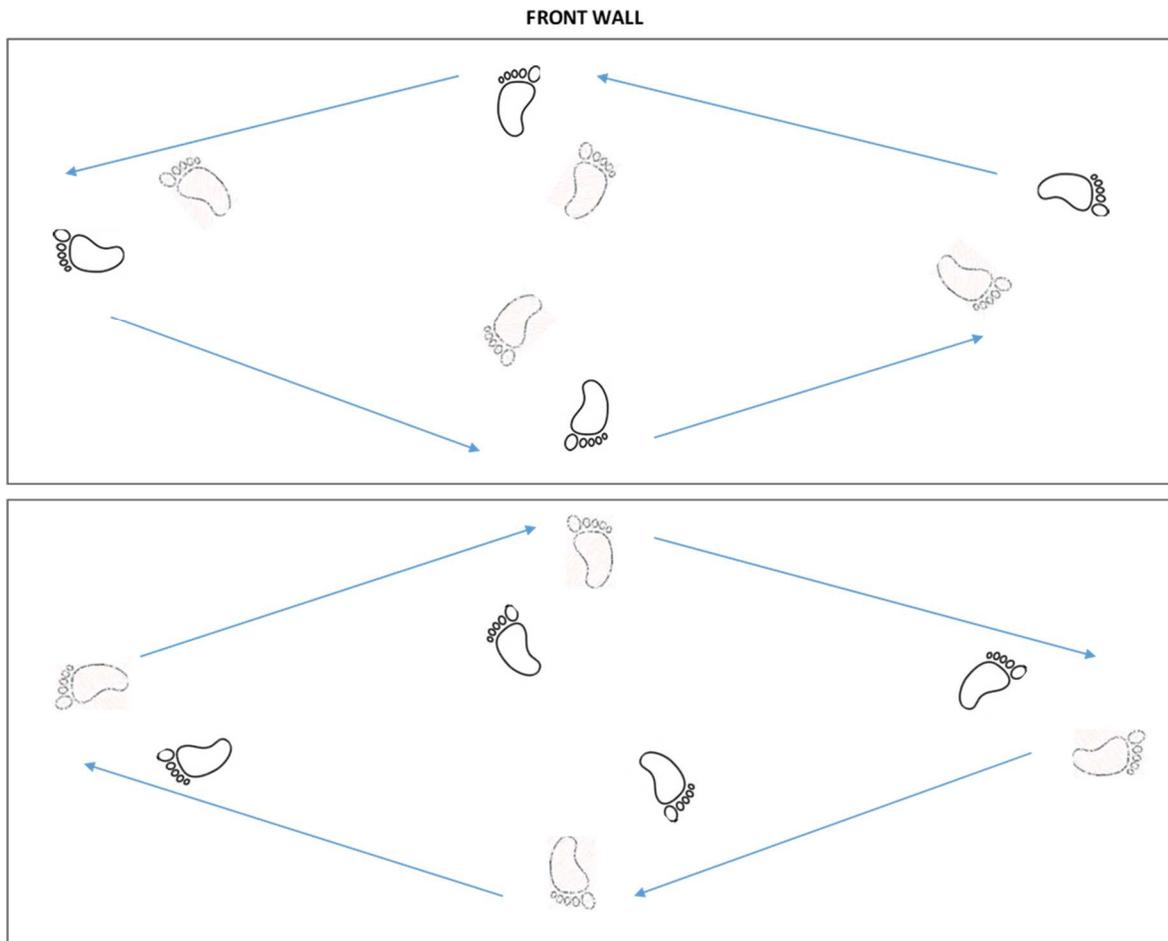
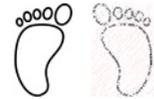
Middle of the choreographed form:

When one complete circulation of the room is finished the left foot will turn to the front wall, the right foot will come up beside it so that both feet are facing the front wall as they were when you started the form. Repeat the commencement sequence, touching the little fingers three times, and carving a ball. Stand quietly for a moment before beginning the entire sequence facing each wall but turning in a clockwise direction.

To start this sequence pivot on the left foot to change its angle to the corner, and the right foot will point straight ahead to the front wall.

See if the complete choreography diagram, below, helps. The left foot is outlined in black; the right foot has a grey outline. The top square shows the movements done with the left foot “leading” and changing in a counter-clockwise direction around the room. The bottom square shows the sequence after the pause in the middle with the right foot “leading” and changing in a clockwise direction.

Foot position at start, middle and end of the choreographed form - both facing front wall.



Standing or Rocking Guo Lin

This stationary form of Guo Lin begins the same way as the choreographed form. Feet point to the front of the room, shoulder width apart. Little fingers touch 3 times and then carve a ball. The right foot changes angle to the corner and the left foot steps out with toe pointed to the front wall.

Hands and arms sweep back and forth as you rock from the front foot to the back foot. With the head turned to the right, the left palm faces the lower *dantien*. Right arm is open, palm forward. Take two short inhales (“*shee-shee*”) when the head is turned to the right. Bring the right palm in cover the *dantien* and extend the left arm palm forward. Turn your head to the left and breathe out (“*hooooo*”).

When you rock back the front foot remains on the heel – unlike the choreographed form where the heel is allowed to come up off the floor.

Repeat this movement a number of times being sure to vary the speed, but always making sure that as the arms are swept back and forth one hand is over the lower *dantien*.

As with the choreographed form, bring the feet together, touch the little finger tips three times, carve a ball, and stand for a moment. Repeat the sequence with the right foot forward and the left foot at an angle and finish with the little finger tips touching three times.

Walking Guo Lin

Start by very comfortably walking, swaying your arms back and forth across your body. Now deliberately flick the toes as though you were trying to get something unpleasant off the sole of your shoe. Make sure that one palm is always over the lower *dantien* as the arms sway back and forth. Turn your head and take two short inhales (“*shee-shee*”) facing the centre of the room (if you are with a group of people). Turn your head to the outside of the room to exhale (“*hoooooo*”). Vary the speed of the walk. Stop and touch the finger tips three times, and then walk in the opposite direction. You can do this walking around in a large circle one way, and then turning around to walk around the circle in the opposite direction.



Madame Gou Lin, Walking qigong

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