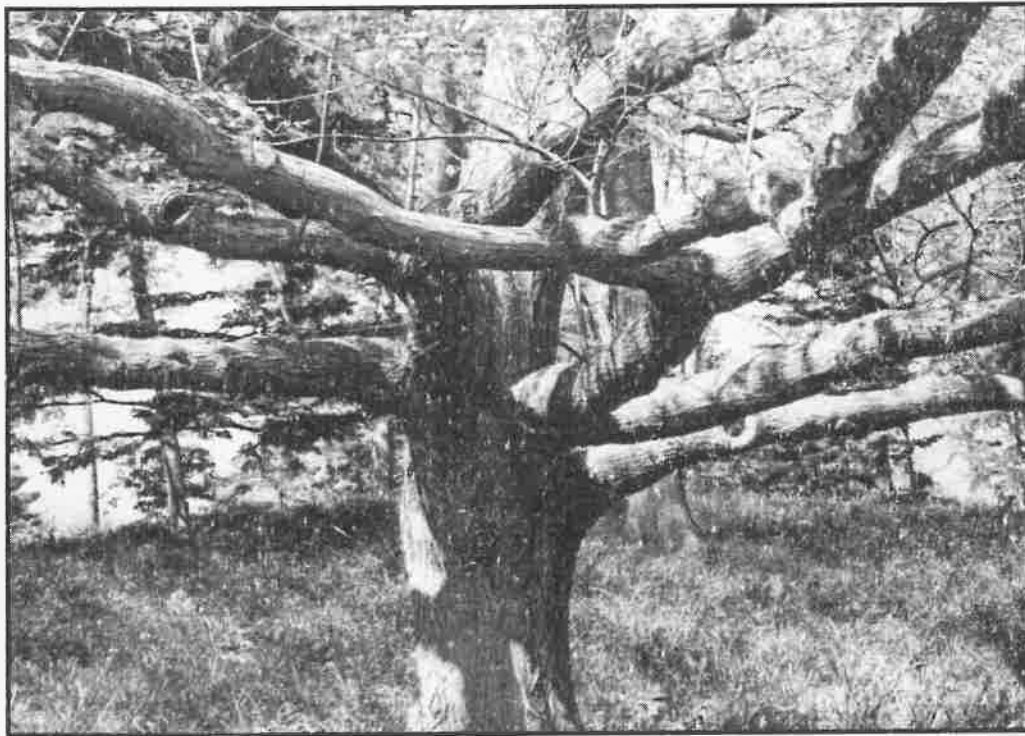


AYMTA

JOURNAL



Kunlun Sword Basic Exercises
Practice in Taiwan
Myths and the Martial Arts
The Value of Green Tea

President's Note

The association is achieving its goals.

An important goal is to promote the fellowship of practitioners of YMT by bringing together members from different parts of the globe to practice Yangjia Michuan Taijiquan together. This summer in Madison WI, and Benicia CA, Julia Fairchild will be visiting and teaching taiji and neigong. Her presence here provides growth in our style of taiji. This summer will also be a meeting ground for association members to talk with board members about AYMTA business. AYMTA is looking to the future and wants to have sincere people to continue with our mandate from Laoshi.

Don Coleman and the Madison people have been working diligently to make this summer a success. We in California are ready to receive and welcome Julia as we also have prepared for this summer event. In this issue is a request for people to step forward and be board members, and also help with the web page and journal. Please help if you are able and willing. It is time for new blood to infuse the board and carry on.

The association is faced with a quandary: How to certify teachers? A "new" therapy has arisen. Taiji is becoming a form of therapy and some insurance companies are paying for this. Insurance companies will be questioning teachers credentials. Our association is dedicated to promoting anyone who wants to teach, yet we have a responsibility to the public to provide quality, safe instruction. Both in Madison and Benicia AYMTA members should address this issue with open hearts and minds and speak wisely on this subject .

I hope to see you all this summer,
John Cole..

The AYMTA Board of Directors wish to congratulate Wang Yen-nien on his April 29, 2000 re-election as President of the R.O.C. National Association of Yang Family Taijiquan for a second four-year term. He was voted a member of the board of directors during the annual general assembly meeting held April 15 in Taipei. The board of directors then elected Master Wang President on April 29 during a separate meeting of the newly elected members of the board. Master Wang received the votes of 31 out of 32 members. Master Wang is 86 years old this year and has vowed to step down at the end of this term when he turns 90.

AYMTA

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The AYMTA Journal is dedicated to the promotion and practice of Yangjia Michuan Taijiquan and related neigong/meditation practices. Readers who choose to practice anything described in the AYMTA Journal do so at their own risk. It is always wise to learn from a qualified teacher. Neither the officers, directors, advisers, authors, nor the editorial staff of the AYMTA Journal has responsibility of any kind for any injury whatsoever arising from such an attempt.

Please visit aymta.org

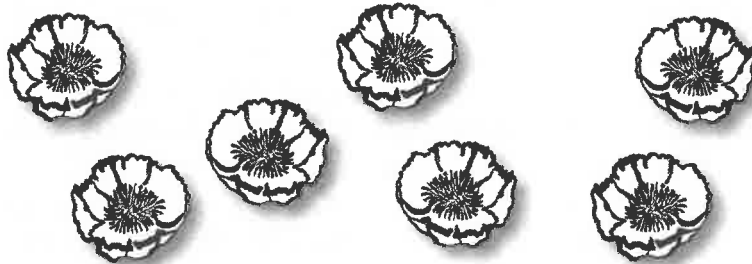
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For information about writing or contributing to AYMTA Journal or Web site contact Thomas W. Campbell at tomc@aymta.org. The AYMTA Journal is published for members. Electronic submissions of articles and pictures are preferred. Printed articles can be sent to: Thomas W. Campbell, AYMTA Journal, 172 West 109th Street, #1R, New York, New York, 10025. The AYMTA Web site is: aymta.org

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Master Wang Celebrates Fifty Years of Teaching

This year marks the 50th anniversary of the day that Master Wang began to teach Yangjia Michuan Taijiquan. We are proud at AYMTA to announce that we will be publishing our biggest issue ever in the fall; we are planning a journal that will celebrate Master Wang's life and career. In collaboration with Julia Fairchild and Master Wang we are planning a magazine that will chronicle and illuminate the history and thoughts of a truly remarkable modern master of this ancient art-form. We hope that every one who knows Master Wang, who has studied with him, or simply has a tale to tell about him, will write to us and make a contribution to what could be our most important issue ever. Deadline for articles and artwork has been set for October 15th and publishing date will be November 10th. All members should receive their issues on or about November 15th. Tell us your story of Master Wang and be a part of history.

AYMTA Elections

Aymta members will receive election ballots immediately after the summer workshops in Madison and Benicia.. We believe that more students and teachers will become members during these events and wish to include everyone in this important process of electing the board members who will help to determine the future of the organization. You will receive a list of current aymta members and will have the opportunity to nominate up to 5 members for the election. You are free to nominate yourself. Those with 2 or more nominations will be put on a list from which all members will select the five people who will represent the interests of AYMTA for the next two years.

Teacher Certification

The teacher certification process has not moved forward from the points that were presented in the Fall 1999 issue of the journal. This gives us a meaningful topic of discussion during our workshops in the coming weeks. How strict should the certification

process be? How long should the certificate stay in place? How will the process of certification take place? What areas of practice will be applicable to certification? We can continue the process of exploring these ideas and towards the reality of certification for members of this organization. Julia Fairchild has put together a list of YMT teachers that represents those of us who consider ourselves teachers and are doing so in any capacity. We will find ways to make this list available, possibly on the Web site and in future publications.

In this Issue

We hope that the patience of members has been rewarded with this journal. Once again we have hit the forty-four page count - equal in size to the largest that has been published by our organization. Quantity is meaningless without content; I think that this issue has much to offer. Julia Fairchild and Anne Dourday (an experienced teacher currently living in Taipei) have been generous with their time and knowledge to produce a valuable article about the first four Kunlun sword exercises. Readers will note that we have two articles about green tea. They represent, I hope, the yin and yang of the green-tea issues. Gabriel.... has put together a thoughtful look at the customs and esthetics of green-tea culture in China and Japan. I have focused more on the health benefits that can be derived from drinking what many believe to be a "wonder brew." Together I think we have covered the essentials of the story. Chris Nelson has once again offered a viewpoint on taiji that reflects experience and thoughtfulness. James Sauer has written a timely article about a trip to Taipei that he undertook with his teacher Don Coleman and another student. It's a journey that many of us would like to make and we are fortunate to experience it through his eyes. Michael Stone continues with his transcription of the Kunlun sword form, an exercise in itself of care and precision. We are pleased to welcome new writers, among them Emily Dubois, and Elizabeth Kennedy.

Enjoy the journal. Best wishes and good health.

Men, Women, Taiji: Taiji and the Feminine Ideal

by Chris Nelson

Yangjia Michuan Taijiquan is first and foremost a martial art. That simple fact is made clear when a movement is explained and its martial application revealed. The violence inherent in the system provides a flashpoint between the art of taiji and the cultural baggage that most women are burdened with.

I must reveal here a bias in this discussion. Being a man, my observations are by necessity second hand. The conclusions I have come to are an amalgam of my personal observation of my female students and discussions I have had on this topic with them.

The issue of violence is not a dominant one in our art. There are no confrontations in our practice, and even push-hands can be a gentle and relaxing exercise. But the martial imagery, as well as the biomechanics of style, deal directly with issues of power. More precisely, taiji deals with issues of exercising and controlling power within one's own body. And that is where the conflict lies.

Issues of control of the female body have been wrestled with for several millennia. For the majority of recorded history, the issue was clear; women belonged to the men that had quite literally bought them. The right to vote for women was only ratified at the beginning of the century, less than 80 years ago. A woman's ability to control her fertility and her economic well-being are barely 40 years old. Entire books have been written on the present culture's negative image of women and their bodies, and hardly need to be repeated here. It should therefore come as no surprise that issues of control over one's own body are far from resolved for some women. And this can be seen cross-generationally, though younger women seem more comfortable with the idea of using their bodies in more forceful fashion.

Another complication arises from the mechanics of the style. The emphasis on hips and thighs in the movements brings focus on a portion of the body laden with various connotations. Issues of body image, gender, reproduction and sex, as well as abuse for some, makes the area a very sensitive topic for many female practitioners. And yet it is impossible to correctly perform the movements of the style without fully engaging the hips or the pelvis.

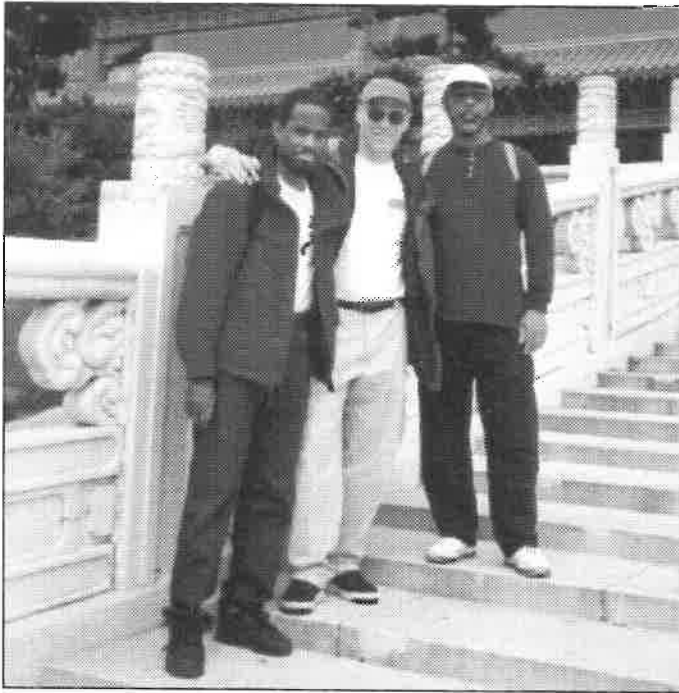


An example of this issue arose in class one day. One of the female students, while performing a simple push-hands exercise, was never breaking from simple circular movement. She was not expressing energy in a straight line (a push to the opponent's shoulder). The exercise was performed at low speed, so that there were no worries of injuries. The student nevertheless was not rising fully on the back leg, turning the hips appropriately and pushing. Not until I placed my hands on her hips (with her permission) did she finally move her hips the final six inches, turning her move from a weak to a powerful push. That last movement was well within her physical range of motions. But it was not within her psychological one.

In typical Daoist fashion, this issue brings about both positives and negatives. Teachers of the style must be more aware and understanding of the difficulties that some women have to face in order to correctly practice taiji. By facing these very issues, women are offered a way to work through and deal in a positive way with the internal issues of body politics.

One Thing; A Taiji Guest in Taipei

by James Sauer



Salah Elhilali, James Sauer and Don Coleman

Over the past several years, I have become more attuned to the evolution of things around me. For example, I have had a long-term appreciation for aspects of nature in her visible surface. Yet, as time goes on, I appreciate more and more of nature in the arcane depths, where energy and resources are expressed in an orderly sequence. The regeneration of foliage in trees and plants is certainly an example of that. There remains this sequence of growth, the development and production of something new, and even though the cycles repeat, the end product is new once again.

I have searched, as well, to study the more arcane aspects of myself. I seek to draw closer to my own true nature. In order to do this, I have had to relax and give myself to this process. The sequence of growth is very similar, one step, or stage, stacked upon the previous one. I have surely needed to study my own cycles of things, accept them or change them, and move on. Over time, as I look back, it has most often meant the production of something beyond what has been before.

When I began practicing the martial arts, I had no conception of a trip to Taiwan, let alone a trip to advance my studies at Laoshi's daoguan. Were this notion to have been presented to me at that time, I would have found one way or another to shun any gestures of my involvement. There were no thoughts of Taiwan—thoughts only of which body posture followed the one I just learned and so forth. I did have a consciousness of certain mental and spiritual principles as I sought to draw closer to my true nature. I continued to practice, to work hard, one day at a time. Progress was gradually noticeable, first as a spot on the branch, then as a bud, then an early flower; such was the order of things over much time.

At a most unexpected moment, I was approached by my teacher, Don Coleman, to accompany himself and another student, Salah Elhilali, to Taipei to study at Laoshi's daoguan, joining the students there for about two weeks. He asked me to think about this level of commitment. I said I would—but my decision was already made. I knew it was a time for me to accept. And so the planning began.

The three of us, Don, Salah and I, set out for a long journey's flight. Upon arrival, we were greeted by Julia and escorted, via bus, to Taipei. We bought maps and were briefed about directions. We were fortunate to have a first day of rest and strolling about. We visited the Grand Hotel (ah . . . never did do the breakfast there—next time) and the site nearby where we would have outdoor practice, at the War Memorial of Five Hundred Heroes. On most days, we practiced three times: At the Memorial, or, if raining, on our own (one rainy early morning did find me at the outdoor Memorial practice, alone with one of the elders, whose scolding, barking style of instruction is forever embedded in my memory); at the American School of Taiwan; and at the daoguan. Prior to going, we discussed being physically challenged. There were what

seemed to be rigorous and excruciating practices. Perhaps this is slightly exaggerated . . . well, on second thought, perhaps not.

The days revolved around the practices as our main purpose for being there. Our lives became much walking—which was great—climbing in and out of taxis, catching the Metro to and fro, and certainly not last nor least, “doing rain.” There was intermittent shopping, resting, eating (mmm . . . those meals at Shin Yeh) and a little sight-seeing, i.e., The National Palace Museum and a half day at Yangmingshan where we were taxied by a great man who waited four hours in the parking lot to return us to the city proper (it was at Yangmingshan where we performed fantastic feats of strength and acrobatics and obtained enlightenment. If you find this hard to believe, just ask us).

About midway through our stay, we had the great fortune to participate in a one-day martial-art demonstration. There were several martial-art schools represented throughout the day with constant performances from 8 a.m. to 4 p.m. The

large gymnasium was divided into quadrants: four groups performed simultaneously, each rotating in a new group as one finished. Never before had I seen so many martial artists gathered under one roof. Laoshi’s daoguan received three trophies that day, including a first place for Michuan Section I.

The practices were very moving. We were graciously received by all at the daoguan. We were respected for being there and instructed according to need. At no time did I feel devalued or belittled for my level of skill or lack thereof. We recognized the tremendous skill of the class regulars as they so aptly demonstrated great gongfu.

Laoshi sat perched in his straight-backed chair, motionless at first, while the class moved through various warm-ups. As the three of us followed the lead of Julia, or a designee, we could feel his eyes upon the class and his presence throughout. On occasion, he would call out some words in Chinese to direct the next set of rigorous movements. We were so fortunate to also receive Laoshi’s words at the end of practices. We would gather around and listen as he would impart deeper meanings of practice



Taiji competition: the fan form

in theory and philosophy. He spoke of the physical body and its positioning, of using the mind to direct energy and action, and at the same time seemed to be speaking of these principles and actions in all of life.

It is this, perhaps, which for me strikes the deepest chord of all. There were many great things to absorb in Taiwan—the graciousness and helpfulness of the people of Taiwan—to name one. Yet, for my situation, I went to Taiwan under much duress. I left behind a 7-year-old daughter (who yet thinks my arrival home from work is the greatest thing of all) and my wife in early pregnancy and extremely ill. My practice of the martial arts in Taiwan went far

beyond the form itself. In Taiwan, I had to dig down in order to get through the physical training. Yet, at the same time, I placed myself in a situation where I was essentially practicing 24/7. I had much to manage and breathe through—and at times, the various stressors seemed to meld together. It all became one thing.



Wang Yen-nien and his students

I began this story with a discussion about growth and nature, and the orderly sequence of things, stacked one upon the other. Way back when, as I began martial arts, I had spiritual principles. However, the continued practice not only advanced my physical ability, it has become the vehicle to evolve me to conscious daily-life applications. This is very difficult for me, a most challenging feat of practice. In the course of being in the world, i.e., working a job, going to school, being a parent, etc., it often seems impossible to maintain my skills in the practice of life. I recognize periods of time when I am practicing life mindfully. The next thing I know, I have long left the moment, and my breath is in my nostrils. I have much to work on. It is true that I chose this—that I committed to this path. It is also true that I have had a good teacher. I know when I say this, that I also speak for Salah. I take this opportunity, as I have in person, to thank Don Coleman for his patience and perseverance in teaching me and for asking me to do this trip. I also thank Kathryn Coleman, as I have in person, for her contribution to his teaching and for asking me to write this paper.

Don, Salah and I also want to again extend thanks to Laoshi, to Julia for making sure that all went extremely well, and to the coaches and students who shared in the teaching.

Tuishou Moments

During the tuishou workshops in 1996 (New York) Master Wang explained one movement from disadvantageous to advantageous position.



Image 1

“In tuishou you are always looking for possibilities of occupying your partners two hands, thus giving you a free hand to work with. When you have occupied your partners hands



Image 2

with only one of your own, how wonderful that is. As my partner’s hands are occupied (Image 1), my elbow and wrist have each “turned into hands”. Now I have three hands.”

“Connecting to my partner’s hand with my wrist and the left hand with my upper shoulder (Image 2); now I have once again gained the advantage of a third hand.”

Editor’s note:

It is this concept of gaining a “third hand” in tuishou that I have tried to illustrate on the cover of this issue. Walking in the park I looked up to see this magnificent tree, with so many arms (branches) and such a powerful root; it was truly a taiji/tuishou tree. It also brought to mind the classic text attributed to Wang Tsung-yueh (Lo/Inn/Amacker/Foe translation):

“If the opponent raises up I am taller;
If he sinks down, then I am lower;
advancing, the distance seems
incredibly longer;
retreating, the distance seems
exasperatingly short.”

Book Review

by Thomas Campbell

Myths and Legends of the Martial Arts

by Peter Lewis

ISBN 1-85375-271-1

Published by Prion Books

\$14.95

Yangjia Michuan Taijiquan is a complete system of form, tuishou, weapons and the internal neigong practice of tu-na. When we take the time to contemplate the elements of this system the martial applications are clear and powerful. There is no hiding of intentions within movements that must be explained and "revised" in order to demonstrate their effectiveness. These very things are what make it a great way to develop and maintain one's internal and external health as well. As well defined as the martial techniques of this system are, they do not rely on external strength – neither are there the fast, hard movements which characterize Chen Taijiquan. Yangjia Michuan is considered to be more difficult to learn than the forms of the "new style." This is probably true but, like life, you get out of it what you put into it.

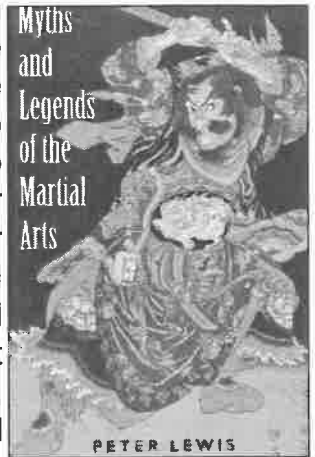
A wide world of martial arts exists out there and each school or system can tell you why theirs is the best choice for you to invest your time, your money and your dedication. Choice is good. A teacher who is confident in his or her discipline will tell a student to look around and try out other schools and systems. The doors of any school should be as easy to walk out of as to walk into. When Zhang Qinlin finally took Wang Yen-nien as his vowed student, he did so only under the stipulation that the student give up all of the other martial knowledge that he had acquired to that point in life. This was difficult for Wang Yen-nien to agree to, as he had gained high levels in many martial systems. But he accepted and, with that sacrifice, demonstrated to his teacher that he had complete faith in the journey he was about to undertake. More than 50 years later, at last summer's meeting of the European Teacher's College, he stated that it was best to spend your time refining your

Yangjia Michuan skills rather than practicing other martial arts. But that does not mean being ignorant of what other schools are teaching. He explained that although he stopped the practice of what other schools taught, he followed them with interest and understood what they were about.

We live in a modern society and the reason we practice martial arts are not so that we can go into life threatening battle to defend home, family or country. We practice for health reasons and through our practice and understanding of this art we limber our bodies, exercise our internal organs and open the internal areas that allow qi (life) to flow through us. We also gain wisdom by dedicating some part of ourselves to a discipline that has clear and positive benefits.

But Yangjia Michuan is a martial art and this is also what attracts many of us. Although we do not live in times of (total) chaos there are many good reasons to develop and refine martial skills. People participate in push-hand gatherings to test their skills and share knowledge and friendship. We practice applications in class and find that it helps in learning and remembering the form -- the mysterious becomes understandable. There is also the possibility that one might have to use martial knowledge and applications to defend oneself or loved ones. This might mean using a drag down against a grasping arm or using a calm center to size up a dangerous situation and avoid it altogether.

We can also turn to the literature of the past for inspiration and entertainment. "Myths and Legends of the Martial Arts," by Peter Lewis, is an entertaining collection of stories, parables and oral histories. He has collected about 75 tales that stem from martial traditions; these are the stuff of myths, heroes, villains, tall tales and enlightenment. Each short chapter defines a core element of the philosophies and principles of the particular martial art that is at its center.



Some of the stories are familiar in the cross cultural way that myth master Joseph Campbell pioneered. Others are unique to the lineage that they spring from. There are tales of qi used for healthful purposes and of being released as "dim mak", the death touch. The founding myths of many martial arts are explored, and heroes of legend, real or otherwise, are brought to life. These are tales of entertainment, colorful history and ancient wisdom that can be applied to our everyday lives.

There are archetypal themes that reoccur in these stories. One is the nature of relations between student and teacher. In "Painting legs on a snake," an aging kung fu master must decide which of his two best students will gain the secret knowledge of his art and become the new master of his school. So they are given a test. Each must make a sketch in the ground. The first and quickest to successfully draw an animal that was recognizable would be declared the winner. The students began and one of them instantly drew an "s" shape. The other began a drawing and worked away at it. The first student then began to embellish his work, adding lines and dots that seemed to suggest legs and eyes. In a few more moments the other student finished and was declared the winner by their master. "Why didn't you stop," he asked the first one, "when you had so obviously drawn a snake." "I was unsure of myself," was the student's reply. Because of his insecurity he lost the chance to become his master's heir. This story is reminiscent of a tale, not in this book, about three master painters who were summoned by a powerful leader to compete for the privilege of becoming the court's artist. The first two labored at complicated renderings, finally presenting their painstaking and realistic work. The third artist took out his the brush and, with one deft stroke, drew a circle in the middle of the canvas. The lackeys who had come for the painting were angry and fearful of retribution if they brought such a work to their master. But the artist insisted. And, of course, this elegant work, flawlessly created, earned the place for the painter as the court artist.

In "The nature of a man," another aging master, this one of the hung gar school had

reached the time to pass on his secrets, but was worried that his son was not capable of understanding the finer points of his art. The son was especially impatient with less-talented students, explaining to his father that he wanted to see the results of his teaching as soon as possible. Even though the father explained that the qualities that make a good teacher are wisdom and patience as much as martial talent, his son could not comprehend this. So the master told the story of the frog and the scorpion.

Stuck on a riverbank, the scorpion asks for a ride across the water but the frog says that he is fearful of being stung by the scorpion. "Why would I do that?" reasoned the dangerous insect. "We would both drown." Accepting the logic the frog gives in and lets the scorpion ride on his back. But halfway across the large river he is stung and both of them sink into the water.

The son does not understand but his father explains that it is the nature of the scorpion to sting and that you can not change the nature of things. And each student will act according to his or her nature – it is the responsibility of the teacher to accept and work with this.

There are many confrontations between martial artists – some epic confrontations between masters, others between skilled fighters and those of lesser skill who are in the wrong place at the wrong time. These individuals must use wit, instinct and innate courage find a way to defeat their superior adversaries, or to simply die with dignity.

In "The Master Swordsman," Miyamoto Musashi, who was to become the greatest swordsman in Japanese history, uses his wiles at the age of 12 to win his first match. A fierce samurai came to his region, challenging local samurai and finding few takers. The sight of the young boy stepping from the crowd to accept his challenge made the great swordsman laugh. When challenged again he spit at the boy with contempt. It took less than an instant for the young Musashi to leap at the huge warrior and split his skull with the seemingly harmless wooden sword which had only a moment ago hung at his side.

In a few years, after building his reputa-

tion, Miyamoto Musashi was ready to challenge the great Seijuro Sensei, known throughout Japan as the master of the sword. To ensure that he fought the master rather than a student who would, as was customary, answer a challenge, Musashi posted flyers throughout the town announcing a duel to the death between them. Sensei was incensed and determined to personally destroy the insolent swordsman. At the determined time and place he arrived, dressed in his samurai splendor, prepared to dispense justice. Two hours later Sensei was still standing erect, waiting, becoming visibly angry. Another two hours and he was furious. Only then did Musashi emerge from the gathered crowd, dressed as any other peasant, and stride forward with only his wooden practice sword at his side. Overwhelmed with rage Sensei drew his giant sword but before he could attack Musashi swung up his wooden weapon and struck his adversary directly on the chin, killing him instantly. In martial arts, like in many other aspects of life, you need to have a clear mind and to focus on the moment. "An angry mind knows no skill or discipline."

Some of the most entertaining stories involve an ordinary person caught up in the conflicts of their lives. In "The Samurai and the Tea Master" an expert of the tea ceremony inadvertently brushes against the sword of a samurai and is challenged to a death battle. Obviously overmatched, the tea master goes to a sword smith for advice. But all he is told is to be himself and to face the moment with dignity. On the morning of the contest the tea master arrives and asks permission to perform chanoyu, the tea ceremony, before they fight. As the samurai watches he calmly spreads a cloth and expertly performs the many steps of the ceremony with patience and skill. In half an hour, when he finally finishes, the samurai is astounded at what he has witnessed. He sinks to his knees and tells the tea master that he has never seen someone so calm and focused in the moments before certain death. And despite all that was about to befall him, the tea ceremony "was neither rushed nor compromised." He pleads with the tea master to take him on as his student so that he too can learn to be calm and reposed, even

in the face of his own death.

The story of how Wing Chun, the art immortalized by Bruce Lee, came to be, is told in "Beautiful Springtime." The story can also be found, in a slightly expanded version, in "Wing Chun Kung Fu," by Grand Master Ip Chun and Michael Tse. Yim Wing Chun was a young woman from Yunan province who had plans to marry her childhood sweetheart, who had to leave for an extended business journey. But a cruel and powerful brigand decided that she would become his wife, so threatening her family, he demanded her hand in marriage. Ng Mui (Moy elsewhere), a nun who was reputed to be one of the five surviving members of the original Shaolin Temple, heard of this and offered a plan. Yim Wing Chun pretended to accept the brigand's demands but said that she would go away for a year of spiritual guidance before wedding him. She studied with Ng Mui, who taught her the "plum flower fist" art of kung fu. Being a quick learner, and having worked one-on-one with her teacher, Yim dedicated herself to developing a more appropriate martial art to fit her physical characteristics. When a year passed she posted billboards declaring that she would marry any man who could defeat her. The angry outlaw attacked her with fury but she, with the subtlest of movements, defeated him. Losing face, the brigand fled. Yim Wing Chun, now a martial artist with a style named after her, married her childhood sweetheart after all.

Taijiquan appears in a story called "Grand Ultimate Fist," and is credited with being the most highly developed of all kung fu styles. Attributed to Zhang Sanfeng, the story of how he watched a crane and snake do battle, and incorporated the techniques into a martial art that ultimately became taijiquan, appears in stories concerning Hung Gar and White Crane schools of kung fu. In "The Rebel Monk" a master of the "tiger" school of kung fu tries to shoo a crane away from his vegetable field but has no luck. He realizes the response of the crane is totally effective so, over the course of weeks, makes careful notes of his attacks and the responses of the bird. By incorporating this knowledge with his own he created the Crane and Tiger system

Continued on page 38.

Duans Three and Four of the Kunlun Sword Form

by Michael Stone

Third Duan: Liao (Lift)

**The Golden Cock stands on one leg;
Raise the Sword from the back
The immortal points the way;
He deceives the enemy.**

**The rhinoceros gazes at the moon
Turn around
In defeat find victory
Stab the navel.**

From the chair position facing west:

Raise sword to a vertical pi-yang position (arm extended). Rise on right leg, left kick and retreat left (east). Use momentum to pivot 180° left (east). Sword stays vertical in west, talisman comes into chest. Left kick, drop left leg, shift left and extend into "Explore the Sea".

Swing right leg down and body up. Arms Hua vertically, on either side of body.

Right kick, keep right knee up. Sword and talisman arrive at Dan Tian, sword li-yin, talisman on pommel (all to the east).

Right kick at shin, right step, left kick back. Left kick at shin, left step, right kick back, advance right. Ci at throat, sword pi-yang (still facing and advancing east).

Circle left-yang, turn in right toes (north) with hips, shift right, rear cross-step with left to east. Liao east, talisman at shoulder.

Arms drop and cross body at 45° angle, crossed at wrists. Face northwest, wrists circle up and separate. Sink the elbows.

Left kick from behind right heel, talisman taps toes on kick. Keep left knee up.

Fourth Duan: Zha (Stick)

**White Ape emerges from the cave
and points to the center
The phoenix spreads its wings
Stab at the throat**

**Turn and take a step
Test out the "stick into" method
Up, down, three swords;
The movement is complete**

From "point at the sky, attack the ground" facing northwest.

Extend arms up at an angle, drop the left leg behind body and drop sword flat against the right shoulder. Left grasp the sword in the preparation grip. Use the left leg to sweep around the front of the body, use that momentum and the energy created by dropping the arms to turn the body right 270° (from Northwest to southwest). Stop the turn by stepping out with the left leg to the southwest and sitting into "Golden Rooster."

Advance right (west), let sword tip drop, pivoting between thumb and first finger. Swing sword along left side of the body, grasp with right hand and move into "push the boat along with the current." Step forward each time as the sword passes the leg. On the third circle (left-yang) do not advance the left foot; turn the body right and let the legs twist into a cross leg stance facing north. Separate the hands overhead, left talisman at sword tip, and descend. Arms drop to either side of the body and sword is held vertically.

Continue "push the boat" by dropping the sword tip forward. Rise, circling the body left, sword at waist,

tip leading. From north to south turn the sword over vertically to point west, advance right foot and Ci (thrust) west, talisman rising to forehead, sword pi-yang.

Pivot right foot on toes, pushing the heel out. Sword tip rises to vertical pi-yang. Descend, strike with pommel and drop tip inside (crush).

Rise on left leg, sword coming up pommel first, tip down. Push off left leg and spin left 360° on right foot. Left step west, join right, Ci at waist. Sword pi-yang, left talisman at wrist.

Whip-kick; right leg kicks as sword circles right-yin back to dantian. Talisman joins, right step back, horizontal sword crosses body at waist. Turn in left toes (north), sword and talisman are to the side of the right hip.

Shift left, join right, “throw” sword out past left hip. Reverse grasp sword in left hand, right talisman (Yin) circles to forehead.

Shift right, front cross step left. Step right, close left. Let sword swing down in front of body. Grasp right and circle up into Pi down left side of body, sitting on the left leg.

Yin circle the sword, pivoting on the left foot 270° to the west, advance right and Pi.

Shift right and “plank.” Crouch straight into “chair,” sword comes back level to right hip sword hand back, talisman at tip.

Left kick, sword Ci, left arm swings back. Drop left foot, shift weight. Right kick, sword retreats, left talisman forward. Drop right leg, spiral up and Ci at opponent’s throat, sword pi-yang.

Standing big circle; Sword circles left-yang, talisman at right wrist. As sword passes left leg, turn out right toes, shift right, advance left, toes turned in. Sword continues circle into right-yang turn body 180° right as sword descends in pi-east. Turn left toes in and shift left, continue to turn right. Turning right, toes out, shift right, change sword to left hand, advance left and Liao to west.

Sit back on right leg, turn left with toes out. Change hands, shift left and Ci at throat. Right-kick, left arm cruciform, keep right knee up. Sword lifts to vertical pi-yang.

Right leg extends back horizontally and body extends forward into “plank.” Tip of sword drops left and pommel rises above right shoulder, left talisman near tip of sword (this is like “god of literature” in a plank position). Zha downward.

Swing body up and use momentum to turn 180° left to east and extend again into the “plank” position.

Swing body up and arms circle vertically on either side of body into a liao at waist; sword li-yang, talisman at pommel. Right knee is kept up.

Sword and talisman circle left-yang. Right step to southeast, pivot on both toes, arms circle up, right-yang. Separate hands, left talisman at shoulder-level, sword horizontal at eye-level, close to ear.

Step left to southeast, join right. Zha forward until right wrist meets left talisman.

Pivot left 90°, sword and talisman circle left, yin tip leading, to waist. Turn sword over to point southeast, advance right and Ci, talisman rises to forehead.

Sword circles left-yang into Liao; right foot joins then advances east. Sword left-yin circles. Turn out right toes, shift right, advance left and Pi east.

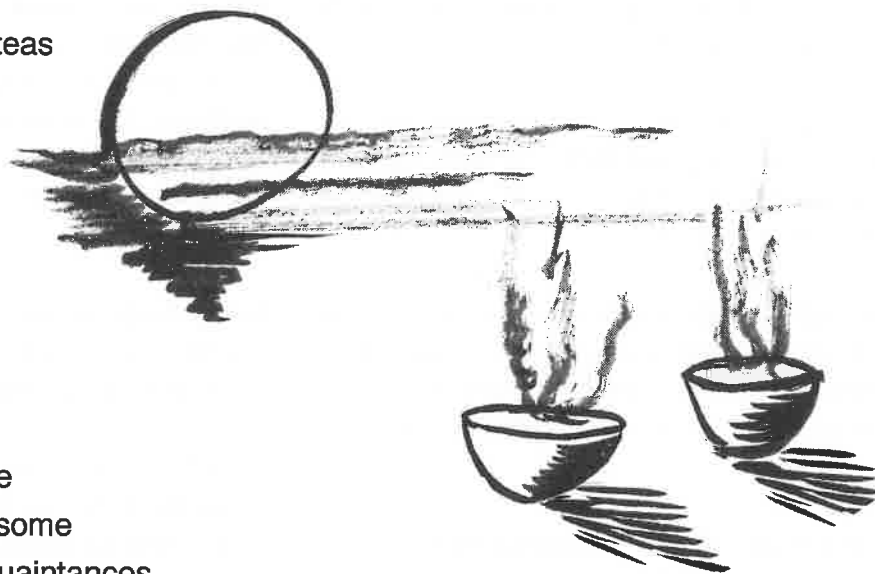
Credits

Thanks to everyone who has contributed to this issue of the AYMTA Journal. Photographs for “Taiji Guest” (P. 6) were provided by James Sauer. Photographs for “Kunlun Sword Exercises.” were provided by Julia Fairchild. Images of Wang Yen-nien and Julia Fairchild in “Tuishou Moments” (P. 8) are from a tuishou video produced by Thomas Campbell. Original artwork throughout the journal is by Holly Leavy. We always need original artwork and photographs for the Web site and the journal; everyone is encouraged to show their artistic side.

A Barbarian's Look at Chinese and Japanese Green-Tea

by Gabriel Landau

I turned to Chinese green teas about two years ago and to Japanese a year later. My knowledge is mainly derived from experimenting and relying on the oral teaching from sales persons in specialized stores, the directions for use indicated on the boxes or packages, and some Japanese and Chinese acquaintances, ladies all of them. I was too shy to ask gentlemen, or was given a bland look from them as if preoccupation with such frivolous questions was undignified. Leafing through books wasn't very helpful, since I was unable to go to the sources, which were not translated or too remote from my comprehension. I also feel that the know-how conveyed in such books is often second-hand information, and is as incongruous as, for instance, the instructions given in sex manuals would be in relation to love. Moreover, some of them give information that I subsequently found to be wrong. Exception should be made for the classic *Book of Tea* by Okakura Kakuzo, first published in 1906 and just reprinted for the exhibition focused on his career at the Nagoya/Boston Museum of Fine Art in Nagoya, Japan. Among other things, Kakuzo shows the influence of China on Japan in the tea-brewing techniques, be it boiling, whipping or the later steeping. I will partially draw from this book.



1 - The techniques

Nowadays the steeping technique is much in favor. Whipping, the exception, is still used for the preparation of the Japanese ceremonial Matcha. Matcha is a powdered green tea in an individual chinaware bowl half-filled with boiling water, whipped with a bamboo tool into a foamy brew, and served warm. I never attempted to prepare Matcha myself and did not, I am ashamed to say, fully appreciate it when ordered in a Japanese tea room.

The basic difference between Chinese and Japanese preparations is that the Chinese leaves can and should be reused for the brewing of many pots. The first pot, by the way, is not the most delectable. In my experience it is often the third one that is best, the result of gradually adjusting the duration of the steeping. For both Chinese and Japanese, the teapot and the cups

must be heated with boiling water before use. After emptying the teapot, add about a teaspoon of for three ounces of water, and cover with water. There stop the similarities. Chinese teas, being slightly roasted, require boiling water. Formerly, it was recommended to quickly rinse the leaves in boiling water before starting the first brew, and I imagined a few esoteric reasons for that. Some have suggested it was to get rid of whatever chemicals might be used for the growing of the plant. But I discovered on a recent trip to Chinatown that it was due to the fact that once the tea was picked by hand. Now, since it's picked by machine, the washing is no longer necessary . I guess I have a very western way of fantasizing purification; I still like to rinse my tea beforehand to purify it from the machine, which is worse in my mind than the dirty hands of the green-tea pickers.

The time of the first steeping is from two and a half to three minutes, the subsequent ones slightly less. When steeping is finished, pour the content of the first teapot into a second one previously rinsed with boiling water, and serve at your leisure. Pay attention not to let the leaves steep too long in the water as the tea will become bitter. The same tea leaves can be used up to five or six times. Some people will even reuse them the following day. I don't.

Japanese tea leaves can be used only once. The temperature of the water varies from 150F (Sencha, Gyokuro) to 200F (Genmai-Cha - a green tea mixed with roasted grains of rice). The time of brewing from 30 seconds to two and a half to three minutes depending on the tea. The cooler the water the longer the brewing. The method used to cool the boiling water is to pour

it into another teapot and wait until it has reached the desired temperature. Indications are given by the salesperson or can be found on the package. Serve immediately through a strainer in cups with a saucer as pointed to me by my acquaintances Midori I. and Tomoko K. Ms. Tomoko adds that hotter water releases the aroma of the tea as the cooler one releases its sweetness. The tea serving could be accompanied by Wagashi (Japanese pastries made of bean curd). It is customary to serve tea in an immaculately clean environment.

2 - The pots & the cups



The Japanese often advocate glazed chinaware teapots, perhaps because of the transient passage of the tea in the teapot, in which the tea

imparts none of its character to the pot. The contents range from six ounces (good for two cups) and up. At Takashimaya, an upscale Japanese department store in New York City, tea is served in the delightful small tearoom and teashop located downstairs. Cast-iron teapots (sold on the premises) with a basket in which to put the tea are used. This is extremely convenient since once the tea is brewed you just take the basket out of the teapot; or you pour the tea immediately into the cups (the basket strains the leaves). When buying a cast-iron teapot make sure the basket is deep enough, reaching nearly to the bottom of the teapot, which allows a better steeping of the tea. I have found this kind of teapot very satisfying for brewing Genmai-Cha, with a quick steeping and recommended before going to bed for its sedative properties. Don't forget to pour boiling water in the pot before use, the cast iron retains the heat, and the tea remains hot longer. I do not like the three ounce cast iron cups, since the metal absorbs the heat and burns the lips when drinking the tea too soon.

Various colors for the inside of teacups are favored, as discussed by Okakura Kakuzo. Sapphire, which enhances the golden tones of the brew, and white, are often used. The Chinese seem to give more importance to the pots, which are generally made of baked clay, standard size about six ounces, with prices ranging from 15 dollars to 100 dollars. When buying a teapot made of clay it's imperative to have it tested and make sure that the lid is tight and does not leak when pouring the liquid. You may examine five or six pots before finding the right one. Small teacups holding less than one ounce and reminiscent of a doll's teaset, are

also available. I had long suspected they were mainly used by tea merchants to give customers a taste of a particular tea, since they allow you only one or two sips. But a woman from Shanghai told me of her late aristocratic grandmother, who was reduced to dire poverty by the advent of communism and had to clean houses to feed her 16 children, as well as her husband and his two concubines. She remained true to her origins, sipping tea in those tiny cups with her friends, and saying that people who drank out of large cups were like cows.

The teapot or teapots (since you need a second one to transfer your tea after the steeping time) are seasoned, or rather get seasoned, with use. They make better tea as time goes by, like a pipe gives a better smoke with time. The seasoning of teapots, either made of clay or cast iron is of foremost importance for tea lovers. I remember the distinguished Parisian flutist, Bruno Schlemmer, himself a devotee of qigong, refusing to use a certain teapot since it had not yet been seasoned properly. Never wash the pot with soap or use abrasive material. Use only hot water, turning it upside down for a few seconds to let the water out. The ultimate teapot is made of Yi-Xing clay from China. I wish I had the space to reproduce the literature accompanying the product. They come in different shapes, sized generally six to seven ounces and their prices start at about 60 dollars. I got mine at the Boston Museum of Fine Arts. It's worth every penny I spent on it.

3 - The water

The Book of Tea devotes a few lines to the "code of tea" as devised by the poet Luwuh. (Eighth Century BC). According to him, mountain spring

water is best, then river water and spring water come next in order of excellence. Living in the polluted 21st century I opt for distilled spring water (about 1 dollar a gallon) for human con-



sumption. Tap water is not to be trusted for such a delicate operation. The idea of the chlorine in it, even if it is evaporated during boiling, offends my sensibility. As for regular spring waters, I feel they might contain too many minerals which could effect the perfect tastelessness, following in this the precepts of the French Sinologist François Jullien in his wonderful book about the thought and the esthetics of China, *Éloge de la fadeur* ("In Praise of Tastelessness"), in which it is argued that the absence of taste is to be desired since it opens the possibilities of taste rather than closing them.

4 - The teas

The discovery of teas either Japanese or Chinese involves the same intricacies as trying to sort out, say, French Bordeaux. It can also be nearly as expensive. A four-ounce can of top-of-the-line Chinese tea from such and such a hill in Taiwan can command 90 dollars in a Chinese teashop on Mott Street. High-Mountain Japanese green tea in a bamboo canister (four ounces) costs 60 dollars at Takashimaya, which also sells various high-quality teas by bulk for three dollars an ounce. A 100 gram can of Sencha costs 26 dollars at Toraya on East 71st

St. Very decent teas can be bought at more reasonable prices. Once you have developed the taste and the knowledge of finer teas, though, it becomes difficult to give up them up. It could be argued that cheaper teas, even teabags, have the same benefits for mental and physical health. I prefer to keep it as an expensive, slightly mysterious and ritualized endeavor, even though I might look as though I have the head of a dragon and the bare ass of the snake (a Japanese saying).



5 - I hesitate to speak about the teahouses in New York City for fear of seeing them invaded by hordes of tourists and contributing to the destruction of their quiet atmosphere. Okakura Kakuzo, writing about teahouses in Japan, tells us they should accommodate five or six people at the most. Takashimaya tearoom is wonderful until you discover Toraya, in front a tea and pastry shop and in the back a haven of peace and good taste.

Gabriel Landau practices taiji in NYC and can be reached at landwyck@mindspring.com

THE EIGHT BASIC KUNLUN SWORD CUTS:

Exercises One through Four

by Julia Fairchild and Anne Dourday

Last summer's workshop in Plouray (Brittany, France) and Chalonnes-sur-Loire (Anjou, France) with Master Wang and our hosts: Rosane Rospars (Centre Tai Chi Chuan d'Armorique), Claudy Jeanmougin (ATA) and Marie-Christine Moutault (KUN LUN) passed all to quickly and I found myself deported back to Taiwan in body but not in soul.

During this set of three workshops (one in Brittany, two in Anjou) I rediscovered the fun of training the eight basic sword cuts in isolation and how much they help improve the practice of both the Kunlun and Wudang sword forms. The hand-eye precision, the development of familiarity with the body movements and the recognition of certain patterns all worked on during repetitions of the basic sword cut exercises, practiced either one-by-one or in combination, carry over into the form later on.

We hope the following set of photos will jog your memory and encourage you to make these exercises a part of your weekly practice. Due to space limitations, we describe just one of several possible exercises per sword cut category.

To review:

1. The Eight Basic Sword Cuts are Pi (Chop), Ci (Stab), Liao (Lift), Zha (Stick), Mo (Slit), Duo (Cut), Tiao (Flick), and Hua (Slash).

2. To hold the sword, grasp the handle as you would a tennis racket, that is, with the "v" (or the "tiger's mouth") in

line with the sword edge. In the explanations below, we use the term "tiger's mouth" when referring to the "v" or the part of the hand between the forefinger and the thumb.

3. When gripping the handle be sure your hand is in the middle of the handle, not too close to the hilt and not too close to the pommel.

4. Keep the fingers wrapped around the handle; Do not let the forefinger stick up or hook around the hilt.

5. There are four basic possibilities for the position of the sword while it is in your hand:

- a. Yang/Vertical.
- b. Yang/Horizontal
- c. Yin/Vertical
- d. Yin/Horizontal

While the sword body is vertical, Yin and Yang refer to the position of the tiger's mouth. If it is facing the ground it is called Yang. If it is facing the sky, Yin.

If the body of the sword is flat, or horizontal, then "Yang" means the wrist faces the sky; similarly, "Yin" means the wrist faces the ground.

6. The free hand should be in "Sword Hand" position: The left thumb, ring and little fingers are curled together. The forefinger and middle finger, together and straight, either stick closely to the inside of the right wrist at the base of the thumb when the two hands meet, or are separate from the sword hand.

Cocuzza Mader
Basic Exercise #1: Pi (Chop) *Cocuz*



Photo 1-1

Stand with your right foot forward and your weight on the back leg, which is slightly bent. Hold the sword in your right hand (tiger's mouth up) in Yin/Vertical sword position. The left fingers support the inside of the right wrist. Start with the tip of the sword at about a 45° angle to the ground and at throat height. The hands are at plexus height. The eyes look at the tip of the sword.



Photo 1-2

Spiral up on the back leg and turn the waist left; free the heel, allowing it to follow as the body and waist turn. As the hips and waist turn, rotate the arm and wrist counter-clockwise until the tiger's mouth faces left and the sword body aligns along the back left diagonal at about a 45° angle to the ground. The left fingers continue to support the right wrist.



Photo 1-3

Drop into the back leg and twist the hips and waist right. Roll the wrist out until the tiger's mouth faces the ground; The momentum of the downward plunge and the twist of the waist and wrist lift the sword upward.



Photo 1-4

Spring up on the back leg. This accelerates the sword body and tip farther upward. Circle the arms and sword from the back left around to front and chop (pi) down the middle until the sword tip reaches throat height and the hands reach plexus height. Be sure not to pass the sword edge directly over the top of the head: It should pass slightly to the side.



Photo 1-5

Spiral down on the back leg, twisting the hips and waist right. Free the heel, allowing it to follow as the body turns. As the hips and waist turn, relax the middle, ring and little fingers of the right hand, keep the forefinger and thumb securely encircled around the handle, and let the sword tip fall naturally toward the ground. At the same time, rotate the forearm and wrist clockwise and right until the tiger's mouth faces the ground.



Photo 1-6

As the sword begins to lose its downward momentum, twist the hips and waist farther right and rotate the wrist clockwise until the tiger's mouth faces you. This gives the sword the momentum for its upward swing. The left fingers still support the right wrist from the inside.

Basic Exercise #2: Ci (Stab)



Photo 1-7

Spring up on the back leg, twist the waist left, and send the arms forward. This accelerates the sword upward and around and chopping (pi) down the middle of the body until it stops with the sword tip at throat height and the hands at plexus height.

END OF BASIC EXERCISE #1: PI (Chop). Repeat this sequence (Photos 1-1 to 1-7) 20 times. Using the left hand, repeat 30 times.

Photo 2-1

Standing with your weight on the back leg and the left foot forward, grip the sword with your right hand, tiger's mouth in line with the sword edge and the sword in Yin/Vertical position. Draw the sword back so that the body of the sword lies flat against the outside of the leg. The fingers of the left hand are in secret sword hand position and point straight ahead. The hips and waist are turned slightly to the right; the eyes look straight ahead.



Photo 2-2

Shift the weight to the front leg, twist the hips and waist left until they are square to the front and bring the back foot up a half step. As the body spirals down, the left arm swings back and the right arm swings forward, thrusting the sword forward. Release your grip slightly as the sword is accelerated forward and let it slide through your hand then catch it again at the pommel.



Photo 2-3

Step back with your right foot, shift the weight to your back leg, swing your left arm and hand forward, drawing the sword back with the right. As you draw the sword back, loosen the grip on the handle and slide your hand forward from the pommel to the middle of the handle. You should now be back in the start position. (See Photo 2-1).

END OF BASIC EXERCISE #2: CI (Stab). Repeat this sequence (Photos 2-1 to 2-3) 20 times. Using the left hand, repeat 30 times.

LIAO (LIFT)
(elevator)



Photo 3-1

Start with your weight on the back leg, which is slightly bent, and your right foot forward with the ball of the foot touching the ground. Grip the sword with your right hand with the tiger's mouth facing the ground and the sword in Yang/Vertical position. The sword tip is a few centimeters off the ground and at a 45-degree angle to the ground. The index and middle fingers of the left hand support the right wrist on the inside. The eyes look at the sword tip.



Photo 3-2

Spring up on the back leg, twist the hips and waist left and allow the front heel to follow freely the turning movement of the body. The momentum of the upward spiral helps the arm and tiger's mouth swing the sword tip upward until it reaches a point perpendicular to the ground (tip points toward the sky) and on the upper left side of the body. The tiger's mouth faces the sky. The eyes follow the sword tip as far as they can without turning the head.



Photo 3-3

As the upward swing of the sword loses its momentum and starts to fall toward the ground, drop your body weight heavily into your left leg and start turning your the hips and waist right, spiraling the body downward. The momentum of the downward spiral helps the arm and wrist accelerate the sword along its downward swing. Keep the front foot free. The left hand continues to support the right wrist from underneath.



Photo 3-4

Continue sinking into the back leg, twist the hips and waist farther right and allow the front heel to follow the turning of the waist. With the momentum of the body's downward plunge, the arm and the wrist continue swinging the sword, held by the right hand in a Yang/Vertical position (tiger's mouth faces the ground), forward and up. The sword approaches a position parallel to the ground. The eyes follow the tip of the sword.



Photo 3-5

The right arm keeps the sword moving along its upward and back circular pathway. The left arm moves forward equal and opposite the backward movement of the sword arm. The sword arm and the front free arm are opposite and parallel to the ground. The sword and right wrist are in Yin/Vertical (tiger's mouth up) position.



Photo 3-6

Spring up on the back leg and twist the hips and waist left. This upward spiraling momentum propels the sword arm downward and then forward until reaching the start position. See Photo 3-1. The left hand meets the right wrist and the sword arm is now in Yang/Vertical (tiger's mouth down) position.

END OF BASIC EXERCISE #3: Liao (Lift). Repeat this sequence (Photos 3-1 to 3-6) 20 times. Using the left hand, repeat 30 times.

Plaque

Basic Exercise #4: Zha (Poke)



Photo 4-1

With your weight on your right leg and your right leg fully extended, grip the sword with your right hand. The left forefinger and middle finger support the right wrist from underneath. The sword and sword arm are in Yang/Vertical (tiger's mouth down) position. The eyes look at the tip of the sword.



Photo 4-2

Sink into the back leg, twist the hips and waist left and allow the front heel to follow as the body turns. At the same time, let the tip of the sword drop naturally toward the ground. Add to that the energy of your downward spiral that is guided up from the foot through the legs, waist, spine and out through the shoulders, arm and wrist and sword body to the sword tip. This drives the sword tip downward in a Zha (Poke). Allow the momentum to circle the sword tip up to a position on the left side of the body perpendicular to the ground and with the sword arm in

Yin/Vertical position. The eyes follow the tip of the sword to the ground and then look forward.



Photo 4-3

Spring up on the back leg and twist the hips and waist right. The two hands move upward together as the body spirals upward. The sword tip is trusted upward then forward and then begins its downward swing. The left fingers support the right wrist from the inside; the eyes look at the tip and the sword hand, tiger's mouth facing the ground, grips the sword in Yang/Vertical position.



Photo 4-4

Drive the sword tip downward with a Zha (Poke). It circles down past the right side of the body and up until the tip points toward the sky. As the tip passes by the outside of the right leg, the two hands separate and the left arm swings forward and up to shoulder height. The eyes follow the tip of the sword.



Photo 4-5

Turn the waist left slightly, look straight ahead and continue circling the right hand upward. At the same time, the left hand moves to support the inside of the right wrist. The hands meet at the top right side of the head. The body is at about a 45° to the ground. The eyes look at the tip of the sword. You have now returned to the start position. (See Photo 4-1.)

END OF BASIC EXERCISE #4: Zha (Poke). Repeat this sequence (Photos 4-1 to 4-5) 20 times. Using the left hand, repeat 30 times.

New and Noteworthy

AYMTA congratulates Anne Lee - in some sense our "resident poet." We have published her work in past issues and look forward to publishing more in the future. "Can I Fly?", her poem that was published in the Fall 1998 AYMTA Journal, has been selected to appear in an important poetry collection called "America at the Millennium" (ISBN 1-58235-510-x). It is published by The International Library of Poetry (www.poetry.com). We applaud her good work and dedication to a difficult craft.

Albert Yefimov (A.Efimov@rosnet.ru), our Michuan brother in Russia, announced the birth of his son. Daniel was born on January 26, 2000.

We all wish Patty Cole, John's wife, a speedy recovery from a recent operation.

Best of health and happiness to all!

What is a VCD?

You may have noticed that Master Wang's Video tape is now available on VCD format. VCD stands for "Video-CD" and is a CD-Rom that contains one or more "MPEG" files, with resolution that is generally a little less in quality than VHS. VCD's are often used to put movies on and, because they use much less band width than DVD's, can be played back on less powerful equipment. Sometimes they are "indexed", which means you can quickly go to predetermined places (think of a music CD.) Master Wang's VCD comes on two discs and includes the complete video. It is not indexed. I have tested it on Mac computers with QT 4 and on Windows 98 platforms. Both play well. Many DVD players also will play VCD's (check with the manufacturer if unsure.)

-Thomas Campbell

Green Tea and Health

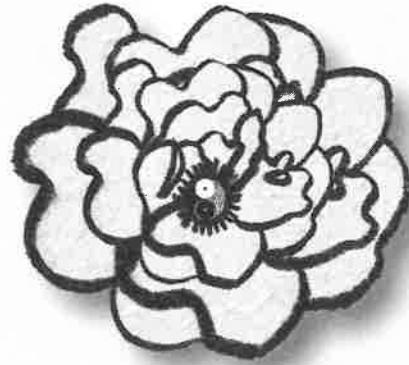
by Thomas Campbell

We have come to our taijiquan practice for many different reasons, and with many different goals. Taijiquan gives us the opportunity to grow on many levels. This is especially true in regards to our practice of Yangjia Michuan Taijiquan. When we practice the form with dedication there is no confusion, from a martial standpoint, as to what the applications are and how to apply them. In tuishou exercises we gain clarity by using applications and exploring their potential with one another. But if we are training properly we are also working on internal growth, circulating breath into and out of our dantien, trying to stay centered in both mind and spirit, using our yi to become aware of, and to circulate, qi through our bodies.

In our practice of taijiquan we become more healthful and, as a result, more interested in doing healthful things. This includes, of course, our awareness of the foods that we eat and drink. "Natural products" are springing up everywhere. You can find almost any canned or prepared food in your favorite local store with a label that says "all natural ingredients." Organic foods, fresh fruits, and vegetables are more and more common-place. Where once you would pay a hefty premium for organic food, now the costs have come down as more people have gotten into healthful habits.

Green tea is a lot like taijiquan – it is healthful, it boosts your energy, and it can help you to relax and find a peaceful place in a world that is not always serene. And like taijiquan, it is also gaining in practice and appreciation in Europe and the United States. Studies have shown that green-tea consumption in the United States has grown over 500 percent in the last six years. Where once you would look in vain on a restaurant menu and only find black tea, coffee and

maybe some herbal teas (and thus you had to remember to pack your own green-tea stash and risk the annoyed glance of the waitperson) now you are more than likely to find it offered. Don't be too surprised if there is an advertisement for some type of green tea "product" at McDonald's or Burger King in the near future. Of course, if you are a reader of this journal, it's not likely that you would visit one of these establishments. If you do, though, you'll no doubt work it off with 30 extra "Embrace Tigers."



Green tea comes in many varieties, has a long history of use and ritual, and has been used for healthful and restorative reasons for some time – its first recorded reference took place over 4,700 years ago. Like books on taijiquan, there is a growing amount of literature about green tea. I've turned to a few recent books in order to explore the facts and claims concerning the use and enjoyment of this unique leaf.

"Green Tea for Health and Vitality"

By Dr. Jorg Zittlau

Published by Sterling Publishing Co.

ISBN: 0-806905909-6

List \$11.95

Much research on herbal remedies and alternative medicine was initially done in

Europe by scientists and physicians who have been willing to get past the “factual” models of medicine and to look deeper into the effects of naturally occurring plants and herbs. This attractive little book, with lots of color pictures and an easy-to-read layout, opens with a list of ailments that green tea is claimed to help prevent and to provide therapeutic support for. These include cardiovascular diseases, illness and deficiencies in the teeth and bones, cancer of the breast, stomach and large intestine, illness of the digestive tract, skin infections and fungal diseases, and diabetes mellitus.



This is a tall order and one would hope for some information to back it up. Dr. Zittlau provides clear discussion of these claims, including a chapter, “Curing Illnesses from A-Z.” Unfortunately, even for such a small book, there are no scientific citations and sparse references to clinical testing.

But the basic premise is presented in an easy-to-read and enjoyable way. Black teas, it turns out, are actually green teas that have been fermented – a process of heating and “decomposing” that the author likens to the effect that metal goes through when it becomes wet and rusts. Fermentation takes away some of the teas natural bitter taste by converting and dissipating tannic acid and, in the process, creates active caffeine. The unfermented (or lightly fermented) green tea contains higher levels of a healthful enzyme

called tannic acid, which stabilizes the caffeine levels, essentially making caffeine less potent and less available.

When green tea is cultivated the fermentation process is stopped, or foreshortened, in a different manner during the manufacturing of Chinese tea and Japanese tea.

The Japanese process involves no fermentation at all. When the leaves are picked they are immediately steamed. The result is a cup of tea, when brewed, that is light and has a color somewhere between yellow and green.

The Chinese process creates a small amount of fermentation. Soon after cultivation the leaves are slightly cooked in large metal containers – this halts the fermentation process and creates a roasted taste. The brew will take on a subtly orange color.

The amount of caffeine in green tea might surprise you – it has about a third of the amount that a cup of coffee has (roughly 30 milligrams per 8 ounce cup to 90 Milligrams for coffee). But the author notes that the manner that the body uses the caffeine is quite different. Because of the lack of fermentation (as opposed to black tea, which is very fermented) green tea retains high levels of naturally occurring tannic acid, a healthful element. The effect of tannic acid on the absorption of caffeine is very positive. As a result the caffeine is released gradually, resulting in a sustained but less vigorous elevation of the senses. This results in a gentler effect for the stomach as well.

As for caffeine content, the highest amounts will be found in “assam green” from India and “gunpowder” from Taiwan and China. “Bancha,” an everyday tea from Japan, has the lowest amount.

High-quality green tea is usually a very intense dark green color. If the leaves are brown and dry it usually suggests an old or inferior leaf. Dr. Zittlau suggests that you stay away from the most expensive as well

as the cheapest of the green teas, feeling that only the most experienced drinkers will get the nuances of the high-end leaf and that the low-end leaf is probably going to be old, stale or just inferior. Like all foods it should be stored in air-tight containers – don't buy tea that has been exposed to open air while sitting on the shelf. The oxidizing process will destroy many of the active ingredients.

“The Green Tea Book”

By Lester A. Mitscher, Ph.D. and
Victoria Dolby

Published by Avery Publishing Group

ISBN: 0-89529-807-4

List \$9.95

For a more in-depth look at health benefits of green tea and the scientific studies that support these claims you might want to look at “The Green Tea Book.” The book is subtitled, “How to use green tea to prevent cancer and slow the aging process.” If you are looking for case histories and scientific information this is the book for you.

The authors cite many case studies, among them one in the Japanese Journal of Geriatrics that concluded green tea may be just as effective as aspirin for thinning blood. Animal studies published in the Journal of the National Cancer Institute, the Japanese Journal of Cancer Research and the Journal of Cellular Biochemistry have shown that green-tea extracts prevent cancers of the lung, breast, prostate, liver, skin, esophagus and colon.

Other interesting studies are discussed, including one on the relationship of green tea and longevity. Researchers followed over 3,000 Japanese women-- all who were practitioners of chanoyu – the art of the tea ceremony. These women, all greater than average tea drinkers, had a much lower mortality rate than other women from their age group.

Another test, conducted at the University of Nebraska, concluded that green tea is superior in delivering the highest yields of the health-stimulating chemical known as EGCG (epigallocatechin gallate).

“Tea In The East”

By Carol Manchester

Published by Hearst Books

ISBN: 0-688-13243-x

List \$23.00

“Tea in the East,” by Carol Manchester, takes a third approach. It is a beautifully designed hard-cover book dedicated to the ceremony of tea as practiced throughout Asia and India. It includes numerous recipes and well-researched tales of tea as used in everyday life. A book that takes a much more aesthetic approach than the other two I have mentioned, it stylishly presents the idea that tea should be savored and served with care, patience and a meditative mind.

Whether you are looking for health benefits, a natural energy source, or something to help you find a few meditative moments, the preparation and drinking of green tea is something that should not be missed.



**Six Important Tuishou Concepts;
Seven Basic Skills, Hand Techniques and Stepping Methods:
And Five Basic Ways to Release Absorbed Energy**

by Wang Yen-nien

Introduction

Tuishou represents the highest level of martial art.

When one's skill has matured and "the stove fire for concocting the elixir of life begins to give a pure glow," and "one transcends worldliness and attains holiness," then one becomes able to effortlessly release energy without injuring others. This demonstrates an understanding of the highest level of a martial artists' code of conduct: *Wu De*, and is the most difficult to master.

Six Important Tuishou Concepts

1. **Relax (*Song*):** Relax to the point where the entire body is without muscular tension. The mind remains alert.

With the body tense, even with the mind alert, one cannot go beyond the limits imposed by the use of muscular force.

2. **Stay Soft and Limber (*Rou*):** The entire body, including the muscles and the joints, should be neither stiff nor hard. With the muscles and joints soft and supple, qi flows unobstructed to the tendons, muscles and blood vessels throughout the body. The body, without tension, emanates resilience.

3. **Discover Roundness (*Yuan*):** Movements in all the joints, from head to toe, should be round and circular. This aids body movement to become continuous and without stops and starts.

4. **Develop Life Force (*Qi*):** Taijiquan and tuishou, together with the Daoist Art of *Daoyin*, employ the mind to guide qi to the internal organs and to the *dantian*. As qi fills the entire body, one's inner strength develops naturally and may eventually be channeled outwardly. Taijiquan is governed by qi, the foundation of our inner strength. In both stillness and movement, qi circulates non-stop through the entire body.

5. **Stay Connected to the Ground (*Chen*):** When working with qi, it is not enough to draw qi downward to the dantian: it must sink farther downward to the soles of the feet, to the point called yungquan (the fountain of youth). Only after qi reaches yungquan will a root be established. This in turn enables you to stand firmly, which in turn frees the upper body. With the lower body grounded and the upper body relaxed, you rebound incoming energy with elastic resilient force.

6. **Develop a Quick Resourceful and Adaptable Character (*Qing Ling*):** The taiji Classics say; "Land not with even the weight of a feather; let not the weight of a fly alight." Learn to move with quick easy grace. Those who use brute force stagnate; those who do not use brute force gradually develop agility and quick reflexes. Movement becomes free and unhindered.

Seven Basic Skills, Hand Techniques and Stepping Methods

1. **Ability to Make Subtle Distinctions (*Dong Jin*):** In *tuishou*, the line from the taiji Classics, “Know yourself and your enemy and you will win 100 out of 100 battles you fight,” means you understand your partner better than your partner understands you. This is the idea behind “Able to Make Subtle Distinctions.”

Once mastered, the more you practice the better you get. You will thoroughly understand your partner, one after another. You will eventually be able to find your partner’s center every time.

2. **Ability to Bond Incoming Force (*Jie Jin*):** Knowing how to bond and guide incoming energy into a void enables you to: simultaneously render a person’s incoming force ineffective, prevent the person from hanging on to you and easily destabilize them.

3. **Ability to Ground Incoming Force (*Hua Jin*):** The ability to take incoming destructive force and render it useless, giving the partner a feeling of not only being unable to avail himself of his force but also of having no opportunity to use it.

4. **Ability to Channel Inner Energy Outward (*Fa Jin*):** The ability to effortlessly send the partner flying without wasted energy, a reflection of one’s inner strength.

5. **Ability to Ground and Rebound Simultaneously Incoming Force (*Ding Jin*):** *Ding Jin* employs simultaneously all four of the following energy techniques: *Dong Jin*, *Jie Jin*, *Hua Jin*, and *Fa Jin*. Using simultaneously the above four ways of working with energy, train yourself until “the stove fire for concocting the elixir of life begins to give a pure glow,” and “one transcends worldliness and attains holiness.” If your skills are not fully matured, *Ding Jin* easily degrades into resistance. This will give your partner an opportunity to use brute strength against your own resistance.

6. **Eight Hand Techniques (*Ba Fa*):** The ability to use the Eight Hand Techniques: *Peng*, *Lu*, *An*, *Ji*, *Cai*, *Lie*, *Zhou*, *Kao*.

7. **Five Stepping Methods (*Wu Bu*):** The ability to use the Five Stepping Techniques: Stepping Forward, Stepping Backward, Turning Left, Turning Right, and Staying Connected to the Ground.

Five Basic Ways to Release Absorbed Energy

1. **Long-Arm Push (*Chang Jin*):** The energy involved is powerful but the arms end up extended. If you do not push well, you could easily lose your balance. In addition, it is easy for the partner to take advantage of your extended-arm position.

2. **Short-Arm Push (*Duan Jin*):** When releasing internal energy, the arms do not extend far from the body, yet the internal energy released is powerful and leaves the partner unable to elude your push and also unable to ground the incoming force. This makes it easy to push the partner away without compromising your own position.

3. **Inch Push (*Cun Jin*):** The hands move outward very quickly, the inner strength release is powerful, but the partner is easily injured. This method of releasing internal force should not be used without careful consideration.

4. **Tottering (*Cuo Jin*):** The ability to get the partner oscillating and tottering, which eventually causes the partner to lose her balance. When the partner loses balance, release inner force. This is an example of what the line in the taiji Classics, “Push and pull with four ounces to topple a thousand pounds,” means.

5. **Shake-Off (*Dou Jin*):** A technique used to shake off a partner’s pull, grasp, hold or clutch. To be successful, one must be able to “hear” well and respond quickly.

Stories and Reflections: A Literary View

Beautiful Lady and the Origin of the Fan Form in Taijiquan

By Eileen Kennedy

The usual explanation for the use of the fan in taijiquan is incomplete.

The fan came to be used as a short sword in situations where the long form was prohibited. Why the use of a fan? Although the fan has obvious uses in hot weather for everyone, it is primarily a woman's accessory. Many early paintings of women in China show them using fans to conceal their beauty as well as cool themselves. Yes, a woman started the use of the fan-sword and I would like to tell you her story.

Li-Li was the brilliant but not too attractive daughter of a Buddhist priest. Her three brothers were taught taijiquan, but she was not. It was not considered appropriate for a girl. Li-Li longed to learn this fascinating and difficult form of self-defense. She observed her brothers and their teacher from her secret hiding place, and practiced the forms with them. The teacher saw her and knew that she had the potential to be a great master, so he secretly gave her lessons. She grew in strength, flexibility, and tranquility.

Years passed. Even though she had learned the sword form with a stick, she knew she would never be allowed the use of a long sword.

Alert to the troubled times in which she lived, she devised a short sword that could be concealed in her red silk fan. Such a sword could be used if needed to defend herself or others. Li-Li cleverly imbedded sharp points in the ribs of her fan. She knew she could defend herself.

Li-Li practiced diligently every day. She grew into a beautiful and kind young woman with wisdom beyond her years. She kept her taijiquan

skill secret until the day that her family's home was invaded by a rival warlord and his gang. The gang members came into the woman's chambers thinking to abduct her and her companions. Although the invaders did not know it, qi was strong in her. She let them think her demure and submissive until they approached her with intent to harm. She defended herself and her companions successfully by use of her fan-sword. The gang was routed. Only her teacher suspected the truth, and he began the use of the fan-sword with his students.

Li-Li pledged her companions to secrecy. They concurred on condition that she teach them taijiquan, especially the fan form. She did, and soon the secret was out. Li-Li had more students than she could teach herself, so she taught others to teach, and it continues to this day. Some of the names of the postures are said to have come from her; crane spreads its wings is a likely example. Her spirit lives on in the Yang Family Hidden Tradition. One of Li-Li's worthy successors is AYMTA.

Of course you have not read or heard this story unless you are a woman; our mothers and aunts tell us in secret, and the story has become a sacred one. Sacred and true.

Li-Li would be very pleased to know that both men and women learn taijiquan today. We, too, live in adventurous times.

Eileen Kennedy lives and practices in Benicia California

The Drop-Out

by Gabriel Landau

A guy from the old-country joined our taiji class a little while ago. He checked out the women in the group. We talked a bit in the mother tongue; he said he had been around. He asked me what taiji was about. I answered, "It's something to do. It takes time. I hope to be able to do the 13 postures correctly when I have completed my first year."

He came a second time, did the warm-up exercises and tried to join for the 13 postures. Then he left, even though we had split into two groups — more and less advanced. He didn't come back.

The following week I saw him after a lesson, when I went upstairs to take a sauna..

"Hi!"

"Hi!"

"I didn't see you today."

"I quit."

"Why?," I asked.

"I have problems with my back."

"I see."

"And I resent the fact that I paid for the beginner's course and there was nothing special for me", he complained.

"It's not that much money!"

"Yes but I paid for a beginner course and that's what I want, some personal attention."

"We are all beginners, and the warming up and stretching exercises are a part of it."

He frowned. "I want to be taught what I paid for."

"In taiji, there are no courses like that," I replied.

"You learn little by little, by looking at the others and trying to emulate them. You have to be patient."

He laughed at this. "That's a thing we lack in the parts I come from."

I laughed with him, I felt relaxed. The same morning, walking in the park I had been trying to clear my mind of resentful feelings, and just before meeting him I had my first meditation les-

son. A welcome coincidence! I wish I had asked my teacher — who said that meditation helped to make things bounce off you — what to do when those things had already gotten into you. But it didn't matter any more.

"See you around!", I said to the new guy. I won't miss him too much!

Moving Together with One Mind

by Emily Dubois

John Cole has been leading us in Yangjia Michuan Taijiquan: form, sword, and fan forms, as well as push-hands, qigong and neigong. He is working us very hard to prepare for the big July AYMTA event. We are a group of beginning and long-time students, all ages from teenage on up, doing the best we can with what we've got. We appreciate the very exceptional opportunity to practice Yangjia Michuan Taijiquan, and are indebted to Laoshi Wang Yen-nien for following Master Zhang Qinlin's instructions to break the "transmit to one" tradition and teach to all.

Sometimes when our group practices the form, it feels like being in a flock of birds or a school of fish, breathing and moving together with one mind. Other times we struggle, but we continue to learn the duan and to practice. Our pus-hands sessions have been great opportunities to practice awareness — listening, sticking, following, initiating and responding, taking responsibility for our own actions, respecting each other and staying in the present moment. Whatever preconceptions and habits we bring to practice sessions we stay cheerful and caring of each other. You can see I love my taiji brothers and sisters!

I am looking forward to meeting more of you and seeing some of you once again. We are lucky to be hosting the AYMTA event. With Julia Fisher-Fairchild and other advanced students visiting, I know we'll have a fabulous seminar, and look forward to seeing you in July.

Emily Dubois has known John Cole for over twenty years and has practiced with him for five.

Question and Answers

by Wang Yen-nien

Q: Which part of the sole of the foot should be rooted to the ground? Should it be certain points or the whole sole that is in contact with the ground?

Answer: The weight of the foot is evenly distributed over the whole sole of the foot. The actual "root" is at Yungquan.

Q: Why is the breathing inversed when we do the warmup exercises (breathing in when stretching up, and out when sinking down)? This seems true when we practice the form as well. We largely follow the yin – yang principles of breathing in when sinking down, and breathing out when stretching up.

Answer: The breathing is not inversed and the principle is always the same: The body may be either stretching up or sinking down, but the qi is always going down to the dantian on an inhale and out of the dantian on an exhale. For example in "Carry the Tiger" the body stretches up but the qi does not go up, it goes down to the dantian. The spiral allows for energy release on "down" or "up." We are not limited to releasing energy only on an "up". This is very important in tuishou. *But* what is true is that energy is released on an exhale and absorbed on an inhale. This is independent of what the body is doing.

Q: Should one compensate for the time difference when calculating the times of the jieqi?

A: Yes, one should take into consideration the time differences. The Jieqi, known as the "joints and breaths of the year," correspond to the days on which the sun enters the first and fifteenth degrees of each zodiacal sign. Check an ephemeris or a Chinese Farmers' Almanac.

Q: Laoshi used to teach "Monkey Retreats" in section two and three of the long form with rising (spiralling up) on the exhale. Now he teaches it with sinking (spiralling down) on the exhale. Which is correct? I have the same question for "Bend the Bow, Shoot the Tiger" move in section three.

A: In both "Monkey Retreats" and "Bend the Bow, Shoot the Tiger" it is possible to release energy on a spiral down or on a spiral up. Students should be able to practice both these moves *either* on a spiral up (as shown in the book) or a spiral down. Both ways are correct.

Q: I assume that "Punch from Under the Elbow" can also be done either as sink or rise on the exhale?

A: While "Monkey Retreats" and "Bend the Bow, Shoot the Tiger" are taught *both* ways so that students learn how to release energy on the upward spiral and the downward spiral, "Punch from Under the Elbow" should be practiced *only* on the drop and would be incorrect done standing up. This may not be obvious until one studies the applications.

Q: In the California workshop video, the second (Left) "Bend Forward, Plant and Punch" is followed by a toe kick to the groin which becomes the transition. As this transition is not in the book, I want to make sure I understand the breathing. I understand it's a continuation of the exhale of "Bend Forward, Plant and Punch". Is this correct?

Answer: Yes, this is correct.

Q: What is it that we hear on the audio tape of the long form at the end of many moves (i.e., "Needle at Bottom of the Sea") that sounds like

"ku lou" (I can't distinguish tones)?

Answer: The words that sound like ku lou mean "squat down" in Taiwanese.

Q: I think I hear the phrase "ku lou" at places where "squat down" doesn't make sense to me. At the exhale on horizontal elbow, single arm sweep, elbow-shoulder stroke, cast the body aside (at the kick-punch). Is this true?

Answer: Yes, "Ku lou" or squat down, means to sink deeper into one leg. For example, at the "elbow, shoulder" strike this would happen when the two arms circle up, come together in front of the chest and then you "ku lou" or sink down before extending the foot and later push the elbow forward.

Q: Should the sword arm extend towards the sky in the Kunlun sword movement that is like "Rhinoceros Gazes at the Moon" or should it extend on a horizontal plane?

Answer: In the fan form and in the new sword form (Wudang) the arm should go as high as it can (even to the point of pointing straight up - if you are able!) . In the Kunlun sword form, just at the end of duan two and just before duan three - this move is intentionally at shoulder height. Also the movements that are in duan four that are like the movements in the fan form to the diagonals - that movement too is intentionally to shoulder height - no higher. In other words, yes, the position of the sword arm is the same at the end of duan two/start of duan three: Shoulder Height. And Yes, the Rhino move in the fan and in the Wudang sword form are 135° or more if you want.

Myth and the Martial Arts
Continued from page 11.

which became known as Hung Gar. In "The Bok Hok Pai Test of Courage," this system, also known as White Crane, is created by Tibetan lamas. The legend is that a lama was meditating and witnessed a fight between a white crane and a mountain ape. The ape would charge but the bird would continuously evade, then coun-

terattack with its wings and claws. The lama created techniques based on the evasive movements of the crane and the footwork and grappling maneuvers of the ape. The story of the birth of taijiquan, not told in this book, is that Zhang Sanfeng, an ancient Taoist monk, witnessed the battle between a crane and a snake and, marveling at the skills of each, incorporated them into the first collection of taijiquan forms. That a crane figures so prominently in the birth of (at least) three martial arts suggests the common ancestry that all martial arts share, as well as the reverence for nature that is at the center of the martial artist's world view. It also suggests that there were many white cranes flying around Asia at one time, which is a wonderful thing in and of itself.

In "Grand Ultimate Fist," a priest who has learned a tiger style Kung Fu went into the woods in search of medicinal herbs. Seeing an especially rare plant hanging from a precarious ledge he leaned over to harvest it. Instead he fell many feet, only to be saved from certain death because he landed on a ledge. Regaining consciousness days later he entered a cave and, with no way out, injured and without food, resigned himself to meditating during his remaining days. Looking around the small cave he found a skeleton of a man. In a pouch around his neck were faded documents that identified him as Chang Sanfeng and illustrated many methods of self-defense and health practices that he had discovered. With nothing better to do the priest began to study and emulate these ancient practices. With a rainfall he was able to quench his thirst. One morning, while practicing the deep-breathing exercises he heard some hunters, who rescued him. Returning to his home in Chen Village the priest was greeted with astonishment because he had been gone for over two months.

The author, Peter Lewis, mentions the value we can attain from studying the history, philosophy and religions of other cultures. He quotes Kipling's famous line, "East is East and West is West and ne'er the twain shall meet." With this wonderful book he has brought the twain a little bit closer.

DIRECTORY OF AYMTA MEMBER INSTRUCTORS

The following AYMTA members are Yangjia Michuan Taijiquan Instructors in the United States. The addresses listed are for mailing purposes only. Please contact instructors by mail or phone for specific information about class times and locations. If you are unable to contact an instructor or need information please call or write to John Cole. If you are looking for an instructor outside of the United States consult the Worldwide Directory on the following pages. If you are looking for E-mail addresses, go to aymta.org. If you are a teacher and have E-mail, please let us know.

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Membership Application

Name		Home Phone	Office Phone
Street Address		Fax	E-mail
City	State	Zip Code	Country
Occupation		Date of Birth	Gender M <input type="checkbox"/> F <input type="checkbox"/>
Referred by			

Your instructor's name		School Name	
Street Address of Instructor			School Phone
City	State	Zip Code	Country
What taiji or other gongfu have you studied?			studied.
Do you have e-mail? If so, what is your e-mail address?			
Are you an instructor of Yangjia Michuan Taijiquan as taught by Wang Yen-nien? Yes <input type="checkbox"/> No <input type="checkbox"/>			

<input type="checkbox"/> Annual Fee (January - December)	U.S. \$35.00
<input type="checkbox"/> Donation	U.S. _____
(Make Check payable to AYMTA) Total U.S. _____	
Applicant's Signature _____	Date _____

FOR AYMTA USE ONLY	
Date Received _____	Member # _____
Check # _____	Effective Date of Membership _____
Cash _____	

AYMTA Catalog

BOOKS

Yang Family Hidden Tradition of Taijiquan, Illustrated and Explained by Wang Yen-nien:

Vol. I (2nd Ed.): The basic exercises and all three sections of the form.

Cost: US \$65.00 - English/French
US \$80.00 - Chinese/Japanese

Vol. II (1st Ed.): Martial Applications.

Cost: US \$80.00 - English/French
US \$80.00 - Chinese/Japanese

FANS

Bamboo Fans

Lightweight and highlighted by the Chinese characters Yan Nian (literally extended years)

Cost: US \$15.00 (Includes airmail shipping)

AUDIOTAPES

Yangjia Michuan Taijiquan by Wang Yen-nien. A 90-minute tape of the breathing and names of the form movements called out in Chinese.

Cost: US \$12.00

VIDEOS and VCDs

Third Duan

This step-by-step instructional video taught by Wang Yen-nien (1996) is for students new to the third duan, who want a review aid, or for instructors who wish to explore all the rich details of the form. It is a set of three tapes approximately two hours each.

Cost: US \$ 85.00 (members)
US \$170.00 (non-members)
US \$ 4.00 (S/H airmail/U.S.A.)

At this time there are only a few video sets in stock (NTSC format)

Wang Yen-nien Video/Video CD's

Videotaped in the early 1980s in Japan and in Taiwan, this tape shows Master Wang demonstrating the following: YMT basic exercises, YMT

Sections 1,2,3, Tuishou basic exercises, Fajin exercises, Thirteen Postures and Kunlun (Old) Sword Form. The names of the postures are called out in Japanese. NTSC, also available in Pal and Secam; 99 minutes. VCD's will play in many DVD players, as well as on many computers.

We will order these tapes in groups of 20 to defray the cost of the bank transaction charge between United States and Taiwan.

Cost (Video/VCD: US \$25.00, includes airmail shipping)

All prices for books, fans and audiotapes include shipping.

Books: AYMTA must have a minimum of 10 book orders before an order can be placed in Taiwan. Books are sent by sea mail from Taiwan and take 8-10 weeks for delivery. In general orders are shipped to AYMTA for distribution. To receive direct delivery you must have a minimum order of five books and fans. Audiotapes: Audiotapes, VCDs and fans (minimum of 10) are shipped by airmail directly to you. Allow 7-10 days for delivery from Taiwan.

ORDERING

Please make your check payable to AYMTA and mail to:

Jan Phillips
AYMTA Treasurer
435 Slowdown Rd.
Newcastle, CA 95658-9509

AYMTA

What is AYMTA?

The American Yangjia Michuan Taijiquan Association (AYMTA) is a nonprofit public benefit corporation. The specific purposes for which this corporation is organized is to transmit, perpetuate, promote and further the growth of Yangjia Michuan Taijiquan (YMT) in the United States.

What is Yangjia Michuan Taijiquan?

YMT (Yangjia Michuan Taijiquan), translated as Yang Family Hidden Tradition, was created by Yang Luchan. Yang Luchan passed it on to his son Yang Jianhou. Yang Jianhou passed it on to Zhang Qinlin. Zhang Qinlin passed it on to Wang Yen-nien. Master Wang, in order to prevent the loss of this art, has passed it on to all who are interested in carrying on the Yangjia Michuan style.

The Objectives of AYMTA

- To conduct workshops and public demonstrations in YMT.
- To educate the public that the purpose of YMT is to promote health, prolong the life span, calm the mind and harmonize the spirit: to develop the art of self-defense, and to provide the entry level to the Great Dao.
- To provide certified YMT instructors for the public.
- To provide qualified members with instructor certification.
- To help instructors improve their teaching and build consistency in teaching YMT.
- To publish a journal and newsletter (for members).

Member Eligibility

Submit a completed and signed application form.

Pay the annual fee.

Support the purpose and objectives of AYMTA.

Members need not be YMT practitioners.

Members are welcome from all over the world.

Annual fee

\$35.00 per year
(January through December).

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