WHITE BIRCH ™

TRADITIONAL MARTIAL ARTS

STUDENT MANUAL

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Table of Contents

WARNING!

- READ THIS FIRST -

Before starting any exercise or weight loss plan, be sure to consult your physician.

The material contained in this Manual is based purely on the observations, education, and experience of the author. No warranty or claim is made, implied, or intended that any part of this material is right for or will work for everyone.

If you choose to act upon the information contained here, you do so at your own risk and upon your own responsibility.

Mission Statement

To provide a training place where students can gain a balance of physical health, mental discipline, and genuine martial arts skill they can use in their daily lives.

About White Birch

The Name "White Birch" . . .

I am often asked how I chose the name for my School. Some people think it is the name of the style I teach. Others have no idea where it came from.

Before I opened the School, I realized that the identity was important. I wanted to choose a name that would convey the type of training atmosphere I was attempting to develop, rather than one that was just a generic description.

The two systems of martial art in which I have earned a black belt rank use the tree as their symbol. That is, the style of Kenpo I have studied most comes from Kosho Ryu Kenpo, "Old Pine Tree Style," and Shaolin Kung Fu is named after the temple meaning "Young Forest." Because of this, I decided that the name of a tree would be appropriate.

Also, I was searching for something that was alive, changing, enduring, calm, renewable, and complete.

The White Birch Schools . . .

The goal of our school is to provide balanced, high quality training. When the original White Birch location opened in 1989, Robert LaPointe specifically set out to run a small school that offered a traditional curriculum and allowed students to wear ranks they could legitimately feel they had earned. Since that time, our focus has remained the same. We do not believe in operating a "belt factory."

Another unfortunate reality of martial arts instruction, and one which we have attempted to address, is the tendency of schools, organizations, and styles to fragment every few generations. This results in a loss of curriculum consistency and accrued knowledge, as well as missed opportunities to share information. In other words, excellence is only allowed to develop so far, before things go back to square one.

In 1997, the first White Birch franchise opened. By providing students who wish to teach professionally the opportunity to do so independently, yet within a larger parent organization, we promote curriculum consistency, professionalism, and on going skill development for all members of the White Birch group.

White Birch is proud to provide member instructors with continuing martial arts training in the specialized areas of basics, technique, form, sparring, and grappling. We offer group support which includes special seminars and training opportunities featuring nationally known martial artists to all White Birch School owners, as well as annual training camps for their students.

As we continue to enhance and share our knowledge within the framework of a uniform curriculum among schools and standardized promotion requirements, we look forward to seeing our schools grow in quality and number, so the excellence of any may be shared with all.

INTRODUCTION

Since I opened White Birch in 1989, new students have regularly asked me questions on general training topics - massage, meditation, history of the art, Zen, you name it.

Until recently, I have told these students what I thought they needed to know to achieve the results they were seeking, and then referred them to further reading. This seemed good enough at the time, though I realized there were problems with this approach: (1) I never seemed to have the time to give complete answers; (2) I ended up repeating myself by answering the same questions for many students; and (3) readings and studying students did outside the School tended to give contradictory advice, or advice the students could not easily apply to their training.

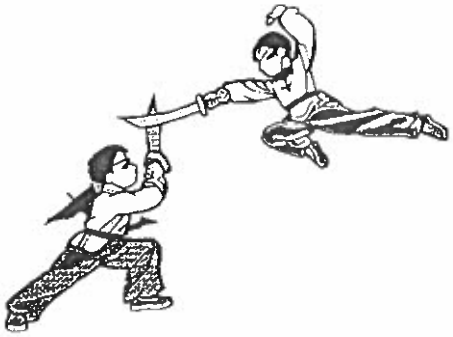
It seemed clear that what was needed was some sort of reference book that specifically answered as many questions as possible -- **and that did so in a way that related to what the students were learning in the School.**

Thus, a Student Manual.

This manual covers such topics as Kenpo, Kung Fu, Tai Chi, History, Zen for Martial Artists, and much more. All the sections are designed to not only tell students what they need to know, but to help them use the knowledge to craft a total training approach and/or lifestyle that works for them.

SECTION ONE

THE SYSTEM OF TRAINING AT WHITE BIRCH



SECTION ONE

PART I PHILOSOPHY OF WHITE BIRCH

Effectively understood and practiced, martial arts training offers tremendous benefit. It provides good health, greater mental discipline and a sense of personal growth. It develops physical confidence and self defense skills. It gives people a sense of common purpose and attainment. It is fun.

Three principles represent the viewpoint of the White Birch School: unity of the martial arts, systematic training, and individual responsibility.

The martial arts are a unified body of knowledge.

The Asian martial arts derive from the Zen tradition; They are in this sense aspects of the same whole.

The school does not encourage students to focus on the differences between styles. All styles contain a fair variety of technique. All styles have strengths and weaknesses. Appreciate what others have to offer and avoid negative comparisons. Remember, in focusing too much on the differences between styles and schools, we fall prey to the illusion of separateness that Zen seeks to shatter.

We practice martial arts as a system.

When we practice something as a system, we realize that it is not one-dimensional. It has many facets, and it offers many benefits. These benefits reinforce one another: a healthy body contributes to a healthy, clear-headed mental posture, and so on.

Further, the components of the system -- technique, form, traditions, and philosophy -- also act upon one another: strong basics make for strong technique, and the hard work that it took to develop those basics contributes to a real (not theoretical) understanding of martial arts tradition and culture. Our approach to martial arts includes the concept that as our skills and abilities grow, so too will our interests. Only a system of training, with many different aspects and dimensions, can accommodate these growing, changing interests. Learn things as a system and you will be better able to relate the parts to the whole, and your growth and understanding will be more balanced.

Ultimate responsibility, awareness, knowledge, and understanding reside in the individual and are realized through personal effort, training, and experience.

Knowledge, awareness, and understanding ultimately come through personal experience. The skills you develop and the understanding of the martial arts that you attain are something that you personally achieve through your training. Further, we encourage an open-minded outlook in the training process. In our schools, we do not impose any codes or belief systems on our students. Students do not have to recite an "Honor Code," before each practice, or sign papers espousing a particular set of ethics. These things are the personal business and responsibility of the individual.

SECTION ONE

PART II TIEN SHAN PAI

The program in the White Birch School derives from the Chinese and Japanese classical marital arts traditions. The core of the training is in *Tien Shan Pai Kung Fu.*

HISTORY

Tien Shan Pai is an eclectic form of Chinese martial art. It includes the external systems of traditional northern Shaolin Kung Fu, Chin Na joint manipulation, Swai Chaio wrestling, and the internal "Three Sisters," Hsing I, Pa Qua, and Tai Chi.

The system originated in the Tien Shan mountain range of western China. At one time, a Taoist monastery named *Tien Shan Szu* was situated within that range. According to legend, the monks who made the monastery their home practiced a system of martial art under the instruction of the Abbot and head monk *Yuan Chueh.*

The basic fable is that a peasant boy who lived near the monastery desired to become a monk in the order under Yuan Chueh. According to Zen tradition, a person applying for membership to a monastery must wait outside for three days as a show of sincerity. The peasant boy of our story did this - though it required him to kneel during a fierce blizzard.

The story goes on to say that after a period of waiting, the unconscious boy was brought into the monastery by sympathetic monks who brought him back to health. When he was initially taken in, however, his knees had become frozen to the ground, and the skin on his knees tore when he was lifted, soaking the snow with his blood. Once he was inside the temple, the sun came out, and a red steam rose from the bloodied snow where he had knelt. Accordingly, the monks who witnessed this called the boy Hung Yun, "Red Cloud."

Hung Yun eventually mastered the Tien Shan Pai system. Before he died, Yuan Chueh called the monks together and named Hung Yun head martial arts instructor. He named a classmate of Hung Yun's as head priest. Due to intense jealousy among the monks, Hung Jun left the temple to travel. As he journeyed across China, he learned many styles and methods of fighting. This helps to explain the eclectic nature of Tien Shan Pai.

In addition to learning much about the fighting arts, Hung Yun collected enough money to allow him to return to the Tien Shan mountains and build a temple of his own. This he did and so lived out his years teaching a style based on all he knew. He called his temple Yan Chueh Szu after his master, and he called the style he taught Tien Shan Pai, after the mountain range that was his native place. Eventually, the monastery was renamed Hung Szu in honor of Hung Yun and in appreciation of his contribution to the efforts of the Chinese people to overthrow the Manchu government, since many patriots studied martial arts as part of their training.

The above story, like so much martial arts "history," may or may not have a basis in reality.

CHARACTERISTICS OF TIEN SHAN PAI

Tien Shan Pai, being a member of the Northern Shaolin system, uses long-range movements such as fully extended punches and kicks and leaping, running, or "**chasing**" movements. Movements are connected using a circular flow of motion and can be executed according to the principal of, "**One, then two, then three**" which is a method of broken rhythm attack.

Overall, the system is characterized by long reaching strikes and blocks making full use of Yin and Yang for power in striking and softness in yielding. Influences of the internal and external systems are evident in all the *Tien Shan Pai* forms.

LINEAGE OF TIEN SHAN PAI

As a member of the White Birch School, you are a student under *Robert LaPointe*. *Robert LaPointe* is a 65th generation instructor in the Tien Shan Pai tradition. He received his Black Sash rank from his *Sifu Liu Chao Chi*, who is a 64th generation instructor. *Sifu Liu* was a student of *Wang Chueh Jen* who was a 63rd generation instructor. *Wang Chueh Jen* passed away in 1990 leaving *Sifu Liu* and a few others as the ranking masters of the system. *Wang Chueh Jen* and *Liu Chao Chi* studied in Taiwan and no doubt both added material they favored to the system we know as Tien Shan Pai.

RANK IN TIEN SHAN PAI

In some systems, at some times, and in some places, colored belts or sashes are and have been used to designate level of rank, but there is no standard that applies to Chinese martial arts overall. This is true of *Tien Shan Pai*. Similarly, degrees of black in *Tien Shan Pai* apply only to the school awarding them and have no firm meaning within the system overall.

TIEN SHAN PAI FORMS AND TECHNIQUES

The following is a list of some of the forms (*Chen Ta*) that are commonly taught within the *Tien Shan Pai* system. These forms are for the external curricula only. For advancement in the internal training, students begin with the traditional 108-movement Yang Long Form.

The left column shows the forms taught, and the right column shows some of the techniques that can be applied from within that form.

As *Tien Shan Pai*, like many Chinese martial arts, is an eclectic system, please note that the forms listed below include forms gathered from other systems as well as some mixed Northern/Southern training sets.

FORM	TECHNIQUES
Broad Sword	
Pa Chi - Eight Directional Boxing	Catch and Break Arm Crane Block, Palm Strike Push Defense Fan Blocks Chin Na with Upper Cut
Tu Gi - Tiger & Dragon Fighting	Cloud Hands Chin Na Escape
Lung Chen	Punch from Side Chin Na from Cat Stance Wheel Hand from Variation Roll the Elbow Dragon Block w/ Breaks Double Elbows Shin Takedown and Leg Buckles
Tzong Chi Chen - Secondary Fist (40-B)	Overhead Block/Instep Kick Shoulder Lock Jumping Lock/Hammerfist Block/Hit High, Hit Low
Mei Wah Chen	Ti Ya Tunchang Wheel Hands Plumb Flower Arm Dislocation
Pan Lung Bien Gan - Coiling Dragon Whip	
Chu Chi Chen - Primary Fist (24-B)	Basic Block/Punch Combination Extended Punch Goh Ti Dragon Wrist Grab Block/Swordhand Comb. Chin Na Counterhold

TRAINING DRILLS

Below are the primary drills introduced in the beginning levels of *Tien Shan Pai* training.

STRETCH KICKS

1. Outward block, hammerfist, front rising kick with toes pointed.
2. Upward block, crane blocks to the side, front rising kick with toes locked.
3. Reversed crescent kick.

SECTION TWO

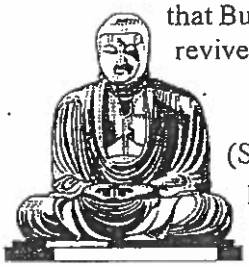
KUNG FU AND THE BUDDHIST ARTS

SECTION TWO

PART I THE ORIGINS OF KUNG FU

This section covers the development of *Shaolin Temple* boxing rather than Chinese martial arts in general. The exact historical origins of *Shaolin Kung Fu* are unknown. Most of what is passed down from instructor to student is legend.

The basic tale is that sometime around 525 A.D. the Indian monk *Bodhidharma* traveled from India to China. *Bodhidharma,* called Daruma by the Japanese, was the 28th patriarch of Buddhism. He was supposedly concerned that Buddhism in India had become too orthodox and hierarchical. *Bodhidharma* traveled to China to revive the spirit of Buddhism.



After a long sea journey and travels overland, *Bodhidharma* arrived at the Shaolin Monastery (Shorinji in Japanese) and began to institute his program. The training he proposed required long periods of sitting meditation. Evidently, the monks at Shaolin were not physically prepared for this kind of training, so *Bodhidharma* incorporated a series of exercises into the monks' routine.

These exercises were probably a mixture of breathing exercises, stretching, and fighting technique *Bodhidharma* had brought with him from India. In any case, these exercises were intended to help the monks unify their minds with their bodies by strengthening both. The system of martial training that is called Shaolin has expanded greatly, but its original purpose of mind/body conditioning for purposes of physical and mental health as well as personal protection has not changed.

Of course there were skills of warfare and fighting in China before *Bodhidharma.* Nevertheless, in legend at least, *Bodhidharma*'s influence is central to Chinese martial arts.

In establishing this system of training, *Bodhidharma* became not only the 28th patriarch of Buddhism, but the 1st patriarch of Zen, which we will discuss in more depth later in this section.

The system or conditioning that is believed to have originated in the *Shaolin Temple* has come to be called "Kung Fu." Kung Fu is a general term that literally means *"time and effort."* It can be applied to anyone who is an expert in his field. Since martial artists have gained a reputation as the embodiment of physical and mental expertise, the art they practice is considered the quintessence of "Kung Fu."

Kung Fu is characterized by circular, flowing movements arranged in combinations of multiple and often concealed strikes. These combinations can include joint attacks that are derived from a subsystem of training called *Chin Na* (literally "*Grab Take*" or grappling). Kung Fu is predominantly, but not exclusively, circular in its style of movement. Linear movement is also incorporated.

The system is divided into Northern and Southern styles, and the saying is, "*Northern legs, Southern hands.*" This saying comes from the fact that in the Southern Kung Fu the moves are tight and close in. Hand technique dominates due to the crowded, urban, and sometimes maritime combat environment. In the wide North, long sweeping leg movements, leaps, jumps, and flying kicks are used to chase opponents over open terrain.

The variety and cross influence of the Chinese fighting arts cannot be underestimated. With this in mind, students should pay more attention to the common origin and purpose of the art, rather than the particular differences of its many and changing manifestations.

SECTION TWO

PART II SKILLS AND COMPONENTS OF TRAINING AT WHITE BIRCH

In the Shaolin arts, the training can be (though this is not uniform throughout China) divided into different skills. The skills are: *Punching* (Chuan Fa literally "Fist Method" in Mandarin or "Kenpo" in Japanese), *Kicking* (Ti), *Grappling* (Chin Na, literally "Grab Take"), and *Throwing* (Swai Jiao). The skills are developed through physically performing and otherwise practicing the five components. These components are: *Basics, Technique, Form, Sparring, and Philosophy*. The Shaolin system, Kung Fu, is a system, and as such its component parts overlap and reinforce one another. Yet each of these parts teaches something that the others do not teach, or at least that the others do not teach as well.

For this reason, a person who only studied philosophy but who never put it to the test of hard work and risk that the other components offer, could not be called a martial artist who has studied a system. Similarly, a person who only studied sparring, and who did so exclusive of the lessons offered by form and philosophy, has not studied a system. In Kung Fu, we study a system of training that offers broad insight through multiple perspectives. Each component of the training is a view from a different angle, and any student who avoids certain parts of the training has missed out on the skill that component teaches.

Reading the following will help students know about these aspects of the art, but only long, dedicated, and sincere experience will allow the student to know these aspects of the art.

The components are as follows:

BASICS:

All training in the martial arts, both physical and mental, begins with basics. Physically, the basics consist of *stances, blocks, punches,* and *kicks*. Mentally, the basics are willingness to set one's own point of view aside or "*empty your cup*" and begin fresh by learning through effort and experience.

Basics teach power, coordination, concentration, speed, balance, breathing control, patience, persistence, and an appreciation of simplicity. Most mistakes are basic mistakes, since basics are the building blocks of martial arts movement. Basics primarily develop punching and kicking skills.

TECHNIQUES:

Techniques are combinations of basics. In this area of the training, the student is introduced to self defense options. Techniques are classroom exercises that are designed to give the student an idea of what to do if X happens. Techniques also teach students rules of movement (such as rotation, momentum, leverage, hidden movements, circularity, and linearity, to name just a few) and how to use these rules to maximum effectiveness. In later training, the student should be able to apply and modify techniques according to the situation. Fluid, flexible thinking is emphasized. In a larger sense, techniques teach us to be resourceful in using what we have to solve problems.

Techniques should be performed with an emphasis on self defense effectiveness. They teach all four of the skills.

FORM:

Form is basics and techniques combined. Form in Kung Fu and/or Kenpo can be regarded as libraries of movement. A form may introduce a student to a set of techniques grouped according to a theme or a style of movement employing a particular motif, such as high kicks, indirect angles, or counterholds. Form can be used to train agility, speed, and strength. Or it can focus more on grace and "presence" - that is, the aesthetic element of the

martial arts. It can also train endurance. *And it can develop spirit - which is to say, focused energy, intention, "heart," and will.*

In form, techniques can be stylized to enhance beauty or physical training, whereas in technique, movements are performed first and always for self-defense training effectiveness.

Form should be performed with a mind toward all of the above, but these aspects should be mixed in a proportion that allows the student to develop and display - eventually - an intuitive and spontaneous expression of martial spirit. Form is not only self defense techniques performed in a series, it is movement as art and as an expression of the subconscious. *Of the five components, form is the most esoteric and contains a cultural element. When we say a cultural element, we mean traditional, classical Asian culture. Form drills all four skills but is mainly an aesthetic demonstration.*

SPARRING:

Sparring is the sport component of the art. Unlike basics, techniques, and form, sparring is freestyle movement rather than predetermined movement. Sparring is both planned and reactive. There are many benefits to sparring. They include excellent endurance training, developing a grasp of where the student's talents and aptitudes lie, and the ability to "*think on one's feet.*"

Sparring is practiced both standing to deliver punches, kicks, and grappling moves, or on the ground for finishing. Finishing or ground fighting developed initially in Japan and Mongolia. One theory explaining the origin of Japanese ground technique is that the Samurai, when thrown to the ground and disarmed, wore such heavy armor they were unable to quickly regain their feet and had to learn to fight on their backs.

Whatever the origins of the art, Japanese Jiu Jitsu is a highly developed and effective fighting method that emphasizes leverage over strength. It provides a much needed development of our Chinese Kung Fu finishing skills, and all White Birch Schools are encouraged to hold regular Jiu Jitsu practices.

Pursue sparring to develop a sense of strategy, reflex, and spirit. Sparring should be based on skill rather than power, and even though sparring is competitive, you should spar *with* not *against* your partner.

There are several reasons.

1) An instructor should be able to relate to the needs and interests of all his students. Some students will want to spar.

2) Self defense is part of the martial arts, and sparring (even though it is mainly a sport) does provide insights into the construction of the system that other areas of training (form, technique) cannot.

3) Never sparring encourages an overemphasis on theory. Instructors and students who never spar tend to be defensive on this point, and they will often become indignant and even self-righteous when explaining why they do not spar - "*It's useless,*" "*I don't need to prove myself,*" "*I don't want to reveal my secret techniques,*" "*Sparring has nothing to do with the real art,*" etc., etc.

Sparring is not something that every beginning student needs to know, but it is something that every advanced student should have knowledge of, and which every instructor should understand and be skilled in. That includes both standing up sparring, grappling, and finishing, thus teaching all of the five components.

The final component is history, traditions, and philosophy:

Many students who take up martial arts do so because it is not simply exercise, but also a type of mental training. This mental training, which can include stress reduction, concentration,, and personal insight, is the final component of the system. *Just as I mentioned earlier that all the components of the system overlap, we need to understand that in this final component, we learn this side of the art through every other aspect of the training.*

There is a saying in the martial arts that "*Without form, there is no content.*" This is exactly the case with the

spiritual side of the martial arts. If philosophy, attitude, and "spirit" are the content and substance of the martial arts - then what is its form?

Its form is physically doing something in order to develop the above, that something being the five components.

SECTION TWO

PART III ZEN IN THE MARTIAL ARTS

This section is a continuation of the discussion above regarding history, traditions, and philosophy. Many students have asked me about *Zen* and specifically about its relation to the martial arts. Any *Zen* training here in the School is limited to meditation, individual reading, and occasional special activities. This aspect of training in the School is entirely optional.

WHAT IS ZEN?

Zen is a view point that stresses the reality of the moment and of personal experience.

WHAT IS ITS HISTORY?

Zen began when *Bodhidharma* traveled to China to introduce a new kind of Buddhism. He eventually arrived at the *Shaolin Monastery* in Hunan. He was discouraged by the fact that Buddhism in India had become too orthodox and formal. He introduced a form of Buddhist practice that emphasized personal experience rather than dogma. *Bodhidharma*'s Buddhism had no scripture, it depended entirely on everyday events as its source of inspiration.

The Buddhism of *Bodhidharma* placed a strong emphasis on sitting meditation called "*dhyana*" in Sanskrit and meaning "*Meditation*." It is a special form of meditation in which there is no object and subject. This was called "*Chan*" by the Chinese and, later, "*Zen*" by the Japanese.

The practice of meditation requires a degree of physical fitness. *Bodhidharma* saw that the monks at Shaolin were in poor physical condition. To correct this and make them fit to practice *Zen*, as well as to help them recover their strength after long periods of sitting, he instituted a series of physical training exercises.

These exercises were probably based on some calisthenics and fighting skills he had learned in India - a mural on the wall at *Shaolin* depicts Indian instructors and Chinese monks practicing at two-man sets. This would lend authenticity to the argument that the martial arts actually began in India.

We can speculate that they were introduced into China by *Bodhidharma*, and developed by many people for many reasons - including the need for monks (who often traveled) to defend themselves. What we are concerned with here is their initial inclusion in a system of *Zen* training.

Zen is a matter of everyday events on a personal level. As they say - "*Zen is your everyday life.*" The notion is that there is nothing beyond the immediate - this is it, so start living. Each aspect of our lives is of equal importance, and we should treat it so.

From this outlook, the *Zen* tradition began to treat common things in a special way. The Chinese call the way *Tao*, the Japanese say *Do*. Serving tea became tea ceremony - *Chado*. Writing became calligraphy - *Shodo*.

If serving tea and writing became *Do*, what happened to the everyday activities of exercising and training for defense, which we even today have made a part of our weekly personal maintenance routines? They became Budo.

What you practice when you come here is an everyday thing. You do it because it meets your needs. You do it in a formal way, but it is still just an everyday thing - just as the core of *Zen* and the substance of the *Tao* is nothing more than your everyday life.

SOME CHARACTERISTICS OF THE ZEN VIEWPOINT

Reality occurs in everyday life.

Nothing has an independent existence. Nothing is real in a lasting or independent way. Everything is temporary and connected.

Everything has its own nature, and that nature is defined by all the connections we have discussed.

Be motiveless. Motive is concerned with the future - not the present. Motive is conscious.

Mindfulness is not the same as self-consciousness.

Insight derives from experience, not from doctrine. (The first line of the Tao Teh Ching, "*The way that can be described in words is not the true way*").

The practice of sitting *Zen* meditation, or "*Zazen,*" is fairly simple. Before starting, find a quiet place where you will not be disturbed. Be sure you are in good health and are neither too hungry nor too full. Also, be sure you are not under the influence of caffeine, alcohol, or other agents.

1. Bow into the room.
2. Approach the place where you will sit.
3. Bow to the front of the room.
4. Turn to your right and sit on your pillow with your legs on the floor *(This will keep your spine erect).* Arrange your legs, either in a full or half lotus. If you choose a half lotus, put your right foot on your left thigh, and your left foot under your right calf.
5. Turn to your left so you are facing the front of the room.
6. Place the back of your left hand in the palm of your right hand. Touch the tips of the thumbs together *(Placing the left in the right is symbolic of turning bad to good, as we do in meditation).* Rest your hands in your lap.
7. Rock back and forth a few times to find your center of balance.
8. Keep your chin down.
9. With your eyes half open *(so you can relax without becoming drowsy),* look at a spot on the floor about three feet in front of where you're sitting.
10. Regulate your breathing and try to eventually take about three breaths per minute.

Meditate for about 20 - 25 minutes, at least once a week. Do this for longer periods later, and at more frequent intervals if you wish. When you meditate, think of nothing. As your thoughts wander, bring them back to nothing - no worries, no intentions or motives, nothing.

One of the lessons here is that just as your thoughts will wander and you must return to the pure state of nothingness, your actions during the day will stray from the standard you prefer.

Don't worry about that, just return to the right path and continue. In this way, just as the left hand is in the right, you will turn the bad to good.

SECTION THREE

TAI CHI AND THE TAOIST ARTS

SECTION THREE

PART I WHAT DOES "INTERNAL" MEAN?

The notion currently popular, especially in the United States, is that there are two types of Chinese martial arts - the "*internal*" and the "*external*."

For some, there is a belief that external refers to those martial arts under the grouping Kung Fu (also called "*hard*"). The belief is that external training develops fighting skills that depend on fast movements and hard hitting. Essentially, external power is believed to be a function of muscle and bone being used to land a solid blow.

The definition of internal can be anything from the use of the *Intercostal Muscles* for execution of superior upper body rotation to something bordering on mysticism.

In fact, Internal training is believed by some to develop a real yet intangible vigor that emanates from within one's life force, and which, when projected outward, can blast one's opponents into next week. Internal power has been promoted as a function of finesse, good karma, innate wisdom, and application of ancient, secret techniques!

The term "*internal*" is used in connection with the Taoist arts of Tai Chi, Hsing I, and Pa Qua, much more frequently than Kung Fu is ever referred to as "external," so we will discuss these concepts carefully in this section.

In the Chinese martial arts there are two basic schools, and these schools are sometimes called the "*hard*" and the "*soft*." Hard training is Kung Fu. Kung Fu developed (for the most part) in the Shaolin Temple of Hunan Province in central China. The Shaolin temple was a Buddhist monastery.

The soft school, on the other hand, includes Pa Qua, Hsing I, and most famously, Tai Chi. These arts (sometimes called "*Wu Dan*") developed variously during the course of Chinese history. They no doubt owe a lot to the Shaolin system, yet they are more heavily influenced by Taoism than by Buddhism.

The hard systems of Kung Fu tend to be more direct in their method of attack. They include, but do not favor,

linear movement. The soft systems are more circular. They employ deep muscle groups and often make more use of the entire body in expressing movements. This often gives the impression that force is being "*brought up*," which it is, from deep within the body or from low in the stance.

In spite of these stylistic trademarks, the internal and external arts share more similarities than differences.

All martial arts, for example, use a "*Fa Jing*." *Fa Jing* can be translated as "*coiling energy*." That is, twisting the body so that movement develops in the lower parts and is expressed outward throughout the arms and hands.

Both Kung Fu and Tai Chi stylists should be able to do this. Another term that refers to this specialized use of muscle groups is "*Nei Kung*" - internal work. That is, using deep muscles to develop explosive force. All martial arts do this.

Both systems also make effective use of breathing. The internal artists are believed to use breathing control more effectively, but this is not so. Breathing control is sometimes referred to as "*Chi Kung*" - "*Breath Work*." All martial arts are breath work with respect to the fact that all martial arts employ an inhale/exhale (coinciding with "*cock/execute*") breathing patterns.

Philosophically, there is also a huge amount of overlap. Whenever someone tries to tell you that the difference between Kung Fu and Tai Chi is like the difference between black and white, please keep in mind that China is a very old place. It is also a very big place, and it has a lot of people in it. People talk with each other, they share ideas and argue, they form their own groups, and then divide into smaller groups, and then divide again and rejoin. They form their own ideas and take other people's ideas.

If you want a good model for the development of Chinese martial arts' physical and spiritual traditions, examine languages. Why do we have words like "*rendezvous*" in English? Or consider philosophy. Why is Japanese Buddhism different from Indian Buddhism? Maybe, on its way to Japan, it traveled through China and was influenced by Taoism? Ideas were exchanged, picked up, and discarded in the development of Buddhism. Couldn't the same thing have happened in the development of Chinese martial arts?

Boundaries are not as clear as we sometimes think.

SECTION THREE

PART II THE INTERNAL ARTS: TAI CHI, HSING I, PA QUA

TAI CHI

Keeping in mind what we have discussed above, Tai Chi can be considered one of the three "*internal*" martial arts of China, also called the "*Three Sisters*."

HISTORY OF TAI CHI

As with much of Chinese culture, myth and history combine to give us an entertaining if apocryphal account of the origins of Tai Chi. According to one legend, the Taoist boxer *Chang San-Feng* of Kiangsi based his theories on the interplay of Yin and Yang and was able to give them concrete form after witnessing an epic battle between a Crow and a Serpent.

The Crow attacked with energy and persistence, but each of his lunges was avoided by the snake, who calmly moved aside whichever part of his body was in danger. This continued until the bird, his energy spent, launched a final attack and the snake countered, biting the bird's exposed neck.

Whether or not this story was an inspiration for the Taoist system of martial art called Tai Chi, it at least illustrates how softness and yielding can overcome strength and aggression.

What is known of *Chang San-Feng* is that he was born on April 9th in the year 1247 A.D. He received an education in the Chinese Classics, and at one time he held a position with the Yuan government. *He is also said to have mastered the Shaolin system of martial arts.*

All in all, we can guess that *Cheng San-Feng* combined Shaolin boxing, Taoist philosophy, and indigenous breathing and fighting drills into a system of his own. This system eventually came to be called Tai Chi.

The development of Tai Chi most probably occurred in this way: Taoist Chi Kung or breathing exercises predate the arrival in China of Buddhist Kung Fu. Buddhist Kung Fu influenced the development of the primarily Taoist Tai Chi. This would explain why identical movements are found in the Northern Shaolin Kung Fu and in Yang Style Tai Chi.

Modern Tai Chi is divided into Five major styles or families. They are: *Yang, Chen, Wu, Sun, and Chang.*

The *Yang* system is the most widespread, especially in the United States. *Yang Tai Chi* is noted for its flowing movements, large, generous postures, clear weight distribution between the feet, and "rootedness." Its large stances

and full movements are typical of the Northern Shaolin boxing, and it is almost a certainty that the two systems share a common heritage.

A practitioner of the *Yang* system can improve his or her form by observing these rules:

- One leggedness — that is, have the weight clearly on one foot or the other, and avoid being double balanced (which is distributing the weight fifty/fifty between the feet).
- Eye focus — do not let your attention wander. Put your thoughts into the movement you are performing by clearly focusing your gaze.
- Continuity — this means you should not have paused in your movement. Your movements should be as steady and continuous as if you are "*pulling a silk thread,*" (If you stop your steady pulling and then restart, you may break the thread!).
- Maintain good hip-shoulder alignment.
- Move the arms with the torso, and the body as a whole.
- Keep the body relaxed, and the "Six Gates" (*the ankles, knees, hips, wrists, elbows, and shoulders*) relaxed and "open."
- Keep your posture upright. Your spine should hang like "*a string of suspended pearls.*"

Some common divisions within the Yang system are the "Classical" 108 movement style of *Yeng Hen Fu* (died 1935), *Cheng Manch'ing* style, and *Chen Panl'ing* style.

Chen family Tai Chi is recognizable for its sudden "*Fa Jing.*" *Chen* movements are crisp and powerful. As with *Yang*, movement flows upward from the feet into the hands. Extremely low stances and some jumping are included.

Wu Tai Chi is performed slowly, as with *Yang*, but it is more upright. Movements appear more linear than *Yang*, and the upper body may be inclined forward.

The *Sun* and *Chang* systems are similar to *Yang*, with a greater emphasis on coiling and compactness.

All of the families of Tai Chi, as with all of the Chinese martial arts, should show a clear uniformity of movement connecting the hips and shoulders. That is, the hips and shoulders should be identically aligned so that power is generated from the whole torso.

Why is this? Because Tai Chi developed as, and still is, a martial art. Martial arts are concerned with fighting. In fighting theory, when a punch is thrown, the blow will land with more force if it is backed up by the body. How do you do this? By turning your shoulder and hip at the same time you strike, so that the movement of the arm is not divorced from the movement of the torso.

TAOISM'S INFLUENCE ON TAI CHI

Formally, Tai Chi is a complete system of health, meditation, and self defense. Most of the postures comprising the Tai Chi form have martial arts applications, and many of them (*Bend the Bow and Shoot the Tiger, White Crane Spreads Its Wings, Wave Hands Like Clouds*) are identical to movements found in Kung Fu forms.

Tai Chi is based on Taoist philosophy. This philosophy asserts that before the universe was formed, there existed a state called *Wu Chi* or "*nothingness*." In nothingness there was no movement, and no separation between light and dark, solid and void, positive and negative.

Once there was movement, there was separation of opposites. The state which followed Wu Chi, and which was brought about by movement, was called Tai Chi. In this regard, Tai Chi can be translated, approximately, as "*eternal energy*," or more simply, "*reality.*"

The symbol of Taoism, and also the symbol of Tai Chi, is the Yin/Yang. The Yin/Yang represents the two principles of reality, positive and negative. As you can see from the symbol below, the design of the Yin/Yang implies movement, (unified) separation, and balance. Note that the black area contains a white dot, and vice versa. This indicates that everything must contain an element of its opposite in order to be balanced - in other words, you can't be all one way.

The world around us is considered Tai Chi - "*Ultimate Reality.*" It is a world governed by movement and balance. In order to put ourselves in harmony with this world, we can practice an exercise that teaches us the rules that govern reality, i.e., movement and balance. This exercise is called Tai Chi Chuan. Chuan means fist. In the context of traditional Chinese martial arts, the term fist means application.

Tai Chi is a *system* of training. At the very core of this training is a belief in balance. This, perhaps, is the principal that Tai Chi emphasizes most, and which sets it apart, even though other martial arts include this same principal. Because of this, we should train with Tai Chi as a system so we receive balanced training. This is why, traditionally, Tai Chi has been practiced for **health, relaxation, and self defense.** To emphasize only one aspect of this system is to become unbalanced.

Note: When we study something as a system, we gain insights that we would not have gained from a one-dimensional study. The postures of Tai Chi can be understood and explained in terms of physical health, self defense, mental discipline, and aesthetics.

Let me give you an example of this. Each of the postures of Tai Chi Chuan can be broken into two parts, preparation and execution, in which the weight is shifted from one leg to the other along with an inhalation and an exhalation. As I have said, we can explain this from three perspectives.

For health, we must work both sides of the body equally, and our breathing must be free.

For self defense, we must cock before we can punch. We must block before we can counter. It is best to yield to an attack, rather than stepping directly into it, but when we counter, we must assert (*go forward*) in order to be effective.

Philosophically, we learn that effective living involves both yielding and asserting. We must be able to give ground, as well as be able to move ahead, all depending on the circumstances. What are the circumstances? Well, in the case of a punch or verbal aggression, we don't want to rush into an attack. We should, rather, yield and wait until the energy is spent, then we can move ahead.

The Tao Teh Ching (an ancient Taoist text) tells us as much in saying "*The height of Yin (negative) is Yang (positive).*" Or put another way, when our opponent's energy is spent and his movement has peaked and gone from strong to weak, it is our time to move ahead and go from weak (yielding or Yin) to strong (asserting or Yang).

In this way, we can see how learning about self defense applications can give us insight into the philosophical applications of this system of discipline. In fact, all the dimensions of Tai Chi offer lessons touching on one another. This is why it is important to 1) study it as a system, and 2) study with an instructor who can teach you Tai Chi in all its dimensions.

This Manual can help you center your training around your intentions (self defense, nutrition, a less stressful lifestyle, etc.) and can give you a strong, straightforward, accessible introduction to Tai Chi from the three perspectives we have discussed.

The main point to keep in mind is that in order to be effective, you must seek balance.

TRAINING IN TAI CHI

As with other martial arts (see section on Kung Fu), the training is generally divided into four parts: *basics, technique, form,* and *sparring*.

Tai Chi basics include Chi Kung or "*breath work*," stance training, and Taoist meditation. At the very least, every student should become skilled in some of the standard breathing sequences of Chi Kung. These drills are invaluable in accustoming beginners to the specialized way of moving and breathing that is practiced in Tai Chi. Practicing these drills will also help the student gain greater physical strength and mental clarity.

Once mastered, these drills can be practiced again and again as warm ups, and also as abbreviated routines for someone recovering from or fighting an illness. Even the greatest masters return again to the basics, as these were their original classroom.

Techniques in Tai Chi include all of the postures that join together to create the forms. In the Yang system, these are the 36 original postures such as "*Parting the Wild Horse's Mane* (also called "*Slanting Flying,*" "*Brush Knee and Push,*" "*Pat High On Horse,*" "*Golden Pheasant Stands on One Leg,*" and "*Fair Lady Works at Shuttle*").

See the special section of this notebook where the 36 postures of the Yang system are listed.

Form in Tai Chi includes the major and minor training sets. In the *Yang* system, these are the 24, 46, and 108 movement sets, as well as the *Straight Sword, Broad Sword, Long Staff, Fan, Spear,* and *Two-man sets*.

Tai Chi also has a sparring component. It is called "*Pushing Hands.*" Pushing Hands is performed with two people, and may be done in a stationary position without moving the feet, following a "fixed step" pattern, or free form in a moving "*Pushing*" contest. Rules of engagement vary widely. In the United States, competition is fairly civil. Points are given when an opponent steps back or stumbles forward. Punching, kicking, grabbing, and throwing are prohibited, though I have heard of all this being considered fair play in Taiwan.

With a partner of like interests and temperament, Pushing Hands can be a fun exercise as well as a valid practice of principals of Yin and Yang.

HSING I

Like Tai Chi, the origins of Hsing I (pronounced "*sing ee*") are obscured by the mists and effluvia of Chinese folklore. By one account, the warrior, *Yueh Fei*, concocted the system during the Sung Dynasty (the 10th through 13th centuries A.D.). This history is as likely as any.

Hsing means "*shape,*" and I means "*mind,*" or "*mind giving shape to movement.*" This system places great emphasis on linear movements and strikes delivered with closed fists. Movements are sudden and forceful, unlike Tai Chi, though Hsing I shares Tai Chi's use of twisting and rotating to develop power.

Stances tend to be high and narrow, although a deep horse stance and a very low twist stance are occasionally employed. Most of the Hsing I stances resemble a "*Cat*" stance (Shi Bu in Chinese), with 40% of the weight on the front foot and 60% on the rear. In the Hsing I, this is called a "*Sitting Back Stance.*"

Also like Tai Chi, Hsing I mixes philosophy with martial technique. Where Tai Chi focuses mainly on the interplay of *Yin* and *Yang*, Hsing I includes both the Yin/Yang dichotomy as well as the relationship of the five Primary Elements of ancient Chinese Cosmology.

According to this outlook, the Five Elements interact to bring about all life and death, their genesis and decline. The Five Elements and their attributes are:

P'I	Metal	**Splitting**
TS'UAN	Water	**Drilling**
P'ENG	Wood	**Crushing**
P'AO	Fire	**Pounding**
HENG	Earth	**Crossing**

As one can guess from the characteristics given to each element, Hsing I does not attach equal importance to both yielding and advancing. In the Hsing I system, force predominates. This force is balanced, however, by the overall interaction of the Five Elements. While all the elements represent an aspect of force (or creation), each must yield, in time, to the element that will replace it (decline). In this manner, the Five Elements or "forces" balance each other as the old is continually making way for the new. Even in a system stressing force, there is yielding. *Can you see the influence of Taoism here?*

Earth creates Metal	(minerals)
Metal creates Water	(condensation)
Water creates Wood	(growth)
Wood creates Fire	(fuel)
Fire creates Earth	(ash)

In turn . . .

Earth destroys Water	(dams up)
Water destroys Fire	(extinguishes)
Fire destroys Metal	(melts)
Metal destroys Wood	(chops)
Wood destroys Earth	(breaks apart and consumes)

In addition to the Five Elements, Hsing I incorporates the movements of 12 animals. The animals are: *dragon, tiger, monkey, horse, tortoise, chicken, sparrow-hawk, swallow, snake, pigeon, eagle,* and *bear*. By other accounts, the *camel, falcon, T'ai* (a mythical bird), and *water skimmer* (an insect living on the surface of ponds) may be included, but others omitted. The name Hsing I or "*shape mind*" becomes more sensible when we realize that the concept underlying Hsing I study is not literally to become metal or a bear, but to understand (with one's mind) what quality those things possess, and to give some sort of physical representation to that quality through martial arts form.

Like other martial arts, Hsing I training can be divided into four categories: *basics*, *technique*, *form*, and *sparring*.

The basics of Hsing I are the Five Elements, the techniques are the specific applications of those elements, as well as self defense combinations imitative of the 12 animals. Hsing I form is arranged into "linking sets" that include either the Five Elements or the 12 animals. Hsing I also includes two-man sets that are executed with a partner. Sparring in Hsing I is or is not stressed, depending on the school and the instructor. When it is practiced, it is much like sparring in the Shaolin system; it tends to be free form, with use of Hsing I movement employed where practical.

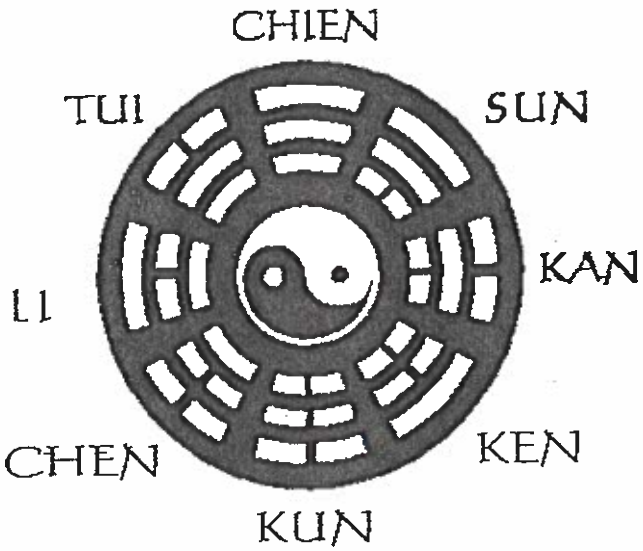
PA QUA

The last of the "Three Sisters" is Pa Qua. This art derives its name and major emphasis from the "Eight Trigrams" of the Chinese fortune telling book I Ching, or "Book of Changes." According to popular belief, the System was formalized by Tung Hai-Chuan, who learned it from a Taoist priest during a visit to Yu-Hua mountain. This is supposed to have occurred sometime around 1870 A.D. As one can see, it is a comparatively recent (some would say "higher") development in Chinese martial arts.

Pa Qua movement is extremely subtle. Much of the emphasis is on twisting the waist, the upper body is held upright, breathing is through the nose with tongue held to the roof of the mouth - as with all the "internal" martial arts.

Pa Qua training compliments Hsing I in that it comprises entirely circular movement, whereas Hsing I is, at least on the surface, a linear system. Just as the majority of Hsing I movements are rooted in the Five Elements, Pa Qua is based on the Eight Changes.

These "changes" are found in the I Ching. They are represented below in their standard configuration:



As I have said, all of this springs from Chinese fortune telling folk art. The "Trigrams" look like sticks because that's what they were originally. The fortune teller would throw a handful of sticks on the ground and derive meaning from the pattern they created. Gradually, those patterns were formalized.

Their meanings are as follows:

CHINESE	SYMBOL	ENGLISH	CHARACTERISTIC
CHIEN		Heaven	Strength
TUI		Lake	Pleasure
LI		Fire	Adhering
CHEN		Thunder	Shaking
SUN		Wind	Gentleness
KAN		Water	Depth
KEN		Mountain	Stillness
KUN		Earth	Accepting

Note: In keeping with the "crossover" of characteristics between supposedly separate arts (as I have mentioned in this guide), it is interesting to note that Tai Chi makes use of the Eight Trigrams by assigning each a posture. They are: *Ward-off/Chien; Roll-back/Kun; Press/Kan; Push/Li; Pull-down/Sun; Split/Chen; Elbow/Tui;* and *Shoulder-strike/Ken.*

The breakdown of training in Pa Qua is again in four parts. The basics are the Eight Changes; techniques are applications of those changes; and form includes some weapons, varying from school to school. The most common empty hand form is the Dragon Form, which would correspond to a "*linking set*" in Hsing I. Sparring, as with Hsing I, is not always a part of training and is more a matter of the instructor's inclinations.

Perhaps the most popular training exercise in Pa Qua is "*Walking the Circle.*" This can be performed individually or with a group. The students assume a formal fighting stance with one hand up, the other low with the index finger turned inward toward the navel. Steps are light and quick, skimming the floor, with the heel kicking up at the last instant. Anyone who has ever seen a group of Pa Qua enthusiasts "*Walking the Circle*" has been impressed by the group's cohesion combined with seeming spontaneity.

Much subtlety is required for proper execution of Pa Qua techniques. Many of the movements are hidden to the observer. Indeed, the entire essence of Pa Qua seems to be found in circling and confusing one's opponent

with last second ducks and sudden reversals.

THE ADVANTAGES AND DISADVANTAGES OF "INTERNAL" TRAINING

The major advantage of training in any of the "internal" arts is that these are, for good reason, considered "soft." The movements tend to be circular and smooth. They do not tax the joints and are usually performed at a speed that does not require above average physical conditioning. As a result, this type of training can continue to be enjoyed throughout one's life. In fact, in China, Japan, and Taiwan, Tai Chi is most popular among the older members of the population.

Another advantage, depending on what one is looking for, is that schools teaching these arts often emphasize, or at least include, a spiritual component with the training.

The main disadvantage of this sort of training, again depending on what one is looking for, is something to be aware of. As physical conditioning goes, the "internal" arts are generally not rigorous. This depends on the school and the instructor, of course, but for the most part, training is not as physically demanding as in Kung Fu. This can be compensated for by including some calisthenics in one's routine. It is usual to see instructors of many years' experience become overweight from training exclusively in the "internal" arts if they have not followed a balanced program of health.

SECTION THREE

PART III DEVELOPING "CHI": MEDITATION, TAOIST BREATHING, AND "CHI" MASSAGE

"CHI"

One concept which all the Asian martial arts share is that of "*chi.*" Chi means energy or breath, and it is within the internal martial arts that we find the greatest focus on developing this energy.

In spite of all the distortion this concept has suffered due to ignorance and advertising, Chi is real, and it can be developed. The clearest (in an empirical sense) demonstration of the uses of Chi is what has been done in China medically. Surgeons have performed open heart surgery on patients using no anesthetic. Pain control was achieved entirely through the use of dozens of small needles controlled by teams of acupuncturists.

Acupuncture, and its control of Chi, has been credited with achieving remarkable results in the field of health.

But what role does Chi play in the martial arts? According to tradition, all the "*internal*" arts are supposed to encourage the development of Chi by including movements that stimulate the chi meridians or channels. The Chi is directed to the *Dan Tien* (a spot about three inches below the navel) and stored. Or it may be directed to any spot on the body and used to resist a blow. The belief is that by storing and concentrating chi, the martial artist not only gains greater fighting ability, but will live a longer and healthier life and may even gain immortality!

This may or may not be the case. I know of Chinese martial artists who died in their early seventies. This seems to be about the same as the American national average - and most Americans do not spend their lives performing esoteric exercises that store "*life force.*"

However skeptical we remain about the existence and use of Chi, we should at least concede that the meridians and stimulation points of acupuncture coincide with recognized nerve centers of western medicine. We should also acknowledge that, in cases where the patient is a true believer, acupuncture and other forms of chi stimulation can lead a person back to good health, or be used to maintain that health.

For the western martial artist, chi stimulation need be no more than a belief that the universe contains a vital force and that this force is positive and beneficial and can be controlled for our greater good. For example, when performing Tai Chi exercises, it is standard to imagine one's breath entering and escaping the body. Each breath can be visualized as a cleansing presence that enters the body as a wash of invigoration and exits the body carrying away waste. The flow of the breath through the body can be imagined to match the flow of movement of the arms and legs. Breath enters through the nose, sinks to the legs, is channeled upward, and finally is expressed (released) through the fingers. Try also to imagine a growing warmth and presence in the Dan Tien. This presence should build as the exercise routine progresses.

Note: *However you define chi, remember that there exists some kind of energy that keeps you alive. However you envision, seek to strengthen it through your training, and you will be rewarded with greater health and longer life.*

This section will conclude by introducing you to methods of developing and controlling chi.

TAOIST BREATHING

There are three basic forms of breathing. They are **regular, abdominal,** and **reverse abdominal.**

Regular breathing is just what it sounds like. The student breathes normally, without any special technique or muscular contractions. In abdominal breathing, the students uses his or her abdominal muscles to "*pull*" breath deep into the abdomen. As the breath is drawn deep into the abdomen, the abdomen **expands.** In reverse abdominal breathing, the student again draws breath deep into the abdomen. The difference here is that the abdominal muscles are tightened so that the abdomen **contracts,** then, when breath is released, the abdomen **expands.** This is the reverse of regular breathing.

Regular breathing is suitable during meditation and even Tai Chi or Chi Kung practice. It works well for beginners because there is only so much that a person can concentrate on at one time. With beginning students, concentrating on posture often takes all the concentration they have, and it is best to leave the breathing as it is.

Abdominal breathing is a specific method of forcing breath into the lower abdomen, and thus greatly concentrating chi into the *Dan Tien*. This method is best practiced only under an instructor's supervision.

Reverse abdominal breathing involves inhaling and contracting the muscles of the abdomen simultaneously. This method of breathing control is most closely associated with self defense practices. The goal is to tighten the abdomen and stomach areas so they are more resistant to force if struck. This type of breathing should be practiced only in combination with martial arts training under an instructor's supervision.

CHI MANIPULATION

Once you have developed a practice that suits you, you may want to augment the health benefits you're gaining from regular mediation by practicing a form of visualization called "*Chi Manipulation.*"

There are countless varieties of Taoist Chi Manipulation. Each teacher seems to have his own method.

A good starting point, once you have become capable of good breathing control, is to begin imagining energy flowing through your body as you meditate. This visualization should perform three tasks:

1. Energy movement should synchronize with your breaths - good energy in, bad energy out.
2. Energy should, during the course of your practice, find its way to <u>all</u> parts of your body.
3. The energy that you are imagining to move through your body should be conceived of as something elemental, universal, and thoroughly positive. The very presence of this energy in your body should be considered good, healthful, and constructive.

<u>Chi</u> manipulation can be a part of <u>Tai Chi</u> form practice, meditation, or whatever else you wish.

CHI MASSAGE

A final aspect of developing internal energy is using massage to circulate this energy after it has been concentrated. You may find that your hands have become warm during your meditation or Tai Chi. This is because you relaxed your body (opened your "*Six Gates*" - *the ankles, knees, hips, wrists, elbows, and shoulders* were kept relaxed rather than locked, so as to allow the free flow of blood and energy) which led to greater circulation of blood. Secondly, it is believed by many that the exercises you were performing caused chi to flow through your body and become concentrated in your hands.

Explanations of how this happens can become quite technical. Basically, the belief is that energy is brought up from the feet, channeled at the hips, and expressed through the hands and fingers. If you perform your Tai Chi regularly and correctly, you should notice your hands warming up. The idea is to apply that collected energy where it will do the most good - by massaging areas that need it!

Regardless of how a person envisions chi to exist or operate within the human body, he or she will find chi massage to be extremely relaxing and enjoyable.

Rather than present a complex series of exercises which must be done "all or nothing," we have listed six different massage techniques the student can experiment with after practicing Tai Chi Chuan and Meditation.

1. Massage the scalp with your fingertips vigorously for one minute.

2. Lightly massage the face, beginning with the forehead, then moving to the nose and working outward to include the entire face. Do this for two to three minutes.

3. Begin by gently rotating the fingers in their sockets, beginning with the small finger, and finishing with the thumb, left hand first, then right. Now systematically work your palm with the thumb of the opposite hand. Begin at the heel of the palm and work up toward the knuckles. Once you are at the fingers, gently pull the fingers away from the hands, enclosing the finger with the thumb, index and middle fingers of the opposite hand thus, "squeezing" the chi into the fingertips.

4. Sit on the floor with your legs outstretched before you and "pound" (*lightly*) your thighs with loosely closed fists. Do this in a light, rapid pattern with both fists.

5. As with #4 above, lightly "*chop*" the back of your neck with your fingertips forming the *"beak of a crane."* Do this for as long as you like.

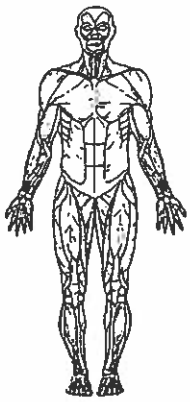
6. As with #3 above, give the same treatment to your feet.

Make at least one of these exercises a regular part of your work out. Try to conclude your routines each time with at least five minutes of self massage.

SECTION FOUR

MARTIAL ARTS MISCELLANY

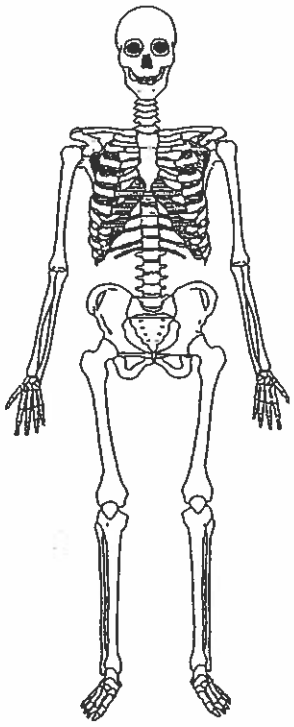
This section is intended to round out your training. It includes a variety of topics such as physiology, a note section and recommended reading.



PART I PHYSIOLOGY
PART II BLANK PAGES FOR NOTES
PART III GLOSSARY OF TERMS
PART IV RECOMMENDED READING

SECTION FOUR
PART I PHYSIOLOGY

THE SKELETAL SYSTEM



CRANIAL BONES

Parietal (2) Forms the crown or top of skull
Frontal (1) Forehead
Temporal (2) Sides of skull
Occipital (1) Base of skull
Sphenoidale (1) Mid-portion of floor and sides of cranium

FACIAL BONES

Nasal (2) Forms bridge of nose
Zygomatic (2) Cheek bones
Maxilla (2) Upper jaw (contains teeth)
Mandible (1) Lower jaw

TRUNK BONES

VERTEBRAE OF SPINAL COLUMN (26 Bones)
Cervical (7) Neck
Thoracic (12) Thorax

Lumber (5) Abdomen
Sacrum (1) Pelvis
Coccyx (1) Tail bone

RIBS (COSTAE) AND STERNUM

Sternum (cartilage) holds ribs in front
All ribs connect at vertebrae in back
Ribs 1-7 connect at sternum in front
Ribs 8-10 attach to rib above
Ribs 11, 12 (floating ribs) are embedded in muscle at sides

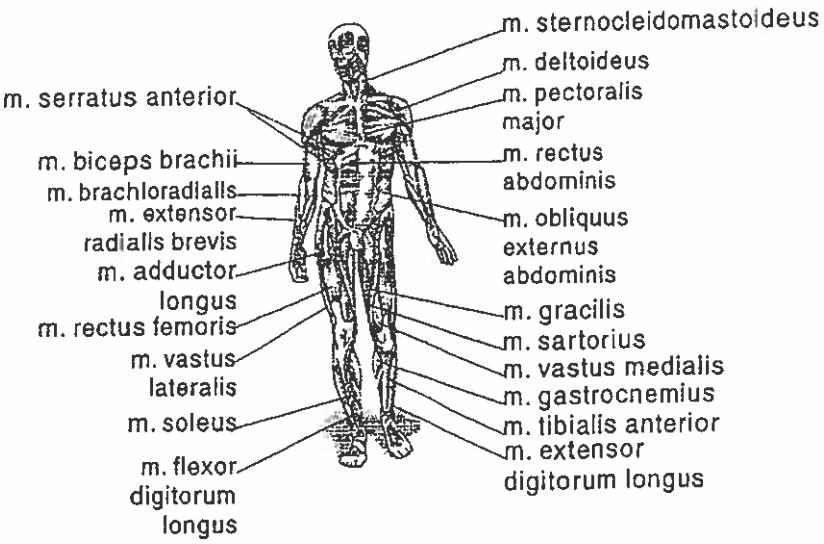
UPPER EXTREMITY

Clavicle (2) Collar bone
Scapula (2) Shoulder blade
Humerus (2) Upper arm
Radius (2) Thumb side of forearm
Ulna (2) Back side of forearm
Carpals (16) (2 rows) wrist bones
Meta Carpals (10) Palm of hand
Phalanges (28) Fingers and thumb

LOWER EXTREMITY

Pelvic Girdle (2) Hip bone
Femur (2) Thigh bone
Patella (2) Knee cap
Tibia (2) Shin bone
Fibula (2) Parallel to tibia
Tarsals (14) Forms heel, upper part of instep.
Metatarsals (18) Bones between instep and toes
Phalanges (28) Toes

THE MUSCULAR SYSTEM



The three columns below indicate which muscles are involved in which strikes, and which exercises develop those muscles. If an exercise is listed on the same row as a muscle group, it does not mean that exercise works that muscle. Use your knowledge of muscles (based on the guide to muscles) to determine which exercise is appropriate.

PUNCHING

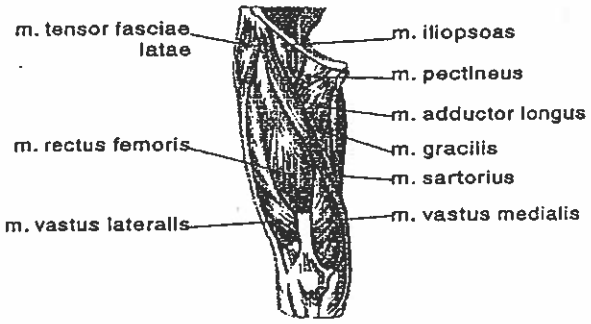
STRIKE	MUSCLES	EXERCISES
Back Fist	Triceps, Posterior Deltoid, Rhomboids	Push Ups, Bench Press, Bent Over Rows/Lats
Reverse Punch	Triceps, Anterior Deltoid, Pectoralis Major, Coraco Brachialis, Biceps Brachii	Bench Press, Military Press, Supine Flys, Front Raises
Jab	Triceps, Anterior Deltoid, Anconeus	Tricep Kick Backs, Alternated Front Raises
Ridge Hand	Pectoralis Major, Coraco-Brachialis, Biceps Brachii	Supine Fly, Dumbell Curls, Hammer Curls
Upper Cut	Biceps Brachii, Triceps, Anterior Deltoid	Hammer Curls, Close Grip Pressing Movements, Front Raises With Palms Up

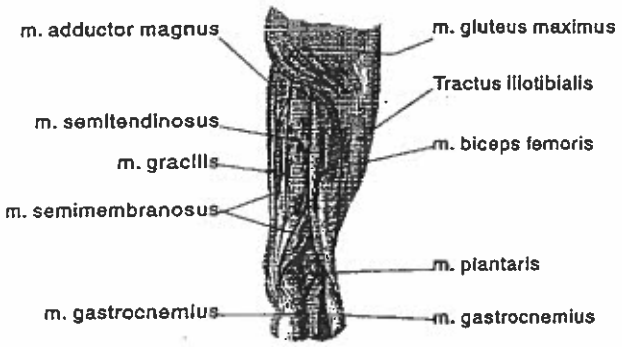
Note: The bench press is a good combination exercise which works the triceps, anterior deltoid, pectoral major, and the serratus anterior, which functions to stabilize the scapula in all these strikes. The scapula rotates in all shoulder movements. Its rotation is caused by two major muscles, the supraspinatus and infraspinatus. Doing large "arm circles" to the front and rear will help with your power in strikes.

KICKING

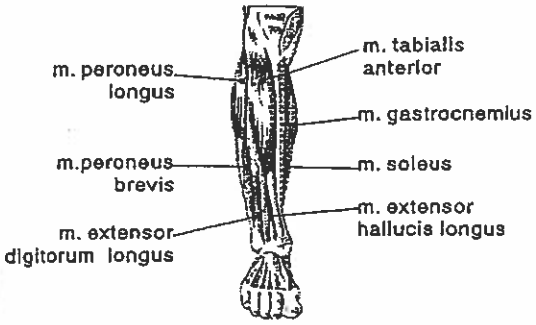
STRIKE	MUSCLES	EXERCISES
Front Snap	Illiopsoas, Quadriceps	Leg Extensions, Standing Leg Raises with weight attached (Knee bent or straight), Squats (Feet shoulder width apart)
Round House	Gluteus Medius, Quadriceps-Femoris	Side Leg raise with leg weights, Leg Extensions, Squats (feet wide apart, toes pointing out)
Side	Gluteus Medius, Gluteus Maximus, Quadriceps Femoris, Illiopsoas	Side and Front Leg raises, Squats, Leg Extensions
Rear	Gluteus Maximus, Quadriceps Femoris	Squats, Rear Leg Raises
Ax	Illiopsoas, Quadriceps Femoris, Femoris, Hamstrings	Front Leg Raises, Leg Extensions, Leg Curls, Squats

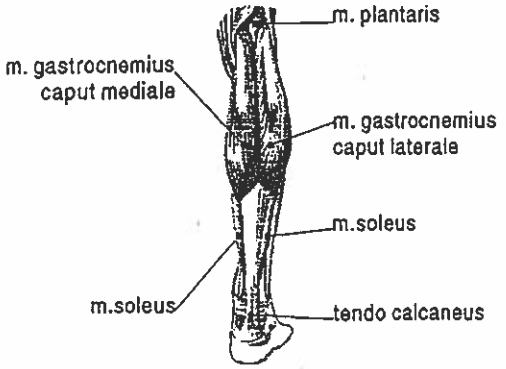
Note: *Squats work the Quadriceps and the Hamstrings simultaneously. They are especially good for developing strength, but are not especially good for speed. If you use this exercise, incorporate stretching of the lower back and hamstrings.*





Also: *Performing exercises with heavy weights and low reps will increase strength. The tempo of the repetitions can influence gains; lifting quickly will develop fast twitch muscle fibers as opposed to slow reps which develop the slow twitch muscle fibers.*





GUIDE TO THE MAJOR MUSCLES

ACTION OF THE MUSCLES:

Adduction - Moving toward the body.

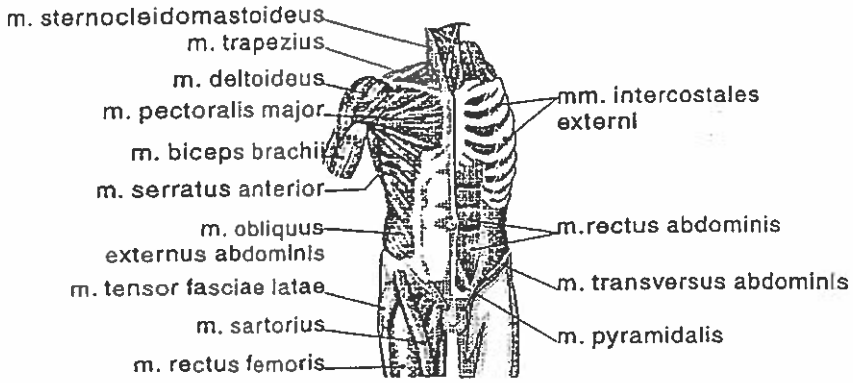
Abduction - Moving away from the body.

Extension - Extending out.

Flexion - Bending in.

Protraction - Holding in place.

Retraction - Draws back in.



LOCATION AND FUNCTION OF THE MUSCLES:

Anconeus - Extends elbow, stabilizes ulna. Near Triceps.

Anterior Deltoid - Flexes arm to front. Front of shoulder.

Biceps Brachii - Flexes arm, aids in uppercut motion. Front of humerus.

Coraco-Brachialis - Flexes and adducts in hooking motion. Under biceps.

Gluteus Maximus - Extends leg to rear. Hip.

Gluteus Medius - Abducts leg to side. Side of hip.

Hamstrings - Flexes knee. Back of upper leg.

Iliopsoas - Flexes thigh up. Top thigh.

Pectoralis Major - Adducts arm toward center of body. Chest.

Posterior Deltoid - Extends arm to rear. Rear of shoulder.

Quadriceps-Femoris - Extends knee. Front of thigh.

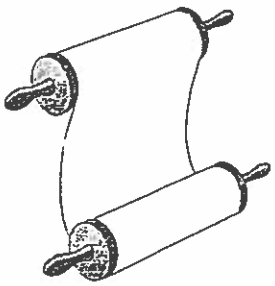
Rhomboids - Retracts shoulders. Between shoulder blades.

Serratus Anterior - Protracts extension of arm. Side of body.

Triceps - Extends arm. Underside of upper arm.

SECTION FOUR

PART II BLANK PAGES FOR NOTES



This is the most important section of all. Remember, in teaching you the martial arts, your instructor is doing no more than showing you the outline of a tiger. You must fill it in!

SECTION FOUR

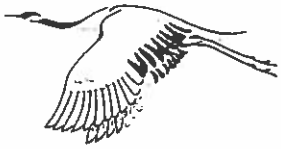
PART III GLOSSARY OF TERMS

Bodhidharma	1st patriarch of Zen and founder of the Shaolin tradition. Called Da Mo by the Chinese and Daruma by the Japanese. Some believe that he may be a mythical character. Interestingly, in Sanskrit "*Bodhi*" means one who has attained enlightenment, and "*Dharma*" means truth.
Chan	The Chinese word for Zen.
Chang Chuan	"*Long Fist*" - Northern Shaolin Kung Fu.
Chi	"*Energy*" or "*Breath.*"
Chi Kung	"*Breath work.*" Taoist precursor to Tai Chi.
Ching	Essence you are born with.
Dan Tien	"*Center Heaven.*" Spot about half of an inch below the navel. Important in breath and chi control.
Dojo	The training hall. Literally, "*Way Place,*" in Japanese.
Fa Jing	"*Coiling Energy.*"
Hara	Literally, "*Stomach*" in Japanese, but corresponds to Dan Tien in Chinese.
Hsing I	"*Shape Mind.*" One of the three internal "*Sisters.*"
Hu	Tiger.
Hung Gar	A Southern Shaolin System. Literally, "*Tiger and Crane.*"
Kenpo	"*Fist Method.*" A Japanese generic term for Chinese martial arts.
Ki	Energy. Corresponds to "*Chi*" in Chinese.
Kiai	A Sharp yell given when a strike is executed. Literally, in Japanese, "*Concentrate your energy.*"
Kung Bu	Bow Stance.
Kuoshu	"*National Art.*" The Taiwanese response to the development of Wu Shu on the mainland.
Li Ching	Attention!
Lung	Dragon.
Ma Bu	Horse Stance.
Ma Ma Hu Hu	So-So.
Nan Chuan	"*Southern Fist*" - Southern Shaolin Kung Fu.

Pa Qua	Eight Trigrams Boxing - one of the three internal "Sisters."
Shaolin	"*Young Forest.*" Buddhist temple where Bodhidharma introduced his system of Zen and martial arts training.
Shen	Spirit - your personal essence, which develops through training.
Shi Bu	Cat Stance.
Sifu	Teacher, person of high skill.
T'ai	A mythical bird of China. One of the Hsing I 12 animals.
Tai Chi	Ultimate Energy Fist. One of the three internal arts.
Tien Shan Pai	Heaven Mountain Style.
T'ou	Water strider - a pond insect whose movements inspired the "Cloud Hands" of Tai Chi.
Wu Chi	"*Nothingness.*" The state that precedes existence in Taoist cosmology.
Wu Shu	"*Martial Art.*" The mainland Chinese national sport/art, grouping all Chinese martial arts together.
Zen	A system of personal enlightenment through self discipline. From the Chinese word "*chan,*" which itself derives from the Sanskrit "*dhyana,*" meaning, roughly, meditation, as well as a condition beyond subject and object.

SECTION FOUR

PART IV RECOMMENDED READING



This is a partial list of many excellent books that I encourage you to read. Just as seminars, tournaments, camps, and other activities outside regular classroom instruction can enhance your training, reading is a part of that process.

The Art of War	Sun Tzu
The Tao of Tai Chi Chuan	Jou, Tsung Hwa
The Tao Teh Ching	Lao Tzu (any edition)
The Way of the Warrior	Reid & Croucher
Zen Art for Meditation	Holmes, Stewart
Zen and the Ways	Leggett, Trevor

ADDENDUM TO SECTION II: THE POSTURES OF THE YANG FORM

Wu Chi

1. Yield and Strike
2. Holding a Ball
3. Parting the Wild Horse's Mane
4. Ward Off (Peng)
5. Roll Back (Liu)
6. Press (Chi)
7. Push (An)
8. Single Whip
9. Lift Arm
10. Hands Cross Each Other
11. White Crane Spreads Its Wings
12. Brush Knee and Push
13. Playing the Lute (Pi Pa)
14. Backfist, Intercept and Punch
15. Seal Tightly
16. Embrace Tiger, Return To Mountain
17. Fist Under Elbow
18. Monkey Creeps Back
19. Snatching a Needle from the Bottom of the Sea
20. Open Hands Like Fan
21. Wave Hands Like Clouds
22. Pat High On Horse
23. Punch to Groin
24. Sit and Withdraw from Punch
25. Taming the Tiger
26. Separate Foot
27. Strike Opponent's Ears with Fists
28. Kick to Side
29. Fair Lady Works at Shuttles

30. Snake Creeps Down
31. Golden Pheasant Stands on One Leg
32. White Snake Sticks Out Tongue
33. Lotus Kick
34. Step Up to Look at Seven Stars
35. Turn and Serve Tea
36. Bend the Bow and Shoot the Tiger