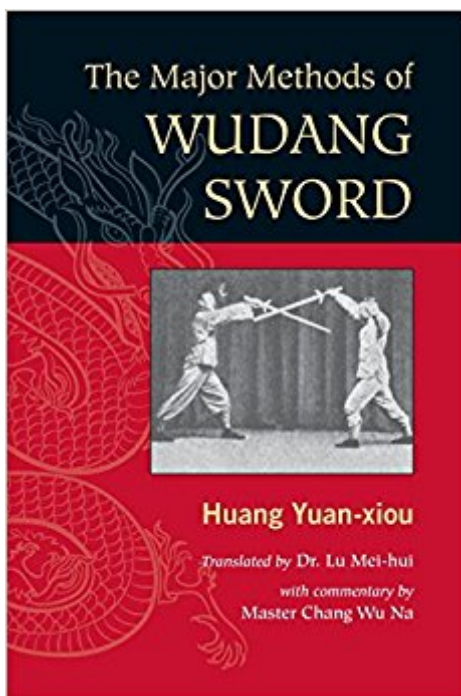


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The Major Methods Of Wudang Sword



Synopsis

Originally published in Chinese in 1930, The Major Methods of Wudang Sword has become a contemporary classic in the field of traditional Chinese martial arts. Written by Huang Yuan Xiou, the disciple of Li Jing-Lin, "China's most celebrated sword practitioner" this edition now introduces English readers to the fascinating world of traditional Chinese swordplay. Immensely popular in China, Wudang sword contains within its techniques the essence of the internal martial arts of Taiji Quan, Xingyi Quan, and Bagua Zhang. Unlike other books of its time, The Major Methods of Wudang Sword explores the practical application of its techniques rather than simply introducing a solo form. This helps readers and students of any style and background discover new insights and gain new approaches to personal practice. The book also emphasizes the internal aspects of swordfighting, including mental and meditative techniques. Translated by Dr. Lu Mei-hui and with expert commentary by Master Chang Wu Na, "two contemporary disciples of Wudang sword" and featuring dozens of black and white photos from the original Chinese edition, The Major Methods of Wudang Sword unlocks the secrets of Wudang swordplay for both novice and advanced practitioners.

Book Information

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Customer Reviews

There are now several books widely available in English on Tai Chi sword. This book will provide the student with some clear guidelines on the basic cuts associated with the style, interesting historical notes, and other lessons. It's important to note from the start, this book does not contain a form to learn, if that's what the student is looking for. As the contents show, there are chapters on a

variety of topics, however, many are fairly short at a page or two. And while the basic cuts are described and photographed, other chapters, like the two person form exercises, are not, giving only terse A then B then A guidelines. Nor are there any application photos. It seems the book's main virtue to the novice, as I am, is the chapter on basic cuts with grainy but decipherable photos from the original work (see the cover for an example). I was excited to see the translated forewords to the original edition by many famous masters. And while I enjoyed them (to say nothing of grasping them), they are, however, quite obscure. They come across like the classics, a riddle inside an enigma..., or they are encomiums of the sword master Lin, whose student compiled the book. As for other books available on the subject, I have 3: Rodell's, Yang Jwing-Ming's (YJM) and Petra Kobayashi's. These three books all have their individual strengths. However, for the beginner without a teacher, I highly suggest Kobayashi's book. It is the only book of the 3 that has arrows drawn from each hand and foot showing its exact path into the next picture. This is the only way to know from a book if one is moving through the postures properly. It also has a legend for each photo that shows weight distribution on the feet, angle of the sword as seen from above, and angle of the torso.

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