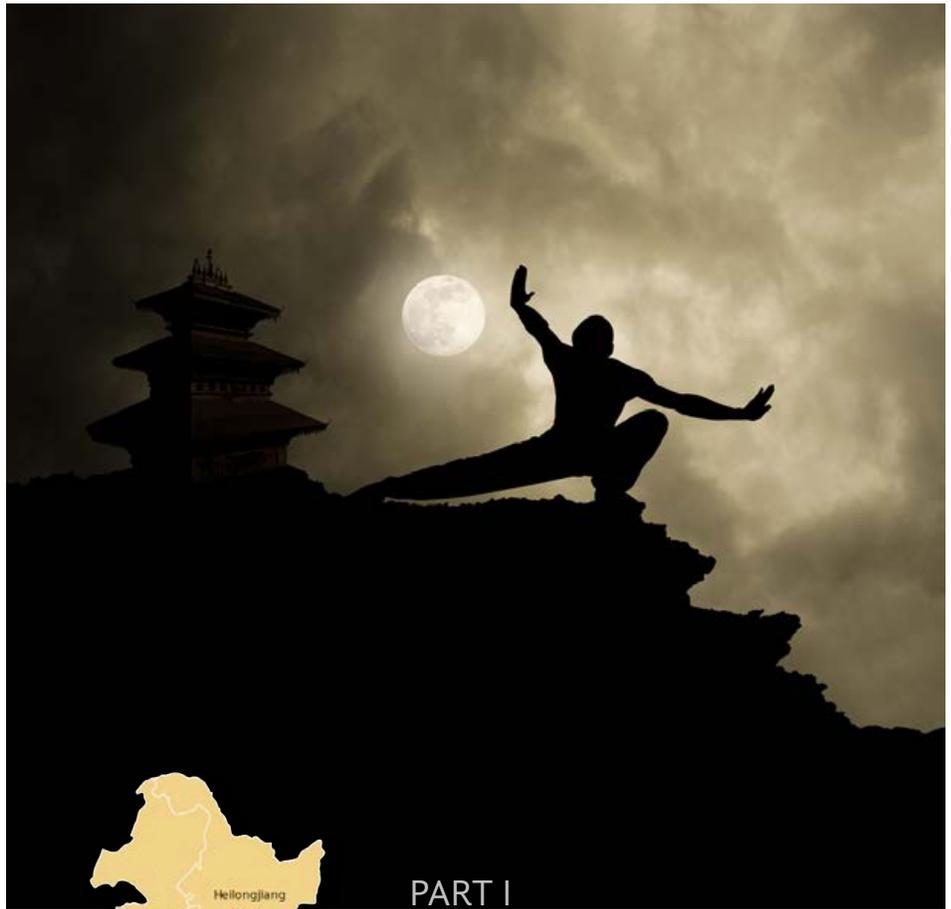


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The history of the Shaolin temple, and that of Kung Fu in general, is both vast and nuanced. Despite China's long and well documented past, the development of martial arts went largely unnoticed by historians even as it became a deeply rooted source of national pride. The turbulent changes of the last hundred years created a migration of martial artists across the globe and further obscured a generation's link to the knowledge of martial traditions of the past. As a result, modern sources on the matter are full of

impassioned opinions and sparse on empirical data. With this in mind, it is our intention to honor the history transmitted through our lineage by attempting to place our art in a modern context.

China: The Middle Kingdom

The Peoples Republic of China is the third largest country in the world, home to one fourth of the world's human population. The Chinese call their homeland Zhongguo (中國 *zhōng guó*), the Middle Kingdom, an enclave of civilization separated from the rest of the world by deserts, mountains, and oceans. More than ninety percent of its people are Han Chinese, named after the Han dynasty (漢朝

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hàn cháo) that ruled China from 206 B.C.E. to 220 C.E. The Han inhabit roughly one half of the Middle Kingdom. The other half is home to a diverse group of 55 ethnic minorities, including Tibetans, Mongols, Manchus, and the Islamic Uighars. Altogether, there are more than a billion Chinese in the Middle Kingdom, all of them supported by the mere twenty percent of the country's land that is suitable for farming.

China is presently divided into 21 provinces and five autonomous regions ruled from the capital Beijing. All of the clocks in China are set to Beijing time. Central and Southern China are characterized by fertile plains and hills, with magnificent gorges and the long reaches of the world's third longest river, the Yangzi (長江 *Cháng Jiāng*). Moving north or west, the land becomes mountainous and dry. To the West, for example, lies Tibet, the "Roof of the World", and the barren expanse of the Taklamakan Desert. In the North, there are the vast grasslands of Inner Mongolia and the forests of Manchuria, "China's Siberia."

There is a growing archeological record of the ancient inhabitants of the Middle Kingdom: Peking Man, Lantien Man, and Yuanmou Man. The oldest of these hominids, Yuanmou Man, used fire and lived about 1.7 million years ago in what is present day Yunnan. These early peoples were hunters and gatherers. Peking Man was an especially resilient species, surviving on edible plants and roots, nuts, and the meat of animals ranging from wild pigs to saber-toothed tigers.

The Chinese have always excelled at record keeping. The history of China can be extended back at least 5,000 years with a fair degree of

certainty. The earliest distinctly "Chinese" people were the Yangshao and Lungshan in what is present day Henan province. They were farmers, taking advantage of the rich loess soil of the Yellow River (黃河 *huáng hé*) Valley. Loess is a yellow earth, blown in from the northern steppes, and it is loess silt that accounts for the Yellow River's name. The Yellow River is also called "China's Sorrow" because of its devastating floods.

China's earliest ruler was probably a Yangshao chieftain named Fu Xi (伏羲 *fúxī*). He is said to have taught his people to build houses and domesticate animals. He is also credited with creating the 8 Trigrams, which became an almost widespread form of philosophical shorthand in the centuries that followed. Fu Xi was followed by Shen Nong (神農 *shén nóng*), who taught his people to sow seeds and use medicinal herbs. Legend has it that Shen Nong had a transparent abdomen, allowing him to observe the effects of various medicinal substances on his digestion.

According to the famous Han historian Sima Qian (司馬遷 *sīmǎ qiān*), in 2697 B.C.E. the Yellow Emperor, Huang Di (黃帝 *huáng dì*), took power. He conquered a tribe of troublesome nomads and became the catalyst for yet another cultural advance. His impressive accomplishments include organizing the first formal governmental institutions, inventing the compass, coining money, and founding traditional Chinese medicine. Huang Di's wife and her maids discovered how to make silk with strands reeled from the cocoons of silkworms.

Emperor Yao (堯 *yáo*) was another revered king in early Chinese history. He earned respect and admiration by setting up a huge drum outside his

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home so that his subjects could summon him for consultations at any time. Yao passed his authority on to Shun (舜 *shùn*), who was succeeded by the Great Yu (大禹 *dà-yǔ*). Yu's chief claim to fame is the subjugation of rivers, establishing flood control and dredging rivers until "the hair was worn off his legs." His son succeeded him. This was the first time a son replaced a father, and it marked the beginning of dynastic rule in China. Yu's dynasty was named the Xia (夏朝 *xià cháo*) and it spanned from approximately 2200 B.C.E. to 1700 B.C.E.

The Xia were replaced by the Shang (商朝 *shāng cháo*). The Shang turned villages into cities and established a bronze metallurgy of astounding sophistication. The Shang were then overthrown by the Zhou (周朝 *zhōu cháo*) who initially provided a strong feudal government. After 770 B.C.E., however, Zhou authority waned. The growing power of individual states during the Spring and Autumn Period (春秋時代 *chūnqiū shídài*, 770-476 B.C.E.) led to the chaos of the Warring States Period (戰國時代 *zhànguó shídài*, 476-221 B.C.E.), as well as the collapse of the Zhou in 256 B.C.E. Yet it was during this time that the most famous philosophers in Chinese history lived:

- Laozi (老子 *lǎo zǐ*, also Lao Tzu)
- Confucius (孔子 *kǒng zǐ*)
- Zhuang Zi (莊子 *zhuāng zǐ*)
- Mozi (墨子 *mò zǐ*)
- Mencius (孟子 *mèng zǐ*) and the scholar warrior
- Sun Zi (孫子 *sūn zǐ*, also known as Sun Tzu)

The Warring States were conquered by Qin Shihuang (秦始皇 *qín shǐhuáng*), the "First Emperor." Qin Shihuang was also known as the "Tiger of Qin" because of his ruthless totalitarianism. Loved and hated, he unified China (the Western term "China" is derived from "Qin", originally romanized as Ch'in) and built the Great Wall. He standardized writing and built a network of roads, some of which still exist today. Yet he also burned books, buried Confucian scholars alive, and had the corpses of dead conscript laborers interred in the Great Wall. His dynasty was destined to fail. Qin Shihuang ruled from 221 B.C.E. till his death in 207 B.C.E. His son ruled for only one year after that.

The Qin dynasty was replaced by the Han. Spanning the years from 206 B.C.E. to 220 C.E., the Han were the quintessential Chinese dynasty: founded by a commoner, rising to a peak of power and culture, then collapsing after a period of weakness and disunity. The Han were superseded by the Three Kingdoms (三國時代 *sānguó shídài*, 220-280 C.E.), the era of outstanding generals like Guan Yu (關羽 *guān yǔ*, also known as Guan Gong (關公 *guān gōng*, aka Kwan K'ung, literally "Lord Guan") and the famous physician Hua Tuo (華佗 *huà tuó*). The Three Kingdoms fell to the Jin (晉朝 *jìn cháo*), who were in turn conquered by the T'o Pa Tartars from the north, dividing the country into North and South. The resulting partition of China lasted until 589 C.E. In the North, there was a series of foreign dynasties; in the South, Han Chinese ruled. Hence, this period is known as the Southern and Northern Dynasties (南北朝; pinyin: *nánběicháo*).

The Southern and Northern dynasties were reunified during the short reign of the Sui (隋朝 *suí cháo*), setting the stage for the culmination of Chinese culture during the Tang dynasty (唐朝 *táng cháo*, 618-907 C.E.). The Tang followed the same pattern as the Han dynasty, eventually degenerating and splintering into a period of disunity called the Five Dynasties and Ten Kingdoms (五代十國 *wǔdài shíguó*).

In 960 C.E. the Song Dynasty (宋朝 *sòng cháo*) reunified China. The Song brought Chinese art to new heights, but were pushed south by the Mongols, led by Genghis Khan in 1127 C.E. The Mongol conquest of China was completed in 1279 C.E. under Kublai Khan, the grandson of Genghis Khan. The Mongol Yuan dynasty (元朝 *yuán cháo*) then endured until 1368 C.E. Marco Polo's sojourn in China occurred during the Yuan reign.

Another peasant king rose to power in 1368 C.E., establishing the Ming Dynasty (明朝 *míng cháo*). The Ming period was a time of prosperity and achievement in the arts. Yet it was also a time of stagnation. Although the third Ming emperor, Yongle (永樂 *yǒnglè*), financed China's first and only significant exploration by sea, the Ming Chinese withdrew into the self-satisfied comforts of their advanced culture. The Ming rulers were virtual despots. They were conquered by the Manchu Qing in 1644 C.E.

The Qing Dynasty (清朝 *qīng cháo*) ruled through rigid control of every aspect of Chinese society, and their continuation of Ming insularity led to further decay in the Chinese empire. Western technology finally surpassed Chinese innovation. Foreign "concessions" were carved out of Chinese territory.

The British remedied their trade deficit with China by importing Indian opium, and China became "the sick man of Asia."

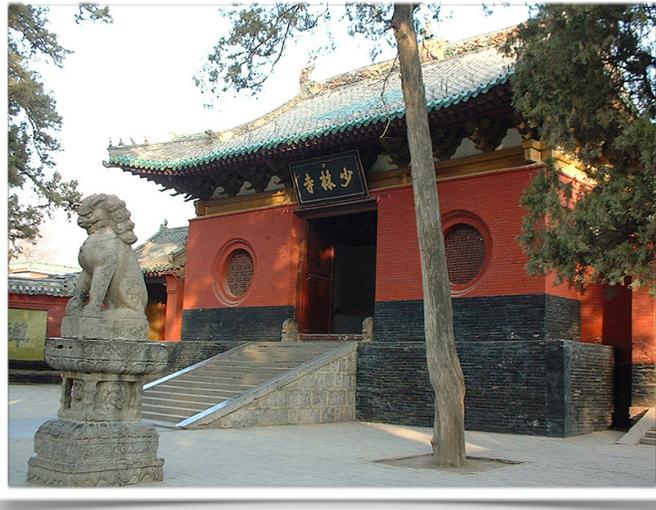
The stage was set for revolution. In 1900, the Boxer Rebellion began. Its instigators were martial artists who inspired the people with visions of esoteric magic, fighting prowess, and the anticipated expulsion of the hated foreigners. The rebellion failed - put down by foreign troops - but momentum for change became irresistible. The Qing collapsed in 1911 and the Republic of China was founded in 1912.

Unfortunately, the Republic was more an idea than a reality. China was essentially little more than a battleground for warlords, political factions, and foreign armies until the Chinese Communists defeated the Nationalists in 1949 and established of the People's Republic of China (中華人民共和國 *zhōnghuá rénmín gònghéguó*).

Roots

In 1979, the People's Republic of China partially reconstructed a remote and deserted Buddhist monastery in Northern China. This monastery stands at the western foot of Song Shan (Song Mountain, 4459 ft.), in a sparsely populated region of Tengfeng County, Honan Province, near the city of Chengchou. It is called Shaolin Si, the Young Forest Temple, because it stands in the middle of a grove of cypress and pine. The Chinese government felt the old temple merited reconstruction because foreign guests wanted to see the place where the Shaolin art, put in the

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public eye by the "Kung Fu" television series, was born.

The Shaolin Temple was originally built during the reign of the Northern Wei dynasty (386-534 C.E.). The Northern Wei were T'o Pa Tartars who promoted Buddhism as a unifying force between themselves and their Chinese subjects. The traditional view is that in 495 C.E. Emperor Hsiao Wen of the Northern Wei commissioned the temple for Buddhahadra (Pa Tuo), an Indian monk noted for his translations of Buddhist texts into Chinese.

At its peak, the Shaolin Temple was one of the largest monasteries in China. Its red brick walls enclosed seven rows of large halls and pagodas, as well as numerous smaller buildings, all topped by blue and green tiled roofs with graceful, upturned eaves. There were training halls, meditation halls, shrines, libraries, granaries, dormitories, kitchens, stables, and bell towers. Inside the front gates, long rows of stone tablets displayed poems and commemorations of imperial visits. Water was provided by a stream running in front of the gates. A bit to the west, the burial stupas of the Pagoda Forest housed the cremated remains of prominent

monks. The temple was cool in the summer, cold and snowy in the winter.

The Shaolin Temple began as a quiet retreat for peaceful scholars. A deep silence reigned, broken only by devotional chants and tolling bells. Yet by the end of the sixth century, the temple halls and courtyards were ringing with the shouts of some of the best martial artists in the Orient. What brought about this transformation?

Shaolin tradition attributes this transition to Bodhidharma, the 28th Patriarch of orthodox Buddhism. He was known as Pu Ti Ta Mo, or simply Ta Mo, a deft transliteration of Bodhidharma into Chinese. (Later, he was known in Japan as Daruma.)



The story begins with Bodhidharma's unexpected arrival in China, early in the sixth century. It is said that he came on foot, crossing the snowy Himalayas clad only in a thin cloak, fighting bandits along the way. It is more likely that he came by sea. In any case, Bodhidharma was a fiercely determined man, depicted with a bristling beard and a penetrating gaze.

In 520 C.E., Bodhidharma made his way to the court of the Southern Liang dynasty in Nanking, south of the Yangtze River. Ta Mo was granted an audience with Wu Ti, the reigning Liang emperor. Wu Ti asked him to comment on the merit he had earned by building temples and reciting sutras. Ta Mo believed that meditation was the only sure path to enlightenment, so he told Wu Ti that all of his

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pious good works were irrelevant. Thus ended Ta Mo's first and last meeting with a Chinese emperor.

Ta Mo traveled north to the Shaolin Temple. He was not well received there either. When the Shaolin abbot refused to admit him to the monastery, Ta Mo retreated to a cave on Sung Mountain to meditate. He spent nine years in the cave, where, it is said, he became so aloof that Hui K'o, Ta Mo's first disciple, stood knee deep in snow and resorted to cutting off his own arm in order to get Ta Mo's attention! Though other accounts say that Hui K'o's arm had been severed by bandits.

Eventually, the Shaolin abbot relented. Ta Mo was admitted to the Shaolin Temple as a meditation master. His method was called Ch'an, a transliteration of Dhyana, the Sanskrit word for meditation. (Centuries later in Japan, Ch'an became Zen.) In the beginning, however, the Shaolin monks fell asleep during Ta Mo's lectures. Ta Mo sought to eliminate this problem by teaching the monks the 49 postures of the MuscleTendon Change Classic (I Chin Ching, Yijinjing.) The I Chin Ching postures are similar to the asanas of Hatha Yoga, but with the addition of dynamic tension. They are the earliest form of training within the Shaolin art.

It may be that Ta Mo's sole purpose for introducing the I Chin Ching was to instill discipline in sleepy monks. Yet from that initial contribution, an incredible proliferation of Shaolin styles and training evolved. Martial arts were just what the frail Shaolin scholars needed. The martial arts built up the monks' health and discipline and provided a

method of self-defense against the bandits who were attracted by the isolation and prosperity of the Shaolin Temple.

Paintings on the walls of the White Robe Hall at the Shaolin Temple preserve a visual record of what martial arts training at the Shaolin Temple was like. The fighting monks in these frescos wear clothing almost identical to the uniforms worn by current Shaolin students, complete with colored belts. They are depicted training in the techniques of Lohan Shou (Fist of the Lohan), Chin Na (Grappling Techniques), the 18 Classical Weapons and the five original animal styles; Hu Ch'uan (Tiger), He Ch'uan (Crane), Pao Ch'uan (Leopard), Lung Ch'uan (Dragon) and She Ch'uan (Snake).

The 18 Classical Weapons include the staff, the jointed sticks (er chie kuen, a variant of a grain flail, known in Japan as nunchaku), the single and double broadswords, the t'ui fa (tonfa, adapted from a handle used to turn a millstone), the cha (originally a hunting tool, imported to Okinawa as the sai), the spear, the hook swords, the double and single double-edged swords, the three sectional staff, the chain whip, the single/double daggers, the single/double hand axes, and the single/double butterfly knives.

A new chapter in Shaolin history began in the seventh century when thirteen Shaolin monks used their martial arts skills to rescue a T'ang prince from the stronghold of a renegade general. The T'ang offered great wealth and government posts to the thirteen monks, but the monks declined



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these gifts. Later, when the prince became emperor, the thirteen monks came to his aid once more, taking iron staffs in hand to repel a band of marauding nomads. The event was immortalized in a White Robe Hall fresco, and the T'ang emperor ordered the Shaolin Masters to train an army of



fighting monks.

Thus, the Shaolin Temple became equivalent to a martial arts university. The Shaolin Masters were the professors, each one a specialist in particular areas of Shaolin training. Under the Masters, there were three classes of Shaolin devotees: monks, priests, and practitioners. The monks lived at the temple, remained celibate, and shaved their heads. The priests wandered throughout China, offering their services where needed. They also shaved their heads and remained celibate. The practitioners left the temple to pursue careers as imperial soldiers, caravan guards, merchants, or village martial arts instructors. They kept their hair, were permitted to marry, and supported the temple with donations.

Of course, there were only so many beds at the Shaolin Temple and it was not easy to gain admittance. Young boys stood at the gates for weeks, in all weather, hoping to be selected. Once

chosen, they then had to endure months or years of performing chores such as cooking meals, washing bowls, and sweeping. The only "martial" training they received was extensive conditioning and endless periods of standing in horse stances, while incense sticks smoldered. They could be dismissed at any time. Yet, if they persevered, they became disciples. For an aspiring martial artist, this marked the beginning of twenty years to a lifetime of constant training. They received instruction in poetry, calligraphy, painting, music, and philosophy, as well as martial arts.

"Graduation" from the Shaolin Temple was not common. To receive this honor, a disciple had to pass the 18 Tests. This feat required the utmost in speed, agility, strength, and concentration. The 18 Tests were set up in eighteen separate but consecutive chambers within the temple. The first seventeen chambers were reminiscent of the opening minutes of the film "Raiders of the Lost Ark." Flights of arrows and poisoned needles were released when certain sections of the floor were stepped on. Sometimes the entire floor gave way, exposing pits filled with cruel iron spikes. In one chamber, a falling rock that weighed more than a hundred pounds had to be caught and held until the next door opened.

It is also said that there were "36 Wooden Men" armed with various potentially lethal mechanisms. If a disciple survived the first seventeen tests, he entered the final chamber, where he confronted an iron cauldron filled with red-hot coals. The disciple gripped the cauldron with his bare forearms. On either side of the cauldron was a dragon, in raised relief, which would sear into their flesh a reminder of their training and dedication to the Art. (In some accounts of the legend, on one side of the cauldron

was a dragon and on the other side a tiger.) The marks burned on a monk's arms by these ornaments were the emblems of a true Shaolin Master. These masters were the ones who could "walk through walls," and whose "hits were invisible." Their bodies were like "iron wrapped with silk." They were so sensitive, that a fly landing on them set them in motion. Their energy was concealed, like a "needle hidden in cotton." They were the Shaolin Warriors, the Shaolin Wu, living examples of Kung Fu, the Chinese phrase that means "accomplished person" or "mastery through time and effort."

Ashes

A reputation for martial skill is a sword that cuts both ways. In China, Buddhism was an imported way of life with beliefs that conflicted with many of the country's native and officially recognized Confucian doctrines. It is not surprising that the Shaolin Temple suffered persecution by imperial armies many times over the years.

Imperial decrees forbidding Buddhism forced the temple to close three times: during the early years of the Northern and Southern dynasties; in 574 C.E., by order of Emperor Wu of the Northern Chou (this decree was repealed six years later); and in 845 C.E., by order of Wu Tsung of the Tang. Wu Tsung's persecution of Buddhism was most likely a thinly veiled pretext for seizing the tremendous wealth accumulated in the Buddhist monasteries. He saw to it that countless golden statues of the Buddha were melted down to bolster the imperial treasury.

The Shaolin Temple was also burned three times. The first time was during the Sui dynasty (589-618 C.E.). The second time was in 1677 C.E., during the

reign of the Ch'ing K'ang Hsi Emperor. The Shaolin monks of this era were suspected of supporting a movement to restore the fallen Ming dynasty to power, even though the Ch'ing were Manchurian tribesmen who had toppled the native Ming in 1644. The Manchus were obliged to keep an iron grip on a population that resented them, especially during the early years of their extended rule (1644-1911 C.E.). An interesting legend arose in connection with the burning of 1677. It is said that there were ten Shaolin Grandmasters, each of whom knew one tenth of the Shaolin art. During the Ch'ing attack, five of the ten were killed—the Shaolin art as it exists today may only be half of what it once was.

The final burning of the Shaolin Si was the most disastrous. It happened during the first half of the 20th century, when China was ravaged by bitter civil wars and foreign invasions. In 1926, the leader of the Nationalist faction, Chiang Kai Shek (Jiang Jieshi), launched his Northern Expedition. He intended to wrest control of Northern China from the hands of the warlords, ambitious men who had fielded private armies and carved up the region for their own use. Later, a fleeing warlord named Fan Chung Hsiu retreated to the temple. He was pursued by Nationalist troops and the army of another warlord, Feng Yu Hsiang. The battle that followed ended in a tremendous blaze. Some reports hold that ravaged temple smoldered for forty-five days. Sixteen halls were razed to the ground, including the Hall of the Heavenly King, the Main Hall, the Sixth Ancestor Hall, the Meditation Hall, the Library, the Lectorium, the Bell Tower, and the Drum Tower. Miraculously, the White Robe Hall, with its frescos of Shaolin monks sparring with empty hands and weapons, survived

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the fire. The main training hall, the Hall of 1,000 Buddhas, was also spared. There are 48 worn spots in its stone floor made by the stomping feet of generations of Shaolin martial artists.

The Japanese invasion of China was rolled back at the end of World War Two, and the ensuing civil war in China ended with the Communist triumph in 1949. Anticipating imminent repression, martial artists fled their native land to live in exile in Chinese communities throughout Asia. Among their destinations were Hong Kong, Taiwan, Singapore, and Indonesia. They were fortunate, for indeed the martial artists remaining in China were

among the victims of the Red Guards during Mao Tse Tung's "Cultural Revolution" that began in 1966. The Cultural Revolution was also responsible for further destruction of the abandoned, outlawed monasteries where the Shaolin art had flourished for so many centuries.

The monastic tradition within the Shaolin art had come to an end. Yet, like a phoenix rising from its own ashes, the Shaolin tradition survived in a new form.



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PART II



The Grandmasters

The Shaolin schools under Shaolin Grandmaster Sin Kwang Thé trace their lineage to the Fujien Shaolin Temple, through a succession of three remarkable Shaolin Grandmasters.



Grandmaster Su Kong T'ai Djin (1849 - 1928)

The first Grandmaster was born in Fújiàn Shěng (Fukien Province) in 1849. He came into the world covered with dark hair from head to toe. His horrified parents, convinced that

they had given birth to a demon, abandoned the infant in the forest near the Fukien Temple. A passing monk rescued the newborn and presented him to the Shaolin Masters. Knowing it would be

nearly impossible to convince a family to adopt such a child, the Masters decided to raise him themselves. They named him Su Kong T'ai Djin.

From childhood on, Su Kong T'ai Djin studied the Shaolin art with exceptional dedication. The Fujian Masters responded to his enthusiasm with a rare departure from Shaolin tradition. Instead of assigning Su Kong's training to a single Master, as was usual, each of the Fujian Masters contributed to Su Kong's martial education. Su Kong was therefore able to complete every branch of Shaolin training, learning and mastering hundreds of forms and disciplines, an unparalleled achievement. (As in



the story of the ten Shaolin Grandmasters of Henan, each of the ten Masters was responsible for learning only one tenth of the Shaolin art.)

It was Su Kong T'ai Djin's comprehensive training that would preserve the Shaolin art in the face of almost certain extinction.

Su Kong's knowledge and strong character led to his appointment as the Grandmaster of Fujian. And more than once, his exceptional martial skills were needed to fulfill the responsibilities of this position. He arranged a meeting with twelve Shaolin Masters, representatives of the Shaolin Temples throughout China. When Grandmaster Su entered the room for the meeting, all the Masters bowed. Instead of returning the bow, Grandmaster Su picked up a knife and threw it up into the rafters. An assassin tumbled down from his hiding place, the knife embedded in his heart. Grandmaster Su had heard thirteen men breathing where there should have been only twelve.

The Fujian Shaolin monks took it upon themselves to protect the Fujianese coast from the raids of Japanese pirates. They were tremendously effective, earning the love and respect of the common people. When word of this reached the Ch'ing Kwang Hsu Emperor in Peking at the beginning of the 20th century, he was furious. Kwang Hsu saw the Fujian monks as potential rebels with a dangerous level of popular support. He secretly dispatched imperial troops, armed with cannons, on a mission to destroy the Fujian Temple. He even sent a renegade Shaolin Master,

Chi Tao Su, also known as Bái Méi, the White Eyebrow Monk, to bolster the strike.

A sympathetic official warned the monks of the impending attack. The Fujian Masters devised an ingenious defense. They evacuated the temple, removing all of its valuable artwork and books, and then set fire to it, with the hope that they would rebuild it in more favorable times. Such times never came.

Grandmaster Su and his disciples retreated into the Fujianese mountains to continue their training. One of the disciples was le Chang Ming, the man who would become the second of the three Grandmasters of our lineage. Su Kong T'ai Djin died in 1928. He was 79.



Grandmaster le Chang Ming (1880 - 1976)

le Chang Ming was born in 1880. He was admitted to the Fukien Temple as a small boy. Like Su Kong T'ai Djin, le Chang Ming poured all of his time and energy into martial arts training, especially the Golden

Snake style. Tied hand and foot, he could evade spear thrusts by twisting and turning like a snake. He could also wrap his body around a pole and climb it, like a snake on a vine.

Grandmaster le's extensive knowledge, sensitivity, and martial skill were complemented by great personal strength, energy (ch'i), and concentration. For example, he trained wearing a weight vest and used an iron staff and kwan tao. He practiced the Iron Bar posture—stretched out

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between two wooden benches, with his head on one bench and his heels on the other—for two hours every night.

One evening, while traveling through the countryside, Grandmaster le decided to take a shortcut through what appeared to be an abandoned military encampment. Although the camp was almost deserted, it was not abandoned. A sentry stopped le. Soon other sentries began to appear, until there were eleven in all. They taunted le and became increasingly aggressive. le did nothing until they ordered him to lick their boots. It was a mistake for the soldiers—all eleven were killed in the ensuing fight.

A price was put on le Chang Ming's head. He escaped to Indonesia, settling in Bandung, where he eventually established a Shaolin school. It was not easy to become his student, however—there was a long waiting list, and each prospective new student had to prove his or her worthiness to receive the training. Although no one knew it at the time, Grandmaster le's exile was as important to the preservation of the Shaolin art as his maintenance and transmission of Grandmaster Su's legacy.



Grandmaster Sin Kwang Thé (1943 - present)

In 1943, a boy named Sin Kwang Thé was born in Bandung. He would one day become the third Grandmaster of our lineage. There were Shaolin ancestors in his family, and young Sin Kwang was drawn early on to the martial arts. His father however, had been injured during martial arts training when he was a young man and opposed his eldest son's wishes. Despite this, Sin Kwang's mother secretly let him out at 4:00am each morning, so that he could study martial arts. He began with sand-burn training, a crude form of toughening the hands by thrusting them into buckets of hot sand.

After six months, the sand-burn instructor stopped teaching. Sin Kwang heard about Grandmaster le's school and went to watch. He was amazed by what he saw. Grandmaster le had eighty students practicing empty hand forms, weapons forms, and sparring. It was a far cry from being one of only two students whose sole training was burning their hands! The seven-year-old Sin Kwang asked to join the school, but his entry was declined with polite excuses. One evening, Grandmaster le spilled a bowl of uncooked rice on the training hall floor. He asked Sin Kwang to pick up the rice, grain by grain, and to blow the dust off each grain. It was late at night and the Shaolin students had all gone home by the time Sin Kwang was through dusting and counting rice—855 grains in all.

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The rice counting was only the first of many tests of determination and character Sin Kwang faced. For the final test, he spilled hot tea on the boy and took hold of him, looking deeply into his eyes. He saw no anger, only surprise. Sin Kwang Thé was finally accepted as a Shaolin student.

In the beginning, Grandmaster Le had Sin Kwang do hundreds of squats to build up his legs. These were done standing on the edge of a chair, with only the balls of his feet touching the seat. He also had Sin Kwang stand in horse stances for hours at a time. Next came mastering all forty-nine postures of the I Chin Ching. Only after these preliminaries were completed did training in martial techniques begin.

After five years, at the age of thirteen, Sin Kwang Thé tested to Black Belt. For his test, he had to spar against seven other students while blindfolded. He also had to do forms blindfolded. During the forms, boards were held up in his path. Since he didn't know when there would be a board, every strike in every form had to be true.



By sixteen, Sin Kwang Thé had developed tremendous strength. He realized this on a high-school field trip to a farm. The farmer rented him a horse for a ride around a lake. Sin Kwang rode with great spirit, kicking his heels into the horse's flanks to make it go faster. When he dismounted, the horse decided to get in a few kicks of its own. Sin Kwang blocked the horse's kicks and gave it a side thrust that sent it tumbling into the lake!

Sixteen year old Sin Kwang was becoming a formidable martial artist. One evening, on his way home from Le's school, six Indonesian men, armed with sticks and kris daggers, jumped Sin Kwang in an alley. At first, Sin Kwang was amused by their comparatively inept fighting skills, so he merely toyed with them. Then he took a slashing blow from a kris to his neck and chest. Though the cut was superficial, the wound burned as if it was on fire. Sin Kwang knew he had been poisoned, so he quickly broke the jaw of one of his attackers, and trapped another's knee. The rest ran off.

Sometime after this, a Chinese meditation master arrived in Bandung and defeated all the local martial artists who dared to challenge him. Sin Kwang and an older colleague paid a visit to this phenomenon, Master Wu. They were shocked to find that Master Wu was a fat, shabbily dressed man in his forties. He was full of esoteric talk, and he didn't look at all like a master. The two Shaolin students told him so. Master Wu invited them to put him to the test.

Sin Kwang's companion tried first. He was fast and experienced, but he was no match for Master Wu. Wu somehow evaded every blow, and then he counterattacked in a way that Grandmaster Thé describes as a "sloppy whirlwind." Despite his colleague's defeat, Sin Kwang challenged Master Wu. After all, he had kicked a horse into the lake, and defeated six armed men. Yet he suffered defeat. This incident proved to be Sin Kwang's introduction to the internal arts, an area of training Grandmaster Le had not yet revealed to him.

In the years that followed, Grandmaster Le prepared Sin Kwang Thé to become the next Shaolin

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Grandmaster. Master Sin began to learn a form a day. First he learned the form, then the applications, and then he practiced. He came back after school to test, then went home and practiced some more.



The forms training was not all that young Sin Kwang learned. When he was fifteen, Grandmaster Le began training him in Liu Fu Tao, the "Way of the Sixth Sense." The first

step in Liu Fu Tao training is sharpening visual perception. Grandmaster Le put a handful of pebbles on a table and covered them with a sheet of rice paper. He then removed the paper for an instant while Sin Kwang looked at the pebbles, forming a mental picture of the array. Next, Le covered the pebbles again, and asked Sin Kwang how many pebbles were on the table.

Once Sin Kwang mastered this exercise, the difficulty of the task was progressively increased. First, the pebbles were replaced with small beans. Then beans of up to four different colors were used. Sometimes the total count reached more than a hundred beans, all of which had to be identified by color as well as quantity. Next, the beans were replaced by grains of rice, then colored grains of rice. Adding movement to this test, Le replaced the rice first with large black ants, then smaller red ants, and then both types of ants together.

Now the time came for Sin Kwang to deal with more complex visual forms. Grandmaster Le began

showing him plants, asking "How many leaves? How many flowers? How many buds?" Then Grandmaster Le waved the plants in front of Sin Kwang, again adding movement. Le followed this by breaking off a few branches and posing questions like: How many leaves were there originally? How many leaves are there now? How many branches are missing? How many flowers are there on the missing branches? How many flowers are on the remaining branches?

The second stage of the Liu Fu Tao training was sharpening Sin Kwang's sense of touch. Grandmaster Le blindfolded him, and then pushed various parts of his body. Sin Kwang learned to neutralize these pushes. Now Grandmaster Le threw punches at his student, stopping just short of hitting him. When Sin Kwang could identify these movements, Grandmaster Le began throwing actual punches, kicks, and sweeps at him. Sin Kwang ended up flat on his back again and again, until even this challenge was met.

The third stage of the Liu Fu Tao training was sharpening the senses of hearing, smell, and taste. Grandmaster Le taught Sin Kwang how to apply his energy to sequences of acupuncture points that enhanced these senses. Sin Kwang practiced this until he could identify his family and household servants by the sound of their footfalls. (There were twenty people in the house.) Still this was not good enough—Grandmaster Le wanted more.

One night, Sin Kwang was startled by a loud crash on the house's corrugated iron roof. Fearing he was hallucinating, he reported this to Grandmaster Le. Grandmaster Le was delighted. He explained that the crash was a falling leaf. Sin Kwang was

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skeptical, so he had him sweep the roof clean. The next time he heard a crash, Sin Kwang climbed up on the roof and found a leaf.

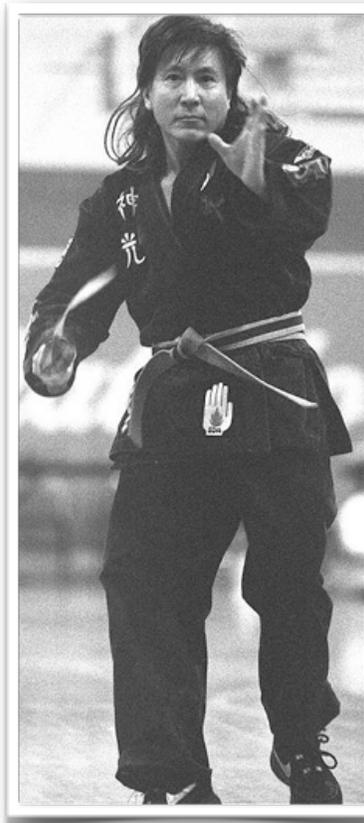
Now Grandmaster Le took Sin Kwang into a darkened room. Sin Kwang closed his eyes and focused. Suddenly he heard a sound, and was hit in the face by a strange object. Disoriented, he heard the sound again and was filled with apprehension as yet another blow struck him in the face. His confidence crumbled.

The next day, however, he was ready to try again. After three months, Sin Kwang was able to use his Liu Fu Tao to anticipate the blows. He also knew by feel and smell that he was being hit with rubber balls. This was confirmed when Grandmaster Le finally turned on the lights, revealing a collection of rubber balls suspended from the ceiling on fishing line.

Liu Fu Tao would be a matter of life or death for Sin Kwang when he became Grandmaster. In the orient, it was a great feat to kill a Grandmaster, even by stealth. Grandmaster Le therefore asked his student to sleep at his house for a few evenings. In the middle of the night, he went into Sin Kwang's room and overturned his bed. Sin Kwang needed to learn to be vigilant even in his sleep! The next night, he activated his Liu Fu Tao while he slept. Grandmaster Le didn't catch him off guard again.

In 1964, Master Sin was preparing to go to Germany to study engineering and physics. He had already added German to the multitude of

languages he could speak. Yet the Berlin crisis altered his plans. By chance, he met a couple from Lexington, Kentucky who were able to arrange a scholarship in the United States for their new friend. Master Sin came to America, where he studied academic subjects with the same dedication that he gave to the Shaolin art. During this time, Master Sin returned to Indonesia as often as he could. The time had finally come for him to learn the Golden Snake Style.



First, Master Sin had to learn to move like a snake. Grandmaster Le tied Master Sin's wrists to his feet in an arched position like that of I Chin Ching posture number 35. In this position, Master Sin learned to crawl by moving his chest muscles alone. Then Grandmaster Le threw Master Sin into the ocean with his hands and feet tied. Master Sin learned to swim by wriggling his body. Only now was he ready to learn the Golden Snake forms.

By 1968, Master Sin's training was complete. Grandmaster Le awarded him the 10th Degree and the Grandmaster's Red Belt. Sin Kwang Thé had become the youngest Grandmaster in the history of the Shaolin art.

Grandmaster Thé continued his education. He was on the verge of completing his Master's Degree when Le Chang Ming died, at 96 years old. Grandmaster Thé realized that while there were many engineers and scientists, he was the only living Shaolin Grandmaster. He dropped his studies in order to devote all of his time to teaching the Shaolin art.

Shaolin

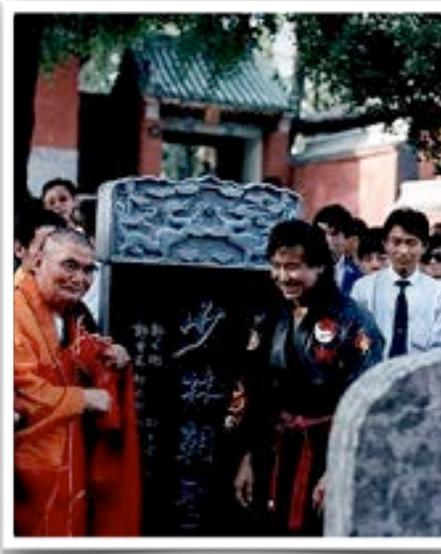
SHAOLIN
WARRIOR
TRAINING
MANUAL

PART III



A New Beginning

Shaolin Grandmaster Sin Kwang Thé could have returned to Indonesia to resume teaching the Shaolin art. Instead, he chose to remain in the United States. This was a bold break with tradition, for in the past only full-blooded Chinese had been permitted to learn the Art. Yet when American men and women from all walks of life were able to learn what was once taught only to a handful of Chinese monks, it became clear that martial arts excellence depends on time and effort, not on race. There are now many American Shaolin Masters.



In its new home, the Shaolin art has changed in many ways, and in others it has not. The techniques, the forms, the physical and mental discipline, the Shaolin spirit—all of this has been faithfully preserved. What has changed, however, is the way the Art is transmitted from generation to generation.

The number of students at the Shaolin Temple was limited by the number of beds. Demand for Shaolin training was far greater than the supply. A candidate had to be willing to surrender everything for the Art, and even that was no guarantee of acceptance, nor was

it insurance against being dismissed or expelled from the Temple.

What about the Shaolin art in modern China? During the 1930s, the Kuomintang (Nationalists) promoted a limited version of the traditional arts under the title "Kuo Shu," the "National Art." The Kuo Shu teachers fled to Taiwan in 1949. The Communists replaced Kuo Shu with their own brand of "wu shu," but it owes as much to gymnastics and the Peking Opera as it does to the martial spirit of the Shaolin monks.

It could be said that Grandmaster Thé's decision to transplant the Shaolin art to the United States has saved it from relegation to the history books and "chop socky" movies. We can look back 1500 years into the past. Can we look forward 1500 years into the future?

Styles and Systems

To truly master the Shaolin art, a student must learn all types of training. Some of the styles are external or "hard" (Wai Chia), and some are internal or "soft" (Nei Chia). The hard and soft arts combine like yin and yang to achieve balanced training and the inexhaustible applications of the Art. Shaolin masters say: "There are three levels of martial arts training. Practitioners of the lowest level do nothing more than toughen their bodies. Practitioners at the middle level know only the hard. Practitioners at the highest level blend hard and soft. Their hits are invisible. Their enemies fall without seeing the practitioner's hands."

Consider, for example, the skill demonstrated by current Shaolin Grandmaster Sin Kwang Thé's great-great grandfather. "Grandfather" was

challenged by a young spear master. It was to be a friendly match, so the two men removed the tips from their spears, replacing them with a generous coating of chalk dust. The match began. It was a long time before the challenger finally scored a hit. It was a mighty blow over the heart that sent up a thick cloud of chalk dust. The challenger thought he had won, until he bowed out and noticed that his body bore eleven fatal chalk marks from Grandfather's "invisible hits"!

The Shaolin Temples

Century after century, the Shaolin Masters drew upon their collective experience to refresh and renew the Shaolin art with new styles and training. At the same time, the priests and practitioners instructed worthy laymen in various Shaolin Styles. With the passage of time, many of these laymen created their own variants of the training they had received. This is why there are so many Chinese martial arts systems that trace their roots back to the Shaolin Temple. The priests and practitioners also brought back to the temple any innovations in martial arts that they encountered in their travels.

During the period spanning the T'ang through Ming dynasties (618-1644 A.D.), Shaolin monasteries were established throughout China. The seven most notable of these Temples are listed below.

Henan Temple (Buddhist)

The Henan temple is near the city of Zhengzhou, at the base of the Song mountain range. It was the first of the temples to incorporate martial arts training into its Buddhist lifestyle. Over the years many different styles and types of training were adopted into the Henan temple. Because of this, many of the styles we practice today are attributed to the Henan Shaolin temple.

Henan Temple Forms

Northern Fist - 18 forms
Ground Dragon - 18 forms
Monkey - 18 forms
Praying Mantis - 18 forms
Cotton Fist - 18 forms
Eight Drunken Immortals - 18 forms
10,000 Lotus Blooming - 18 forms
Golden Snake - 18 forms
Staff - 12 forms
Spear - 12 forms
Er Chie Kuen - 6 forms
Single Broadsword - 12 forms
Double Broadsword - 6 forms
Tiger Hook Swords - 6 forms
Straight Sword - 12 forms
San Jie Gun - 6 forms
Chain Whip - 6 forms
Double Daggers - 6 forms
Double Hand Axes (Li Kwei's Axes) - 6 forms
Single and Double Butterfly Knives - 6 forms

Fukien Temple (Buddhist)

The temple in Fukien was at Lin Ch'uan Yuan, twelve miles north of Putien, in Putien County. Chinese archeologists recently began excavating the ruins of this temple. They found that the temple was laid out on the same plan as the Henan Temple. The iron and steel parts of weapons have been recovered from the ruins, as well as numerous articles bearing the inscription "fighting monk."

Fukien Temple Forms

Southern Fist - 18 forms
Golden Centipede - 6 forms
Sparrow - 6 forms
White Monkey - 6 forms
Wild Horse - 6 forms
Iron Bone Training
Iron Palm Training
Iron Shirt Training
Short Fist (Tuan Ch'uan, Duanquan)

Shantung Temple (Buddhist)

Shantung is a coastal province adjacent to Henan. Its interior is mainly hill country, with the sacred mountain T'ai Shan (Grand Mountain, 4,921 ft.) at its heart.

Shantung Temple Forms

Shantung Black Tiger - 18 forms
Tan Family Leg Techniques -
108 short forms

Omei Shan Temple (*Buddhist*)

The temple in Szechuan was built on Omei Mountain, one of China's five "holy mountains." Omei Shan rises up from the Szechuan Plain to an elevation of 10,171 feet. Its broad slopes were at one time dotted with 100 Buddhist temples, and a staircase with 75,000 steps climbs to the peak's summit.

Omei Temple Forms

White Crane - 18 forms
Eagle Claw - 12 forms
Golden Cock - 6 forms
White Swan - 6 forms
Ostrich - 6 forms

Guangdong Temple (*Buddhist*)

The temple in Guangdong was on the outskirts of Canton (Guangzhou), a large city with more than 2,000 years of history as a major seaport.

Guangdong Temple Forms

Tiger/Crane System
Fist of Ch'a
Golden Roaches - 6 forms
10,000 Bees Attacking - 6 forms

Wutang Temple (*Taoist*)

The Taoists on Wutang Mountain made immense contributions to the Shaolin Internal Arts (Nei Ch'ia, Neijia) as well as inventing some colorful weapons forms. Some examples:

Wutang Temple Forms

T'ai Chi Ch'uan (Taijiquan)
Pa Kua Chang (Baguazhang)
Hsing I Ch'uan (Xingyiquan)
Liu Hsing Ch'uan
T'ai Chi Sword, Broadsword, Spear
Ta Mo Sword and Double Sword
Green Dragon Sword and Spear
Seven Star Sword

Hua Mountain Temple (*Taoist*)

The Taoist temple in Shanxi was built on the sheer cliffs of Hua Mountain (7,255 ft.). It could be reached only by a dangerous climb up stone staircases and ladders that were nothing more than iron spikes driven into the rock.

Hua Mountain Temple Forms

Classical Fist of Hua
"Modern" Fist of Hua
Chang Ch'uan

SHORT WEAPONS

Short Weapons is a categorical distinction used to designate weapons that were generally used for close range fighting and which ranged from 2 to 5 feet in length. This category can be further subdivided into short weapons (2-5 feet) and very short weapons (2 feet and under). They are generally easy to carry and often easy to conceal, giving them a range of uses for both civilian and military needs. Since their most effective range is generally close, they are often used more for personal defense than outright offensive attack. Perhaps because of their relatively inexpensive production costs, the history of Chinese martial arts has generated a myriad of short weapons, some of which bear little resemblance to each other, while others are slight variations on the same theme.

Below are a list of common short weapons within our system:

- Broadsword
- Pa Kua Broadsword
- Butterfly Knives
- Straight Sword
- Short Stick
- Iron Fan
- Sun and Moon Fork
- Dagger
- Ta Mo Cane
- Li Kwei Double Hand Axes
- Tonfa

Broadsword

Dao (chinese 刀; pinyin: dāo) literally means knife, due to its one sharp edge. It is thought of as one of the four major weapons along with the chuang (spear), kuen (single ended staff), and chien (straight sword), and is considered "The General of Weapons."



The broadsword is one of the oldest weapons that we train with and dates all the way back to the Shang Dynasty

(1556-1046 BCE) in China's bronze age. As such, the weapon has experienced a rich and varied history with many different configurations along the way. For hundreds of years the broadsword, along with the spear, proved to be a popular choice for arming infantry soldiers, and was even used in battle as recently as the Second Sino-Japanese War (1937-1945).

Measurement and Materials - The broadsword is measured by holding the sword in the standard position with the blade pointed downward. If the practitioner is able to swing the blade so that the tip is close to the floor but does not touch, then the sword is the correct length. Typically the blade itself was fashioned out of a variety of metal alloys throughout the ages as metallurgy technologies advanced. Today, most modern daos are often made of steel.

Forms

- Yeh Ch'an Pa Fang Dao (Night Battle Eight Directions Broadsword)
- Se Mien Pa Fang Shuang Dao (Four Faces Eight Directions Double Broadsword)
- Tan Dao Chue Qiang (Broadsword vs. Spear two person set)
- Chue Dao (Drunken Style Broadsword)
- Yang Se Tai Chi Dao (Yang Tai Chi Broadsword)
- Tai Chi Tao Tue Ta (Yang Tai Chi Broadsword 2 person set)
- Ching Lung Tao (Green Dragon Broadsword)
- Shaolin Tan Dao Yi Chiu Chie Sen Pien (Broadsword and Chain Whip Form)

Butterfly Knives

Butterfly Knives are short, heavy swords in the broadsword (or knife) family owing to their one sharp edge.

Origin - The butterfly knife is believed to have originated in the south of China, though evidence of it in the north has been found. According to one legend, the famous Shaolin nun, Wing Chun, designed a form based on meat cleavers so that poor villagers could defend themselves against attackers. Over time, these meat cleavers evolved into what we now know as butterfly knives.



Measurement and Materials - The prescribed

measurement for the butterfly knife is roughly that of the practitioner's forearm; however, these days the length of the blade is typically standardized at around 12 inches, with another 5 inches for the hilt.

Anatomy - Butterfly knives are most commonly wielded in pairs, and will often be carried side by side or in the same scabbard to give the appearance of a single weapon. Alternatively the weapon's small stature makes it easy to conceal in a boot or sleeve. Traditionally the blade was only sharpened along half of its edge - from the middle of the blade to the tip. This allowed the bottom half of the blade to be used for non-lethal applications and blocking. In addition, the butterfly knife has a small crossguard similar to that of the sai to protect the hands of the bearer and further aid in blocking and capturing techniques.

Forms

- Suang Tie Pa Chie Tao San Se Liu Se (Double Butterfly 8 Slashes Sword)

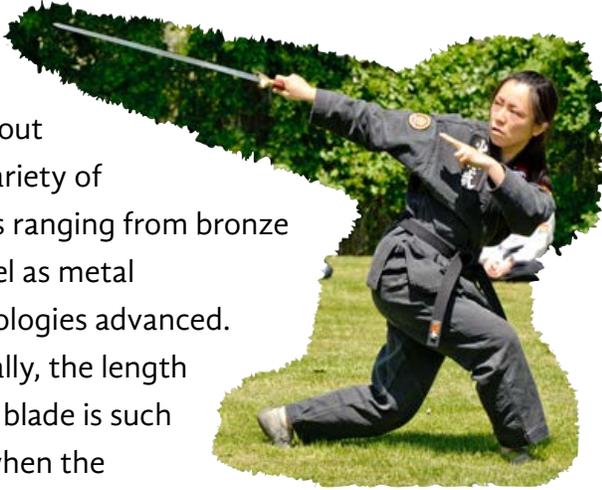
Straight Sword

Chien (traditional: 劍, simplified: 剑, pinyin: jiàn). Masters of the chien were often referred to as "Scholar Warriors" in recognition of the many years of study required to attain proficiency with the weapon. An old saying goes that it takes a disciplined pupil one hundred days to attain proficiency with the dao, one thousand days to attain proficiency with the chuang, and ten thousand days to achieve proficiency with the chien. It is traditionally thought of as one of the

four major weapons and is sometimes referred to as "The Gentleman of Weapons".

Measurement and Materials - The straight sword has

been made out of a variety of metals ranging from bronze to steel as metal technologies advanced. Typically, the length of the blade is such that when the practitioner holds the chien by the guard with the blade pointing up along the back of a straight arm, the tip should reach to about the center of her ear. After years of practice, carrying a longer blade can be thought of as a sign of greater skill.



Forms

- Ch'uan Yang Chien (Skewer The Sun Sword)
- Pa Haung Chien (8 Directions Sword)
- Ch'i Hsing Chien (Seven Star Sword)
- Chue Chien (Drunken Style Sword)
- T'ai Chi Chien (Yang Tai Chi Straight Sword)
- Hsing I Pang Lung Chien (Entwine The Dragon Straight Sword)
- Suang Hu Suang Chien (Twin Tiger Double Straight Sword)

Short Stick

Short Stick is a smaller form of the double ended staff.

Measurement and Materials - Like the double ended staff, the traditional material for the short stick is rattan. Despite a strong resemblance to bamboo, rattan is a vine rather than a grass, and unlike bamboo it is not hollow. In addition, rattan is quite flexible, which helps absorb and disperse the force of impact rather than transferring that energy into the hands of the practitioner, making it much more difficult to break. The proper length of the short stick is roughly from the base of the palm to the floor with the arm down by the side.

Anatomy - The short stick is capable of a surprising range despite its small size. Because of this, it can take full advantage of defying an opponent's expectations by alternating between small and concealed, and long and extended. Generally, the stick is held one to two inches from the bottom of one end allowing thrusts with the short end and broad swings with the long end. It is considered preliminary training for broadsword and straight sword skills and can find ready application on the street in the form of a bat or any other small stick available.

Forms

- Pei Fang Ch'i Kai Pang (Short Stick of The Northern Beggar)
- Chi Kai Po An Sho Chang (The Drunken Beggar's Bowl and Stick)

Iron Fan

Tie Shan (traditional: 铁扇, pinyin: tiě shān) was a type of weapon found in both Chinese and Japanese fighting systems.

Origin - While the use of fans in Chinese culture has a significantly long history, their application for martial purposes is thought to date back to the late 1400's. While it would appear from a modern standpoint that it was a weapon traditionally suited for women, the opposite was in fact more likely. Folding-style fans were carried by men in ancient China, and general's would use fans to give commands to their troops. Women, on the other hand, carried solid fans without ribs that could not collapse. While there exists an entire Japanese martial art dedicated to the art of the iron fan (Tessen-Jutsu), Chinese martial arts have found it most widely used in the internal fighting systems of Tai Chi Chuan and Ba Gua Zhang.

Measurement and Materials - Traditionally, the spines of the Tie Shan were made of iron, with either paper or fabric coverings. When closed, the length of the fan should be that of the practitioner's forearm, generally 12-16 inches.

Anatomy - The iron fan is normally constructed with 8 to 10 metal rods that collapse and open as required. In more deadly versions the ends of the fan can be spiked to inflict further damage. It can

be used to strike or thrust when closed and to block or slice when open. In addition to developing subtlety and grace, the key to skillful use of an iron fan is strong wrists that are capable of transmitting a large amount of force with a small flick.

Forms

Tai Chi San (Chen Style Iron Fan)
Double Mulan Fighting Fans

Dagger

Much like the double ended staff and the short stick, the straight sword and the dagger are considered the same type of weapon in two different lengths.

Measurement and Materials - The dagger has been made out of a variety of metals ranging from bronze to steel as metal technologies advanced, and is most commonly made out of steel today.

Anatomy - The dagger, like the sai, is an easily concealable weapon and can be held either with the blade exposed or in the reverse grip with the blade tucked under the forearm. There are



two main types of flips with the dagger. One vertically, by holding the hilt of the blade between your thumb and index finger so that the dagger swings through the open side of the palm. The other, horizontally, by flipping the dagger across the fingers. The dagger makes wide use of angular thrusts and flowing cuts and can appear in either

single or double forms.

Forms

Yin Pi Sou Chien (Yin Dagger)

Yang Pi Sou Chien (Yang Dagger)

Shaolin Suang Pi Sou Ti le Lu (1st Road of the Shaolin Double Dagger)

Shaolin Suang Pi Sou Ti Ar Lu (2nd Road of the Shaolin Double Dagger)

Yen Tse Tian Hsia Tao (Swoop Down Swallow Dagger)

Tonfa

Despite their fame through the Okinawan art of Karate, the tonfa are believed to have originated in either China or Indonesia somewhere around the 15th century. Like many other weapons, it is thought that the tonfa was adapted from agricultural tools, in this case the wooden handle of a millstone. The modern side-handled police baton is a modified version of the tonfa.

Measurement and Materials - The tonfa is traditionally made of a sturdy wood such as white oak or wax wood, and when gripped at the handle with the long edge against the forearm should reach just past the elbow.

Anatomy - The tonfa can easily be used to both attack and defend. It can be used to stab or thrust in either grip and can be swung to stike an opponent as well. The tonfa are most commonly used in pairs, one in each hand. As

the weapon can be held in a variety of different ways, much of the training with the tonfa involves learning how to switch between them quickly. This requires, and as such develops, a high degree of dexterity and control.

Forms

T'ui Fa Chang (Tonfa Form)

LONG WEAPONS

Long weapons is a categorical distinction used to designate weapons with an average length of 5-8 feet. These kinds of weapons were often favored in big battles, especially among the cavalry and chariot riders. Their reach provided a significant advantage over short weapons, they had a higher kill potential than most other weapons, and were

capable of taking out multiple opponents at one time. There were disadvantages as well: the fighter's endurance could become a problem over time, and the weapons' size could make them impractical in close range fights.

Regardless, several famous generals were known for their skill with long weapons. Yue Fei

(southern song dynasty 1127-1280 A.D.) and Qi Ji-Guang (Ming Dynasty 1368-1644 A.D.) both used spears. General Guan Yu (Three Kingdoms



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220-280 A.D.) was an adept of the long-handled broadsword, a large two handed version of the standard broadsword.

Below are a list of common long weapons within our system:

- Spear (Qiang)
- Double Ended Staff (Pang)
- Single Ended Staff (Kuen)
- Kwan Dao

Spear

Qiang (simplified chinese: 枪, traditional Chinese: 槍, pinyin: qīang) is known as one of the four major weapons along with kuen (single-ended staff), dao (broadsword), and chien (straight sword).

Origins - Historically the spear was commonly used by both infantry and cavalry in medieval Chinese armies. The cavalry spear could be up to 13 feet long and was primarily used against horses.

Measurements and Materials - The traditional measurement for the spear should be about 6 to 12 inches above the practitioner's head; longer is preferable and it should be slightly higher than one's kuen. The leaf-shaped spear tip is commonly made of heavy combat steel. Red horse hair is tied around the base of the spear tip for two reasons: first, to distract one's opponent by drawing their focus away from the practitioner, and secondly to keep blood from dripping down the shaft. Like the kuen, the shaft itself should be made of white wax wood for its tensile strength and flexibility.

Anatomy - Due to the spear's flexibility, it makes an excellent training tool for the forearms and waist, as the hips are used to transmit the proper power into the tip. Additionally, its dexterity as a weapon and countless applications make it well suited as a high level training tool for hand-eye coordination and accuracy. Like the kuen, the spear often makes ample use of acrobatic jumps as well as techniques that toughen and strengthen the wrists.

Forms

- Qiang Hsu Liang Hsi (Practice of the Spear's Fighting Techniques)
- Luo Chia Qiang (Luo Family Spear)
- Mei Hua Qiang (Plum Flower Spear)
- Yang Chia Qiang (Yang Family Spear)
- Dao vs. Qiang (Broadsword vs. Spear)
- Chue Pa Hsien Ti Tang Kung (Spear of the Eight Drunken Immortals)
- Pa Kua Spear

Double Ended Staff

Pang is one of the oldest and most easily applicable weapons within kung fu. Though in class we train with a very specific type of staff, it is not hard to see how any readily available piece of wood or metal could be used with the same techniques.

Origin - The staff has enjoyed a long history as the quintessential weapon of the Buddhist monks of the Shaolin monastery. Considered by many to be the first weapon Shaolin monks adopted, it may have originally derived from the ornamental prayer staff used by almost all Buddhist monks. It is likely that a key appealing element of this weapon was its

lack of a blade, making it far less easy to kill an opponent while still a prime weapon to disarm and disable. That being said, the double ended staff is



by no means a gentle weapon and can do considerable damage in trained hands. The double ended staff was highly valued for its countless uses and applications, as such, the staff remains the foundation of our weapons training and is introduced in yellow belt.

Measurement and Materials - Traditionally the pang should be made of rattan. Despite a strong resemblance to bamboo, rattan is a vine rather than a grass which means, among other things, it is not hollow inside like bamboo. In addition, rattan is flexible, which helps absorb and disperse the force of impact rather than transferring that energy into the hands of the practitioner, making it much more difficult to break. While the width of the staff can vary, the correct height of the pang is 1 to 2 inches above the practitioner's head.

The first piece of material taught with the double ended staff, the Double Ended Staff Techniques,

are contained within the Yellow belt curriculum.

Forms

4 Faces, 8 Directions Double-Ended Staff, 四面八方棒

(sì miàn bā fāng bàng)

Yin Yang 2 Person Staff Set, 陰陽對打棒 (yīn

yáng duì dǎ bàng)

Entwine the Dragon Staff, 盤龍棒 (pán lóng bàng)

Single Ended Staff

Kuen (Chinese: 棍, pinyin: gùn) is otherwise known as a single-ended white waxwood staff. It is known as one of the four major weapons along with qiang (spear), dao (broadsword), and chien (straight sword).

Origin - Evidence suggests that the kuen was practiced primarily at the Shaolin Temple in Henan and shared equal status with the double ended staff as the monks most ubiquitous weapon. Thick on one end and thin on the other the kuen bears a striking resemblance to the spear and shares many similar techniques. From this perspective the kuen can be used as primer for the spear, however the two weapons are in practice quite different, and each have different strengths and weaknesses.

Measurement and Materials - A proper kuen should be 6-8 inches above the practitioner's head, it's length and reach make an argument for its popularity in the southern Shaolin temples. It is traditionally made of white wax wood because of

its high tensile strength and flexibility.

Anatomy - The kuen is generally manipulated by holding onto the thick end of the staff with both hands. Unlike the double ended staff, a proper kuen grip has the hand at the base of the staff palm down and hand closer to the tip of the staff palm up. This helps increase control of the weapon, especially when employing deflects and takes. Like the spear, the kuen makes ample use of the deflect/take/thrust combination known as "Lan Na Cha."

Forms

Se Mien Ba Fang Kuen (4 Faces, 8 Directions
Single Ended Staff)

Hsing I Liu He Kuen (Hsing I 6 harmony staff)

Kwan Dao

Kwan Dao (traditional chinese: 關刀) is a long weapon that combines the features of the broadsword and the staff as well as elements of the spear. Historically, from the Song through the Qing dynasties, this weapon was called 偃月刀 (pin yin: yan yue dao) or "reclining moon blade".

Origin - The term kwan dao comes from the weapon's possibly fictional association with the legendary chinese general, Kwan Kung (or Kwan Yu) from the novel, *Romance of the Three Kingdoms*, who is said to have invented the weapon in the 3rd century and was only able to wield the weapon himself thanks to his giant stature. A lighter variation of the weapon finds rings on the

heaven side of the blade and is often called a 9-Ring Kwan Dao or Pu Dao.

Measurement and Materials - Generally speaking, the hook of the blade should be eye level with the practitioner.

Anatomy - The Kwan Dao has three major elements. First, a long, usually thick, staff fashioned out of either wood or metal. Second, a large flat dao, or broadsword, that is fastened to the top of the staff. By manipulating the staff the practitioner is able to transfer a significant amount of force through the long, curved blade. The heaven edge of the dao can be ornamentally decorated in a variety of ways but almost always includes a hook like protrusion. This hook was used to catch horses legs and disable the incoming cavalry. The third element of the Kwan Dao is a large spike on the bottom end of the staff. Used for stabbing and thrusting, the spike ensures that no end of the weapon is left undefended.

Forms

Kwan Kung Dao (General Kwan Kung's Long
Knife)

FLEXIBLE WEAPONS

The term flexible weapons includes those that are jointed or easily bent. They can be long or short, with either metal or rope connections.

Below are a list of common soft weapons within our system:

Nunchaku (Er Chie Kuen)
Three Sectional Staff (San Chie Kuen)
Chain Whip

Nunchaku

Nunchaku (Chinese: 雙節棍, pinyin: Er Jie Gun) are often referred to by their more familiar Japanese name. Translated from Chinese their name is literally two sectioned sticks.

Origins - According to tradition, this weapon originated as a farmer's tool, the grain flail, and looked somewhat different. Rather than two short, equal length sticks, a traditional grain flail has quite a size difference between the two sticks. The longer end was held with both hands and torqued to make the short end whip rice and wheat from its husk. Due to the immense amount of force that could be generated with relatively little effort, the tool made for a powerful weapon. While forms developed with the nunchaku in its original configuration still exist, over time, the weapon was modified until it resembled the much more compact weapon we use today. This shift may have occurred due the desire for lighter, smaller weapons that could be concealed and carried more easily.

Measurement and Materials - The word Gun (kuen) in the Chinese name suggests that the traditional material for the nunchaku is white wax wood, the same as our single-ended staff. The two ends can be connected by either a cord or a chain and is determined by the preference of the user. The proper length of the ends are measured from the crook of the elbow to the palm of the

practitioner's hand, with anywhere between the bubbling well and bottom of the fingers being an acceptable length. The best length for the cord or chain is approximately the width of one's palm. Too long is preferable to too short, yet both extremes should be avoided since it becomes hard to control during advanced techniques such as hand rolls.

Anatomy - The nunchaku are considered a soft weapon, and as such are most often used against hard and bony parts of the body. However, it does have hard weapon applications such as when the butt-end of the chucks are used to strike soft and vulnerable targets such as the throat. It is important to remember that a tremendous amount of force (over 1,000 pounds per square inch) can be generated at the striking end of the weapon. To maintain proper control of the weapon, good technique is always required. Held too low, the chucks are quite powerful but also slow and easy to lose a grip on. Too high, and though both sturdy and fast, they lack adequate power. A proper grip is about two-thirds of the way down, giving the weapon stability and speed while taking full advantage of its devastating power. Almost all strikes should be thought of as if the weapon were a short stick or broadsword with the palm always facing the direction of the attack. Attention should be paid to avoid excessive rotation of the wrist.

Forms

Tien Ta Shuang Ar Chie Kuen (double nunchaku shakes the heavens)

Three Sectional Staff

San Chie Kuen (traditional: 三截棍, pinyin: sān jié gùn) is a hinged weapon belonging to the same family as the nunchaku (or Er Chie Kuen).

Origin - The three sectional staff is said to have originated at the Honan temple during the Song Dynasty (960 A.D.)

Measurement and Materials - The total length of the weapon should be about the same as that of the double ended staff, roughly the same as the practitioner's height. Like both the single ended staff and the nunchaku, the three sectional staff is traditionally made from white wax wood, a material known for its resilience.

Anatomy - The three sectional staff can be manipulated in a variety of ways. Held together it can be wielded as a sort of short stick, but most commonly it is held in the center and spun around the body with techniques similar to that of a double ended staff. Either end of the staff can also be held to take advantage of the full length of the weapon.

Forms

San Chie Kuen (Three Sectional Staff)

Chain Whip

The chain whip is a flexible weapon with many varied and devastating techniques.

Origin - Historical evidence suggests that the chain whip was first used in battle during the Jin Dynasty

(265-420 A.D.)

Measurement and Material - The Chain whip is generally made of steel with a wooden handle.

Anatomy - The chain whip consists of several metal rods (commonly 9 or 7) joined together by small rings to make one long chain with a dart attached on one end and a handle on the other. The dart itself was used for slashing or piercing an opponent. Due to the weapon's flexibility it can be used to strike around obstacles and can be concealed quickly and easily, making it hard to follow. There are numerous techniques to be learned, often involving using your limbs to change the direction of the whip's movement. Because of its flexibility and many joints, the chain whip is one of the hardest weapons to control and is considered one of the highest levels of weapons training, with instruction being reserved for advanced students.

Forms

Chie Sen Pien (Supreme Chain Whip)
Chainwhip Broadsword Double Weapon Form



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PART IV



Shaolin Customs & Courtesies

Kwoon (School)

- Please remove your shoes on entering the school.
- Please be respectful to others and neat in all areas.
- Please do not abuse school equipment. Any damage should be repaired by the parties responsible for the damage.
- Please be quiet and respectful while other classes are in session and instructors are teaching.
- Please turn down or turn off your cell phone so as to not to disturb class instruction.

The Uniform (Gi)

- Please keep your uniform clean.
- Hygiene is very important for good health.

- The right flap of the gi jacket should go on top. After the belt is tied, the belt knot should open to the right. If stripes are worn on the belt, they should be on the left side.
- When wearing the full uniform all patches appropriate to the belt level of the student should be worn.
- Please remove all jewelry, watches, etc, before class for safety.
- All students below the rank of Black Belt wear a white gi. Black Belts may wear all white, or may wear all black, or may mix with a white top and black pants. Note: 1st Black belts that are testing or sit on a testing panel must wear the white jacket with black pants. 2nd Black Belts and above wear black jacket with black pants.

Bowing

Bowing is a way of showing respect. The deeper the bow, the more the sign of respect.

When entering and exiting the training floor, please face the floor and bow.

All classes begin and end with a formal bow. When we line up at the beginning of class the person to the right should be equal or greater in belt rank.

All forms (*kata*), techniques begin and end with a bow.

Sparring

All sparring must be done under the supervision of the Senior Instructor.

It is advised that students do not spar outside the school atmosphere until they have reached the Black Belt level.

Sparring begins with a bow to the instructor, then bowing to the partner. This is a show of mutual respect among everyone, and indicates that sparring is not fighting. It is used as a training tool, not a competition.

Anyone may end any match at any time!

Use control while sparring. Pull your punches and your kicks. Be careful of attacks to joints, eyes and throat.

Lower belt students should not ask a higher ranking person to spar. Upper belts should ask lower belts.

Any misconduct during sparring that entails loss of focus or control, or use of excessive force because of bad temper, will result in suspension of sparring and/or class privileges.



Sparring gear is important. Both men and women are required to wear a mouth piece, men are also required to wear a groin cup. Shin/Instep and elbow pads are optional and a good idea.

Conduct and Discipline to Others

Everyone, regardless of mental and physical ability, are treated with equal respect.

1st Degree Black Belts and above should be given additional respect for the time and effort their rank represents.

Students that are ranked 5th Degree Black Belts or higher are addressed as “Master”, followed by their name. Shaolin Grandmaster Sin Kwang The’ is to be addressed as Grandmaster The’.

To Yourself:

Keep everything in perspective. Control your ego and keep an open mind.

Treat yourself with the same respect as you treat others; don’t get frustrated if you don’t get a piece of material right away/

Each student advances at their own pace.

Kung Fu means “*Time & Effort*”. Work hard, but be patient. “Invest in loss”, meaning, do not be afraid to make mistakes. Learn from them.

Testing

Please make sure you are signed up, all test fees paid, and all requirements are completed before the day of the test.

Try to arrive early allowing yourself time to warm up.

On all formal testing, please wear a clean, wrinkle free gi. Those testing from 1st Black to 2nd Black must wear white jacket and black pants. All those 2nd black and above must wear black jacket and black pants.

The test will begin with a formal bow. After the bow, please do not talk except to ask an important question.

When called into the testing area, bow before entering. When in the testing area follow the instruction given by the instructor conducting the test. Please don't leave the testing area until told to do so. Bow when leaving the testing area.



Testing Fees

All test fees are included in the membership price

Fees

Please pay all fees on time. There are two reasons for this. First, paying your fees on time is a form of personal discipline and a way of showing respect to your instructor and your school. Second, your school is also a business and your instructor is required to pay all bills on time, business and personal. Please do not create hardship for your instructor or school.

A late fee will be charged whenever a fee is not paid on time. Please consult current brochures and notices to determine the late fee in effect.

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PART V



Essential Concepts of Shaolin Training

The Science of Breath

Breathing is nourishment! A human being can live for a few weeks without food, and for a few days without water. But, without oxygen, someone's life span is reduced to minutes.

Before birth, your oxygen supply comes to you through your umbilical cord. After birth, air is drawn into your body when your diaphragm, rib, and abdominal muscles expand your chest cavity. Inhaled air passes through your nose or mouth, through your throat, and into tubes that lead into your lungs. Inside your lungs, these tubes divide into smaller tubes, like branches on a tree. At the end are structures that resemble bunches of grapes called "*pulmonary alveoli*". These sacs or ducts allow oxygen to diffuse through their walls and pass into your blood stream.

Your heart pumps bright red, oxygen rich blood through blood vessels that supply every inch of

your body. Each cell takes its share of oxygen and uses it to burn food molecules, releasing carbon dioxide and other wastes. Your heart then pumps bluish-red blood full of carbon dioxide back to your lungs where it is diffused back through the aveoli and is exhaled. The other wastes are filtered out through kidneys and excreted.

Shaolin Breathing techniques make the most out of every breath you take. You inhale through your nose, so incoming air is warmed and filtered by the mucus in your nasal passage before it reaches your lungs. Breathe deeply into your belly, so that your lungs get filled to capacity while your abdominal organs receive a gentle massage. At the same time, your brain receives a boost of increased supply of oxygen. The exhale takes as long as the inhale, out through the nose for a meditative breath, or through the mouth for martial breath.

Focusing on the Tan Tien is fundamental in the Shaolin breathing techniques. The Tan Tien is your

center point. It is located approximately two inches below the navel, deep inside the abdomen. Touch the tip of your tongue to the roof of your mouth and inhale deeply through your nose, focusing on the Tan Tien. Hold the breath briefly, then exhale through your mouth while contracting your abdomen. During the exhalation your lips are parted slightly and the stream of air passes through your lightly clinched teeth.

Flexibility

Every aspect of Shaolin training, from the warm up exercises in the beginning of class to the practice of long forms, will build your flexibility gradually and naturally. Static stretches are beneficial to our training, but dynamic stretching (e.g. while kicking) are more effective and beneficial than static stretches, and overly loose joints can make one prone to injury.

If you follow two simple guidelines, you should be able to avoid painful over-stretching of your muscles. First, warm muscles are more flexible than cold ones. Go through a warm-up set first before trying to perform more challenging movements. Second, do not over-ride your “stretch reflex”. This is an involuntary muscular contraction, like the reflex that pulls your hand out of a fire. It protects the muscle fibers from tearing. In practice this means when stretching during warmups, practicing deep stances, etc., go only to the point of pain. Pain is a warning!

Strengthening Muscles

You have 434 voluntary muscles that constitute 40% to 60% of your total body weight. Movement occurs when nerve impulses cause these muscles to contract, pulling on bone over movable joints. Your muscles are made of two types of fibers, red or slow twitch fibers, and white or fast twitch fibers. Both work independently. Your muscles are attached to bones by tough, white cords known as tendons. Muscles are attached to other muscles by fibers known as sinews. And your bones are attached together by cords known as ligaments.

Spinning a staff, doing forms, conditioning class, Weight Vest Training, I Chin Ching - all of these areas of training strengthen you without sacrificing your flexibility or mobility. By simply participating fully in the Shaolin program you will develop sufficient strength for every application of the Shaolin Art. The Shaolin Monks were as strong as tigers and as agile as monkeys!

Strengthening Bones

Your bones support your body, protect your soft tissues, store calcium, and anchor your muscles. Many of the larger ones have hard exteriors and soft, spongy-like interiors filled with marrow. You strengthen them by submitting them to measured levels of stress. In fact, recent studies of older people showed that calcium supplements alone were useless in the fight against osteoporosis. The supplements only helped when they were taken in conjunction with a program of mild exercises that stressed the bones.

The shock to the bone tissue that Shaolin training induces causes the outer layers of the bones to increase in density. Bone layers are laid out like plywood, crisscrossed for maximum strength. Two of the best bone strengthening activities for beginning students are doing forms and techniques with snap and power, and punching and kicking the shields. For more advanced students, Iron Bone training is practiced (iron forearms, shins, and palms).

Endurance

The ability to absorb enough oxygen to sustain a high pace of activity is called aerobic fitness. This, combined with the ability of your muscles to repeat an action indefinitely, is called endurance.

Many things happen when you build your endurance. Your lung capacity increases and your heart stroke volume increases. Because of this, blood vessels enlarge and new capillaries form in order to supply more blood to the body.

Shaolin training such as Endurance Punch and Kick classes are great ways to build up your endurance.

Forms are another great way to build endurance. They should be practiced with power, snap, focus, strong stances, and spirit. Don't take too long in between forms. Try to keep your heart rate up.

Chi Kung (Chi Qong) and Chi

What is Chi? Physicians such as Hua To, an acupuncturist and a surgeon that lived during the Three Kingdoms Period, note that chi is a compound of the air we breathe, the essence of the foods we eat and drink, and the original energy (Yuan Chi) we receive from our parents at conception. Experimenting with needles and herbs, Hua To and his peers mapped out the meridians (Ching Luo) of the body to describe the path ways of chi flow. They also defined four main manifestations of post natal chi: Wei Chi - "Surface" or "Protecting" chi, Ying Chi - Deep nourishing chi, Ching Chi - "Sexual Energy" formed when chi descends to the genitals, and Shen Chi - "Mental" or "Spiritual" energy formed when chi ascends to the brain, stimulating vital points on the meridians such as the "Point of 100 Revelations".

Now, how do we translate chi into a Western concept? We could equate chi in its most basic sense to electricity. A Western term would be "Electromagnetic Energy". It is formless, tasteless, odorless, perceptible only through its effects. Chi Kung is like charging up the body's battery. Certainly everyone knows the difference between "feeling on top of the world" and "getting up on the wrong side of the bed"!

If you practice the Shaolin Chi Kung training consistently, while supporting your practice with a good diet, personal hygiene and sufficient sleep, you will benefit from Chi cultivation. Chi is not an esoteric phenomenon available only to strange hermits in pristine monasteries above the clouds. Exotic incense, complex mantras and bizarre practices are not required.

Rooting, Snap, Power, Focus

"Rooting" is the ability to be stable and balanced in any stance. In the beginning, rooting depends on deep stances in which it seems that roots extend from the soles of your feet deep into the earth. Later, you will be able to find your "root" in higher stances and/or awkward stances. At the Shaolin Temple novices practiced their stances for at least 6 months before they learned a single punch or kick.

Power is generated by putting your whole body into the strike. Rooting, sinking, and relaxing make power possible. In physics, $\text{force} = \text{mass} \times \text{acceleration}$. Power corresponds to the mass component.

Snap is landing a strike as if you were cracking a whip. It was discovered by a rather small Shaolin Monk who was having trouble sparring his bigger and stronger Shaolin brothers. This small monk observed that animals attack with snap. The snake strikes and withdraws to its coil, an eagle snaps its talons as it grabs its prey. The small monk filled a bag with dried beans, lashed it to a post, and hit it with snapping blows until the beans were reduced to powder. The next time he sparred he dropped his opponents quickly. In $\text{force} = \text{mass} \times \text{acceleration}$, snap corresponds to acceleration.

Focus is precision striking. The first component is minimizing the area of your striking surface. A spear is effective because it concentrates its force at the tip. The Shaolin fist is effective because it concentrates its force at the first two knuckles. This also saves you from breaking the smaller and weaker third and fourth knuckles. This is apparent when you consider that $\text{stress} = \text{force} \div \text{area}$. If force is constant, stress increases as area decreases.

The second component of focus is targeting. Hit vulnerable areas on the body, like the face, temples, back of head, neck and throat, groin, any joint, and the tops of the feet.

Short Forms, Long Forms, Styles

In the beginning, Shaolin students learn a number of short forms and techniques but relatively few long forms. It is like learning to write. First you learn the alphabet (blocks, strikes, basic stances) then how to put the letters together to form words and sentences (short forms and techniques). When you become more advanced, you learn how sentences are strung together in paragraphs (long forms). A whole series of paragraphs (long forms) that share a common theme make a book (style).

The names of styles are derived in three ways. The first and most common method is descriptive (Monkey, Tiger, Chin Na). The second method describes the founder. Like Yang Tai Chi Chuan is known to be created by Yang Lu Ch'an. The third method has to do with the location on which is originated, such as Fist of Hua which comes from the Temple at Hua Mountain.

External and Internal

The hard or external styles (Wai Chia Ch'uan) of the Shaolin Art include such well known styles as Northern Fist and Southern Fist, Chin Na, Fist of Hua, and the 18 classical weapons. The application of the techniques of these styles are

obvious to an adequately informed observer, and they are visibly powerful.

The soft or internal styles (Nei Chia Ch'uan) of the Shaolin Art includes such well known styles as Tai Chi Chuan, Pa Kua Chang, and Hsing I Chuan. The applications of the techniques of these styles are in no way obvious to an observer and the movements are visibly relaxed and supple.

The external and internal arts, hard and soft, compliment each other like Yin and Yang in the traditional Chinese symbol. External without internal is crude and self limiting, while at the same time internal without external creates "Flowery arms and embroidered legs".

Why Learn Forms

Shaolin Forms put the best techniques of the Shaolin Masters, each one of them tested in real self defense situations at a time when violence was prevalent. These forms then can be transmitted from generation to generation of Shaolin practitioners.

Forms teach:

1. The individual techniques and their application
2. The spirit of the style being practiced
3. A method of conditioning the body and the mind.
4. A practical understanding of how movements of a style can be linked together.



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PART VI



Advancement Requirements

The requirements for each level from White Belt to 5th Degree Black Belt (Associate Master) are listed in this section. Located at the top of each belt rank is an area where your instructor can sign your pre-test and/or your test to your next level. When testing in front of the Grandmaster, you may have the Grandmaster sign your test, or have your instructor sign it.

The last section is a table that provides a place where you can keep track of various requirements, seminars and extra classes that you may take. In these spaces your instructor will date and initial each area of training as you complete these requirements. This will give you and your instructor a clear record of your progress.

As you look through your requirements and the requirements ahead of you, please remember that achieving that belt rank maybe a good goal to set for yourself, but it is not the primary goal while training in Shaolin.

Advancing in belt rank is a privilege you earn through the work you put forth in your training. It is secondary to developing physical fitness, mental discipline, good character, a strong will and a positive attitude.

Kung Fu means "*Time & Effort*". The primary aim of Shaolin Kung Fu is longevity of life, while enhancing its quality through mental and physical fitness. Do not squander your investment by irregular attendance and skimping on practice time. If you wish to experience the full benefits of the Shaolin art, you must make a lifetime commitment to learn them.

White Belt to Yellow Belt

<p>STANCES: Horse Stance Sparring Stance Cat Stance Bow Stance</p> <p>PUNCHES & KICKS: Reverse Punch Horizontal Punch Vertical Sidehand</p>	<p>Stepping & Turning</p> <p>Front Snap Sidethrust Roundhouse</p>	<p>LONG FORM: se men dao lian - <i>Reversibly Facing 4 Opponents</i></p> <p>WEAPONS bag fa (Staff) Spins #1-4</p> <p>Pretest Date/Initial: Test Date/Initial:</p>
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SPARRING TECHNIQUES (*Sparring Stance*)

NOTES:

1. REVERSE PUNCH	
2. CAT STANCE, TRIPLE STRIKE	
3. JUMP SIDE THRUST (LOW TO KNEE), FRONT SNAP KICK, REVERSE PUNCH	
4. JUMP, FRONT SWEEP, SIDE THRUST, PUNCH	
5. REAR HAND PUNCH, LEAD HAND PUNCH, JUMP/FRONT KICK w/BLOCK	

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SHORT FORMS (*Bow Stance*)

NOTES:

1. DEFLECT/ BLOCK, PUNCH, BLOCK DOWN	
2. DEFLECT/ BLOCK, PUNCH, BLOCK DOWN, DEFLECT BLOCK, PUNCH, HIT KICK	
3. DEFLECT/ BLOCK, FINGER THRUST, DEFLECT, BLOCK, PUNCH, HIT KICK	
4. SIDEHAND BLOCK, GRAB - GRAB, SWEEP	
5. DOUBLE FRONT-SNAP KICK	

CHIN NA TECHNIQUES

NOTES:

1. PULL ON WRIST	
2. PUSH ON CHEST	
3. GRAB FROM BEHIND	
4. WRIST TWIST	
5. GRAB FROM BEHIND WITH LIFT	

Yellow Belt to Blue Belt

<p>ALL WHITE BELT MATERIAL</p> <p><u>STANCES:</u> Reverse Bow</p> <p><u>PUNCHES & KICKS:</u> Tiger Fist Palm Inside Smash Tiger Fist Sidehand Outside Smash Twist Hit Front Trap Back Trap</p>	<p style="text-align: right;"><u>LONG FORM:</u> fei hu chu dong - <i>Flying Tiger Comes Out of the Cave</i></p> <p style="text-align: right;"><u>WEAPONS</u> si mian ba fang bang - <i>4 Faces 8 Directions Double-Ended Staff</i></p> <p>Pretest Date/Initial:</p> <p>Test Date/Initial:</p>
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SPARRING TECHNIQUES (*Sparring Stance*)

NOTES:

6. JUMP, BACK SWEEP, FRONT KICK, REVERSE PUNCH	
7. CROSS STEP, HOOK KICK	
8. BLOCK - MONKEY GRAB WITH REAR HAND, JUMP SWEEP, PULL, PUNCH	
9. JUMP SIDE KICK, DOUBLE BLOCK DOWN	
10. BLOCK - MONKEY GRAB WITH BACK HAND, REVERSE PUNCH, ELBOW, RAISE REAR LEG, JUMP CHOP	

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SHORT FORMS

NOTES:

6. DEFLECT BLOCK, PUNCH, TWIST HIT, TWIST HIT, DEFLECT LOW – BACK FIST, TWIST HIT & KICK	
7. BLOCK, GRAB, FORWARD SWEEP, BACK SWEEP w/BLOCK, FRONT KICK	
8. FRONT SNAP, FRONT SNAP, TURN, DOUBLE REAR SIDE THRUST KICK, STEP BACK AND TURN	
9. FRONT SNAP, FRONT SNAP, REAR SIDE THRUST, MULE KICK	
10. HORSE STANCE, INSIDE-BLOCK, PUNCH, OUTSIDE-BLOCK, PUNCH	
11. TRIPLE HIT KICK	
12. ELBOW/PUNCH, REVERSE HIT, ELBOW DOWN, STOMP, FRONT SNAP W/BLOCK	
13. REVERSE BOW, INSIDE-SMASH, FRONT-KICK, FINGER THRUST	
14. REVERSE BOW, OUTSIDE-SMASH, BLADE KICK	
15. BLOCK, GRAB UNDER, FRONT-SWEEP, BACK TRAP, SIDE THRUST	

CHIN NA TECHNIQUES

NOTES:

6. FULL NELSON	
7. TWO HANDED FRONT NECK CHOKE	
8. FRONT HAIR GRAB	
9. REAR HAIR GRAB	
10. HEAD LOCK	
11. SHIRT GRAB	
12. ELBOW PRESS	
13. ARM TWISTED BEHIND BACK	
14. TWO HAND REAR CHOKE	
15. HAND SHAKE	

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yi bu dui da (One Step Techniques)

NOTES:

1. STEP OUTSIDE, HORIZONTAL PUNCH	
2. STEP INSIDE, BLOCK, PUNCH	
3. STEP OUTSIDE, BLOCK, CHOP TO NECK, PUNCH LOW	
4. STEP INSIDE, BLOCK, CHOP TO NECK, PUNCH LOW	
5. STEP OUTSIDE, BLOCK, SIDE THRUST	
6. STEP BACK, BLOCK (inside of attack), FRONT KICK	
7. STEP OUTSIDE, HOOK AND BREAK THE ELBOW, ELBOW-STRIKE THE RIBS, PALM-STRIKE TO BACK OF HEAD	
8. STEP OUTSIDE, BLOCK, SIDE THRUST	
9. STEP INSIDE, BLOCK, DOUBLE JUMP KICK	

Blue Belt to Green Belt

<p>ALL WHITE thru YELLOW BELT MATERIAL</p> <p><u>STANCES:</u> Low Bird High Bird</p> <p><u>PUNCHES & KICKS:</u> Beak as Strike Jumping Front Snap Beak as Hook Jumping Double Front Snap Hammer Fist</p>	<p style="text-align: right;"><u>LONG FORM:</u> tai peng shen quan - <i>Great Bird Spirit Fist</i></p> <p style="text-align: right;"><u>WEAPONS</u> bei fang qi gai bang - <i>Short Stick of the Northern Beggar</i></p> <p>Pretest Date/Initial:</p> <p>Test Date/Initial:</p>
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SPARRING TECHNIQUES

NOTES:

11. FRONT HAND BLOCK DOWN, REVERSE PUNCH	
12. FRONT HAND BLOCK DOWN, REVERSE PUNCH, FRONT, HAND BLOCK UP, REVERSE PUNCH	
13. BLOCK, THREE VERTICAL PUNCHES, FRONT KICK	
14. SIDE THRUST TO THE SIDE, FRONT-SNAP KICK, THREE VERTICAL PUNCHES	
15. BACK FOOT INSIDE SMASH, SPIN, SIDE-THRUST, THREE VERTICAL PUNCHES, FRONT KICK	

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SHORT FORMS

NOTES:

16. BLOCK, PUNCH (HORSE STANCE), BLOCK PUNCH (SHIFT TO BO STANCE), BLOCK PUNCH HIGH, DOUBLE-BLOCK LOW	
17. BLOCK PUNCH (BO) PUNCH (NATURAL), BLOCK PUNCH (BO)	
18. BLOCK PUNCH (BO STANCE), WRIST-TWIST BREAK, FRONT SWEEP, FRONT KICK	
19. BLOCK PUNCH (HORSE), REVERSE PUNCH (NATURAL), REVERSE HIT/KICK, TWIST HIT/KICK	
20. BLOCK PUNCH, BLOCK DOWN, BLOCK PUNCH, FRONT SNAP KICK	
21. JUMP BACK CROSS BLOCK HIGH, LAND HORSE STANCE, BACK FIST LOW, "TEASE", PULL BACK TO CAT STANCE, BLOCK UP REVERSE PUNCH	
22. JUMP FORWARD CROSS BLOCK HIGH, LAND HORSE STANCE – BACK FIST LOW, DRAW BACK BLOCKING W/ELBOW, STEP OUT TO BO STANCE BLOCK UP – REVERSE PUNCH	

CHIN NA TECHNIQUES

NOTES:

16. ROMAN KNUCKLES – <i>LOW, MEDIUM, HIGH</i>	
17. ONE ARM CHOKE FROM BEHIND	
18. SHOULDER PRESS PUSH	
19. FIGURE 4 ARM LOCK	
20. DOUBLE WRIST GRAB	
21. SINGLE WRIST GRAB (CROSS BODY)	
22. WRIST TWISTED UP	

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yi bu fa shu (One Step Fighting Techniques)

NOTES:

1. BLOCK, STEP BACK BO STANCE, TWIST ARM & PRESS ELBOW (CHIN NA #12), FRONT KICK	
2. STEP TO OUTSIDE, BLOCK/PUNCH, RIDGE HAND, BACK SWEEP, PUNCH	
3. STEP TO OUTSIDE, BLOCK/PUNCH, SPIN, WHEEL (HEEL) KICK	
4. STEP TO OUTSIDE, BLOCK/PUNCH, SPIN, GRAB ARM, ELBOW RIBS, BACK SWEEP AS YOU PRESS THE SHOULDER, FRONT KICK	
5. STEP TO OUTSIDE, BLOCK, TRAP KNEE, CHOP, CHOP	
6. DOUBLE BLOCK LOW STEPPING TO INSIDE, DOUBLE CHOP TO NECK	
7. ROUND HOUSE PUNCH ATTACK: STEP INSIDE- DOUBLE BACK-FIST TO ARM, SINGLE BACK-FIST TO TEMPLE	
8. SHIFT WEIGHT TO OUTSIDE, DEFLECT & CAPTURE (LIKE HOLDING BALL), ELBOW RIBS, SIDE HAND TO TEMPLE	
9. UNDERHAND KNIFE ATTACK – (TWO VARIATIONS)	
10. OVER HAND KNIFE ATTACK – (TWO VARIATIONS)	

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ER CHIE KUEN SPINS (NUNCHAKU)

NOTES:

1. HORIZONTAL ATTACK	
2. VERTICAL ATTACK	
3. FIGURE 8 SPIN	
4. REVERSE FIGURE 8 SPIN	
5. SHOOT OUT	
6. #4 SPIN, CATCH BEHIND THE BACK UNDER OPPOSITE ARM	
7. 4 WAY DIAGONAL ATTACK	
8. SPIRAL ATTACK (LARGE FIGURE 8)	

Green Belt to 3rd Degree Brown Belt

<p>ALL WHITE thru BLUE BELT MATERIAL</p> <p><u>STANCES:</u> Mantis Stance Monkey Stance</p> <p><u>PUNCHES & KICKS:</u> Ridgehand Jump Double Smash Vertical Finger Jab Mantis Inside Kick</p>	<p style="text-align: right;"><u>LONG FORM:</u> luo han quan - <i>Fist of the Enlightened One</i></p> <p style="text-align: right;"><u>WEAPONS</u> ying yang bang dui da - <i>Yin Yang 2-person Staff</i></p> <p>Pretest Date/Initial:</p> <p>Test Date/Initial:</p>
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SPARRING TECHNIQUES

NOTES:

16. JUMP FRONT SWEEP, SPIN HOOK KICK, BLOCK, TWIST HIT, ROUNDHOUSE	
17. INSIDE TRAP KICK, ROUNDHOUSE KICK (SAME LEG), THREE BACK FISTS	
18. JUMP, BACK SWEEP, SPIN HOOK KICK, BLOCK, TWIST HIT, ROUNDHOUSE	
19. JUMP SIDE KICK (2X'S), JUMP AND CHOP	
20. JUMP, HOOK KICK, BLOCK, TWIST HIT, ROUNDHOUSE KICK, BLOCK, BACKFIST	

SHORT FORMS

NOTES:

23. BLOCK PUNCH, BACK FIST, TWIST HIT, BACK FIST, TWIST HIT, BACK FIST, BLOCK PUNCH, KICK	
24. BLOCK PUNCH, REVERSE PUNCH, BLOCK PUNCH, REVERSE PUNCH, BLOCK PUNCH	

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SHORT FORMS *cont*

NOTES:

25. BLOCK PUNCH, GRAB UNDER, WRIST BREAK, FRONT SWEEP, BACK SWEEP WITH PUNCH, FRONT SNAP KICK	
26. BLOCK PUNCH, BLOCK WRIST, GRAB ELBOW, ROUNDHOUSE KICK	
27. DOUBLE BLOCK W/ELBOWS AND KNEE, DOUBLE PUNCH OUT, FOREARM BLOCK (HORSE), BLOCK PUNCH (BO), TWIST HIT/KICK, REVERSE HIT/KICK	
28. DOUBLE BLOCK W/ELBOWS AND KNEE, DOUBLE PUNCH OUT, CHOP PAST KNEE (CAT STANCE), BLOCK PUNCH, TWIST HIT/KICK, REVERSE HIT/KICK	
29. STEP TO REAR, ELBOW DOWN, REVERSE PUNCH, TURN, REVERSE PUNCH, DRAW BACK (CAT) HORIZONTAL PUNCH, BLOCK PUNCH (BOW), BLOCK DOWN, BLOCK PUNCH, BLOCK DOWN	
30. STEP TO REAR, ELBOW DOWN, REVERSE PUNCH, STEP FORWARD DOUBLE PALM BLOCK DOWN, SPINNING DOUBLE SMASH, #18, PUNCH (ON RIGHT SIDE ONLY)	

CHIN NA TECHNIQUES

NOTES:

23. INDONESIAN HANDCUFF	
24. ARM-BAR WITH FINGERS GRABBED	
25. ARM LOCK FROM BEHIND WITH ONE ARM NECK CHOKE	
26. WRIST BREAK, PALM OUT	
27. WRIST TWIST BEHIND, LIKE A "7"	
28. REVERSE INDONESIAN HANDCUFF	
29. REVERSE INDONESIAN HANDCUFF INDEX FINGER GRAB	
30. SPLIT FINGERS	

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ER CHIE KUEN SPINS *cont. from Blue Belt*

NOTES:

9. #3 SPIN, #7, CATCH BEHIND, #8	
10. TEN COMBINATIONS	
11. #4 SPIN, HUG YOURSELF	
12. #3 SPIN, CATCH BETWEEN THE LEGS	
13. #1 SPIN, CATCH AROUND WAIST	
14. #2 SPIN, CATCH AROUND SHOULDER, #5 SPIN	
15. WHEEL ATTACK	
16. #3 SPIN, CATCH UNDER KNEE	
17. SHOOT OUT FROM HAND	

Brown Belt Advancement

Testing Requirements for 3rd Brown Belt to 2nd Brown Belt

All White, Yellow, Blue and Green Belt material
4 Brown Belt Long Forms
San He Ch'ien (stance)

Pretest Date/Initial: _____

Test Date/Initial: _____

Testing Requirements for 2nd Brown Belt to 1st Brown Belt

All White, Yellow, Blue and Green Belt material
9 Brown Belt Long Forms
San He Ch'ien (stance, legs, arms)

Pretest Date/Initial: _____

Test Date/Initial: _____

Testing Requirements for 1st Brown to 1st Black

All White, Yellow, Blue and Green Belt material, Minimum Yellow Sash in Internal
14 Brown Belt Long Forms
Single & Double Er Chie Kuen Forms
San He Ch'ien (stance, legs, arms, chest, abdomen, back, throat)

Pretest Date/Initial: _____

Additional Training Required for Advancement into 1st Degree Black

I Chin Ching
Hou Tien Chi
Down & Ground/Sparring Strategy
Minimum Yellow Sash in Tai Chi

Brown Belt Long Forms

三合拳 sān hé quán, 3 Measures Fist

接拳 jiē quán, Connecting Fist

白鶴轉翅 bái hè zhuǎn chì, White Crane Circles its Wings

白鶴翻翅 bái hè fān chì White Crane Flips its wings

白鶴翻腳 bái hè fān jiǎo, White Crane Flips its legs

金剛伏虎拳 jīn gāng fú hǔ quán, Guardian Subdues the Tiger Fist

海龍杖 hǎi lóng zhàng, Sea Dragon Cane

四面八方棍 sì miàn bā fāng gùn, 4 Faces, 8 Directions Single-ended Staff

關公刀 guān gōng dāo, General Guan's Long Knife

夜戰八方刀 yè zhàn bā fāng dāo, 8 Directional Night Battle Broadsword

少林鳥落天 shǎo lín niǎo luò tiān, Shaolin Bird Descends From Heaven

少林鳥展羽 shǎo lín niǎo zhǎn yǔ, Shaolin Bird Spreads it's Wings

少林鳥演鴿 shǎo lín niǎo yǎn gē, Shaolin Bird Performing Dove

連五掌 lián wǔ zhǎng, Five directional Palm

鐵尺拳 tiě chǐ quán, Iron Ruler Fist (Sai)

èr jié gùn chuan - Single Er Jie Gun Form

天打雙二節棍 tiān dǎ shuāng èr jié gùn, Double Er Jie Gun Shakes the Heavens

Black Belt Requirements

At each Black Belt level there is certain amount of required material for advancement and a certain amount of electives the student may choose to test on. All material at each level must be new to the student and that he/she had not tested on at any previous belt level.

1st to 2nd Black

All White, Yellow, Blue, Green, and Brown Belt Material

10 1st Degree Black Belt Long Forms

2 Years at the 1st Degree Black Belt level

Pretest on White Belt through 1st Black

Date: _____

Pretest on 1st to 2nd Black

Date: _____

Test on 1st to 2nd Black

Date: _____

Additional Training and Classes Suggested for Advancement to 2nd Black

I Chin Ching

Endurance Punch and Kick

Weapons Conditioning

Weight Vest Conditioning

Glove Sparring

Blindfold Tai Chi Sparring

10 New Long Forms

Pa Kua Chang (*Eight Changes of the Palm*) - Required

Yang Tai Chi (*Grand Ultimate Fist*) - Required

Two Spear Forms

4 Empty Hand Forms

2 Weapons Forms

2nd to 3rd Black

All White, Yellow, Blue, Green, and Brown Belt Material
10 1st Degree Black Belt Long Forms
10 2nd Degree Black Belt Long Forms
3 Years at the 2nd Degree Black Belt level

Pretest on White Belt through 1st Black Date: _____

Pretest on 1st to 2nd Black Date: _____

Pretest on 2nd to 3rd Black Date: _____

Test on 2nd to 3rd Black Date: _____

Additional Training and Classes Suggested for Advancement to 3rd Black

Hou Tien Chi
I Chin Ching
Endurance Punch and Kick
Outdoor Conditioning
Weight Vest Conditioning
Glove Sparring
Blindfold Tai Chi/Pa Kua Sparring and Application
Iron Bone Training

10 New Long Forms

Hsing I Ch'uan Wu Hsing (*Five Roads of Hsing I*) - Required

Hsing I Ch'uan Lian Huan (*Five Roads Linkage Form*) - Required

Hsing I Ch'uan Shih Er Hsing (*Twelve Animals of Hsing I*) - Required

Hsing I Ch'uan San Shou Pao (*Hsing I Two Person Set*) - Required

2 Straight Sword Forms

2 Empty Hand Forms

2 Weapons Forms

3rd to 4th Black

All White, Yellow, Blue, Green, and Brown Belt Material

10 1st Degree Black Belt Long Forms

10 2nd Degree Black Belt Long Forms

10 3rd Degree Black Belt Long Forms

4 Years at the 3rd Degree Black Belt level

Pretest on White Belt through 1st Black

Date: _____

Pretest on 1st to 2nd Black

Date: _____

Pretest on 2nd to 3rd Black

Date: _____

Pretest on 3rd to 4th Black

Date: _____

Test on 3rd to 4th Black

Date: _____

Additional Training and Classes Suggested for Advancement to 4th Black

Hou Tien Chi

I Chin Ching

Technical Punch and Kick

Outdoor Conditioning

Weight Vest Conditioning

Glove Sparring

Blindfold Tai Chi/Pa Kua Sparring and Application

Iron Bone Training

10 New Long Forms

He Hu Suang Hsing (*Tiger/Crane Duet*)

2 Hua Fist Forms

3 Empty Hand Forms

2 Spear Forms

2 Weapons Forms

4th to 5th Black

All White, Yellow, Blue, Green, and Brown Belt Material

10 1st Degree Black Belt Long Forms

10 2nd Degree Black Belt Long Forms

10 3rd Degree Black Belt Long Forms

12 4th Degree Black Belt Long Forms

5 Years at the 4th Degree Black Belt level

Pretest on White Belt through 1st Black

Date: _____

Pretest on 1st to 2nd Black

Date: _____

Pretest on 2nd to 3rd Black

Date: _____

Pretest on 3rd to 4th Black

Date: _____

Pretest on 4th to 5th Black

Date: _____

Test on 4th to 5th Black

Date: _____

Additional Training and Classes Suggested for Advancement to 5th Black

Hou Tien Chi

I Chin Ching

Technical Punch and Kick

Outdoor Conditioning

Weight Vest Conditioning

Glove Sparring

Blindfold Tai Chi/Pa Kua Sparring and Application

Iron Bone Training

12 New Long Forms

3 Drunken Fist Empty Hand Forms

5 Empty Hand Forms

2 Drunken Weapon Forms

2 Weapons Forms

5th to 6th Black

All White, Yellow, Blue, Green, and Brown Belt Material

10 1st Degree Black Belt Long Forms

10 2nd Degree Black Belt Long Forms

10 3rd Degree Black Belt Long Forms

12 4th Degree Black Belt Long Forms

6 Years at the 5th Degree Black Belt level

Pretest on White Belt through 1st Black Date: _____

Pretest on 1st to 2nd Black Date: _____

Pretest on 2nd to 3rd Black Date: _____

Pretest on 3rd to 4th Black Date: _____

Pretest on 4th to 5th Black Date: _____

Pretest on 5th to 6th Black Date: _____

Test on 5th to 6th Black Date: _____

Additional Training and Classes Suggested for Advancement to 6th Black

Hou Tien Chi

I Chin Ching

Technical Punch and Kick

Outdoor Conditioning

Weight Vest Conditioning

Glove Sparring

Blindfold Tai Chi/Pa Kua Sparring and Application

Iron Bone Training

18 Seriously Injured Bronze Man 36 Death Bronze Man

18 Seriously Injured Solutions 36 Death Solutions

Kuai Tse' (Chop Stick Form)

Chen Family Tai Chi Chuan

8 - Animal Pa Kua Chang

4 Weapons Forms

6 Empty Hand Forms

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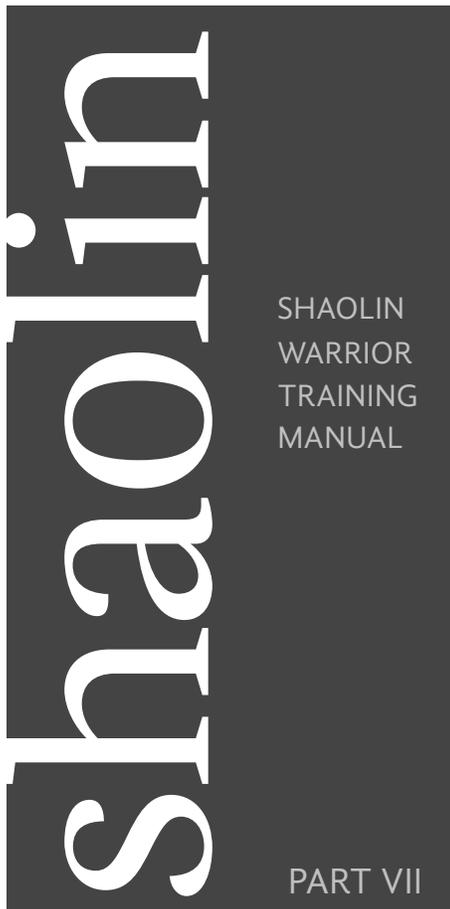
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The Internal Arts

Wai Dan Chi Kung

Wai Dan Chi Kung is a hard (or External) chi kung that causes chi to concentrate in the muscles. It uses dynamic muscle tension to strengthen the muscles, tendons, and sinews building flexibility, improving balance and increasing overall strength.

There are three different disciplines practiced between the levels of practitioner and Master level listed in this section: San He Ch'ien, Ta Mo's I Chin Ching, and Yueh Fei Shih Pa Kwan.

Ta Mo's I Chin Ching

Ta Mo's I Chin Ching is the original form of Shaolin training. "I" (ee) meaning change, "Chin" meaning muscles and tendons, and "Ching" meaning classic.

These exercises consist of 49 postures and going with Shaolin tradition, each posture should be performed with 49 breaths. With all due respect to tradition and because of our busy lives today, 7

- 12 breaths per each posture are sufficient for general I Chin Ching training. Other training options include the "quick set", in which each posture is done for 3 - 5 breaths, as well as doing selected postures for the traditional 49 breaths.

The breaths should be inhaled through the nose to the Tan Tien, an area known as your center point. The Tan Tien is located about 1 to 2 inches below the navel, deep inside the abdomen. As you exhale through the mouth, forcefully contract the abdomen and breathe through clenched teeth, making a hissing sound.

Many of the I Ching Ching postures utilize dynamic tension, the isometric contraction of muscles. All of the postures isolate specific muscle groups for stretching and strengthening. You will experience better results if you focus your attention on the muscles being worked in each posture. In fact, in many postures, it is important to relax the muscles that are not directly involved in the posture.

49 Postures of the I Chin Ching

Postures 1 - 12 are standing postures

1. Fists clenched, wrists straight. Tighten fists as you exhale, hold tension as you inhale.
2. Palms face the floor. Keep fingers together, include thumbs. Keep fingers straight. Pull up fingertips as you exhale, hold tension as you inhale.
3. Arms extended to sides at shoulder level, with palms facing out, pull back fingertips, roll shoulders to rear and hands forward on exhale, hold on inhale.
4. Praying position. Inhale and pull hands apart. Exhale and press palms together with tension, as if crushing a rock. Keep elbows raised.
5. "Laughing Buddha" position. Bend back at the waist as you exhale, hold position as you inhale.
6. "Laughing Buddha" position, to side. Bend to one side and slightly back at the hip, arms extended upward pulling fingertips back as you exhale, hold position as you inhale. Keep arms together as you bend.
7. Bend forward at the hip to touch palms to the floor as you exhale, hold position as you inhale.
8. Extend arms in front of body at shoulder level, palms facing downward. Inhale. Drop at the shoulders and hold breathing deep. Exhale and relax.
9. Place elbows and wrists together, palms open and facing outward. Inhale as you extend arms as if hugging a tree. Hold breathing as you turn fingertips downward, bringing them inward toward body and then upward, contracting chest, keeping elbows up. Exhale while returning to first posture.
10. Arms positioned as in posture 3. Inhale. Hold breathing deep as you drop shoulders, leaving arms relaxed.
11. Posture 8, one arm at a time.
12. Posture 10, one arm at a time.

Postures 13 - 17 are done lying down

13. Sit up at 45-degree angle, tighten abdominal muscles as you exhale. Hold position and tension as you inhale.
14. Lying on back, lift legs to a 45-degree angle, keeping toes together. Tighten abdominal muscles as you exhale. Hold position as you inhale.
15. Lie on side, raise torso up from floor, tightening side muscles as you exhale. Hold position as you inhale.
16. Lie face down, clasp hands behind head, elbows pulled up. Raise chest off floor as you exhale. Do not bend at neck. Hold position as you inhale.



17. Lie face down with arms at side, palms down. Raise legs off of floor, pushing palms into floor, keeping feet together as you exhale. Hold position as you inhale.

Postures 18 - 20 are done standing

18. Clasp fingers behind back. Keeping hands together bend forward at waist and raise arms upward as you exhale. Hold position as you inhale.
19. Place left arm behind back, palm out. Place right hand behind head, palm in. Pull elbows back as you exhale and twist body to the left. Hold position and inhale. Switch hand positions to repeat, twisting to right.

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Postures 27 - 32 are done in various positions

20. Reach behind back with one hand, elbow down, reach over shoulder with other hand, elbow up. Clasp hands if possible, or use belt. Pull upward with one hand, downward with the other as you exhale. Hold position as you inhale. Switch arm position and repeat.



27. Stand in horse stance. Bend backwards at waist and grasp ankles as you exhale. Hold position as you inhale.

28. Facing downward on floor, bend at waist, place body weight on head and balls of feet. Using hands to steady position, walk feet toward head, keeping back and legs straight, as you exhale. Do not go past Bai Wei point. Hold position as you inhale.

29. Roman Pushup - Sit on floor with legs extended out front, hands behind you. Raise body at hips upward, keeping legs straight as you exhale. Hold position as you inhale.

30. Stand on one foot, using wall or staff to balance position if needed. Push up on ball of foot as you exhale. Hold position as you inhale. Repeat position standing on other foot.

31. Standing on one leg, lower position in one-legged squat while extending other leg out front. Raise body as you exhale, lower body as you inhale.

32. Headstand - Place head and elbows on floor, clasp hands behind head. Raise feet to a headstand position. Use wall for balance if needed. Exhale while arching back. Hold position as you inhale.

Postures 33 - 40 are done on the floor

Postures 21 - 26 are done on the floor

21. Sitting on floor, extend left leg. Place right foot on floor, outside of knee. Place left arm on outside of right knee, grasping under left leg. Place right hand on floor as brace. Twist to the right as you exhale. Hold position as you inhale. Switch positions and repeat.

22. One arm push-up. Begin lying facedown on floor, one hand behind back, legs in straddle position for balance. Push body half way up as you exhale. Lower body as you inhale. Switch arm positions and repeat.

23. Sit on floor with legs extended in front of you. Place palms or knuckles on floor. Push body up, also picking up legs and feet off floor as you exhale. Hold position as you inhale.

24. Lying on side, place one foot on top of the other. Push body off of floor using one hand as you exhale. One arm, one foot push up.

25. Kneeling position, palms on floor, elbows at ribs. Move body weight forward to pick up legs and feet so entire weight is supported on elbows. Straighten body and hold position as you breathe.

26. Lie on floor with legs crossed. Arch body upward placing weight on head and feet as you exhale. Use hands to steady position. Hold position as you inhale.

33. Lie face up on floor, legs crossed, hands behind head. Sit up and tighten abdominal muscles as you exhale. Hold position as you inhale.

34. Lie on one side, hands clasped behind head. Keeping legs straight and feet together, raise legs upward as you exhale. Hold position as you inhale. Repeat position on other side.

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35. Lie face down, bending at the knees and reaching backward grasp ankles. Lift head upward and pull on ankles, arching body, leaving only stomach on the floor as you exhale. Hold position as you inhale.
36. Back Arch - Lie on back, bend the knees. Place hands on floor over shoulders. Arch body upward leaving only hands and feet on the floor as you exhale. Hold position as you inhale.
37. Lie on floor facing up. Elbows on floor, raise hips and support on hands. Keep legs straight and feet together, pushing feet towards ceiling as you exhale. Hold position as you inhale.
38. Sit with legs crossed, hands behind head, elbows outward. Twist body to touch right elbow to left knee as you exhale. Hold position as you inhale. Repeat posture for other side.
39. Sit on floor, left leg extended in front. Place right foot on left thigh. Grasp left foot with both hands. Try to place heart on left knee, keeping back straight, as you exhale. Hold position as you inhale. Switch position to repeat posture on other side.
40. Sit on floor, left leg extended in front. Grasp right foot and pull toward throat as you exhale. Hold position as you inhale. If possible, try to place right foot over head and stretch to touch heart to left knee.
41. weight forward, placing knees or thighs on elbows until feet come off of floor, leaving body balanced on only the hands as you exhale. Hold position as you inhale.
43. Frog to Sides: Lie on side, knees bent and pulled to chest. Place hand on floor in front of chest. Keeping legs together, raise body up, placing lower knee or thigh on elbows until body is balanced on only the hands as you exhale. Hold position as you inhale.
44. Squat on one leg, placing right foot over left knee. Raise to ball of foot as you exhale, hold position as you inhale. Switch position to repeat posture on other side.
45. Using wall if needed, kick feet over head to a handstand. Come down halfway to floor. Push up as you exhale, slightly lower body as you inhale.
46. Lie on back. Flip legs over head, keeping legs straight, bring toes to the floor. Holding this position, push feet away from head as you exhale. Hold position as you inhale.
47. Straddle split position - Legs out to either side, back straight.
48. Forward split position - One leg in front, heel on the floor, other leg behind with top of foot on floor.
49. "The Golden Peacock" posture. Same as posture 25, on one arm.

Postures 41 - 49 are done in various positions

41. The "Y" - Stand on left leg. Grasp outside heel of right foot with right hand and extend right leg to the right side. Raise right leg upward as you exhale. Hold position as you inhale. Switch position to repeat posture on other side.
42. The Frog - In a crouched position, hands on floor in front, raise up on balls of feet. Move

Training Notes for Wai Dan Chi Kung

1. Do not practice Chi Kung following a heavy meal. A full digestive tract draws blood and chi away from other parts of your body. A light meal is all right, if you can tolerate it.
2. Practice in a well ventilated area at comfortable temperatures, with no drafts. Outside practice is the best, if harsh conditions are avoided.

3. Loosen your clothing. Try not to wear anything tight or binding.
4. You may wish to use a folded towel or some other type of pad during some of the I Chin Ching postures. Be especially careful when doing the I Chin Ching postures that put pressure on the neck/spine.

If you are in any way concerned about doing I Chin Ching exercises, consult your physician before proceeding. Shaolin instructors are NOT qualified to give medical advice.

San He Ch'ien

San He Ch'ien is the Shaolin's Wai Dan Ch'i Kung training that develops the ability for the practitioner to withstand heavy blows to any part of the body except the face or groin.

San He Ch'ien translates to "Three Measures Fist" and is also known as T'ie Pu Chi Kung or "Iron Shirt Chi Kung".

The San He stance is designed to weather strikes from any direction. It could be thought of as a combination of a horse stance and a bow stance. The toes of both feet point forward, and both knees must be pressed out strongly.

While practicing San He Ch'ien, you contract your muscles to create a dynamic tension similar to that of the I Chin Ching. But during San He Ch'ien the whole body is involved rather than the isolation and contraction as in the I Chin Ching.

You will find that it is easier to tighten both your chest muscles and your back muscles if you press or roll your shoulders forward slightly. At the same time, your abdominal muscles should be sucked inward and tightened, and your chin should thrust forward, tightening your neck. It is also important that you keep your shoulders dropped and your elbows bent, even during the expanding movements. It is as if you were creating a

muscular shell and withdrawing into it like a turtle, or putting on the "iron shirt" mentioned above.

Inhale through your nose to the Tan Tien. Exhale audibly and forcefully through lightly clenched teeth, with your tongue dropped, like in I Chin Ching. Make your inhalations and exhalations equal in length. The breath helps you sustain the muscular tension.

Concentration and confidence are essential. Concentrate on maintaining a uniform and unwavering dynamic tension and remain confident in your ability to withstand any blows you may receive. For some, visualization helps achieve this goal. For example, you might imagine that you have become an iron statue of incredible weight, impervious and immovable. Or you might imagine that you have become a massive tree, roots extending from the soles of your feet. Energy rises like sap through your legs and body, and extends through your arms to your fingertips.

The six basic movements of San He Ch'ien encompass all the basic movements of the Shaolin Art. They are: *rising, sinking, expanding, contracting, pressing, and pulling.*

Hou T'ien Chi

Hou T'ien Chi (The Breath After Birth) is the most basic form of Nei Tan Chi Kung within the Shaolin Art. Regular practice helps clear the mind, relax the body, and heighten sensitivity while exercising the skills of Nei Tan praxis, which is correct posture and complete control of the breath. It is a simulation of its name, "Breath After Birth", the honing of a way that began when you drew your first breath of air after you were born. It is also an essential first step towards mastering Tai Chi Chuan, Pa Kua Chang, and Hsing I Chuan.

Hou T'ien Chi History & Background

When Ta Mo sat in the cave on Sung Mountain, meditating, emptying his mind of everything except that steady rhythm of his inhalations and exhalations, he was practicing Hou T'ien Chi. Concentrating on his breath he was able to "tame the wild horse" and "quiet the chattering monkey".



Hou T'ien Chi is practiced in five postures. Standing, seated (traditionally crossed legged, lotus or half lotus position), headstand, supine, and iron bar. The "positive breathing" method, preferred by the Buddhist branches of the Shaolin Art, allows the Tan Tien to expand as you inhale and contract when you exhale. This is just the



opposite with the "negative" or "reverse breathing" method favored by the Taoist branches of the Shaolin Art. This method focuses on contracting the Tan Tien when inhaling and expand it when exhaling, imitating a fetus breathing through its umbilical cord.

When practicing Hou T'ien Chi, keep attention on maintaining correct balance and alignment, as well as a uniform breathing pattern. Initially this is achieved by counting, although in the more advanced stages this method may be set aside. As you practice Hou T'ien Chi you may experience a feeling of serenity, a physical lightness, and sharpening of the senses.

Two common misunderstandings of Hou T'ien Chi are: You have to actively empty your mind and you have to practice for hours at a time to benefit from it. It is almost impossible to completely clear your mind of every thought. By focusing on the breath, you will calm the mind, then later on quieting the mind may be attained. Five minutes of Hou T'ien Chi practice can have favorable effects.

At the end of Hou T'ien Chi class you may be taught how to extinguish a candle by coordinating your breath while sinking and striking, This is the first step in developing the devastating striking power of the Shaolin Internal Arts!

Training Notes for Hou T'ien Ch'i

1. Avoid wearing strong deodorants, perfumes etc., during Hou T'ien Ch'i. They are distracting and interfere with skin respiration. Keep your skin clean.
2. Brush your teeth and tongue, rinse your mouth and gargle, and blow your nose before you begin Hou T'ien Ch'i.
3. Warm up and stimulate your chi first. We recommend that you perform I Chin Ching postures 1 - 8 for 3 - 5 breaths. You may also perform three cleansing breaths before beginning Hou T'ien Ch'i.
4. Curl your tongue back, with the tip touching the roof of your mouth. Inhale through your nose to the Tan Tien, then exhale through your mouth or nose. The lips should be slightly parted. Breathe softly and smoothly.
5. Use a cushion or folded towel to raise your hips in the seated position. The elevation will help keep your spine straight. If the traditional cross-legged seated postures (full lotus, half lotus) are too painful for you, sitting upright on the edge of a chair with your feet flat on the floor is an acceptable alternative.
6. Use a cushion or folded towel during the headstand posture. Be extremely careful when doing this posture because of the pressure it puts in the neck/spine. Some people will not be able to do this posture due to spinal problems.
7. When partners are not available, two to four sturdy chairs can be used for the iron bar posture. Consult your instructor for a demonstration of the best way to place the chairs.

If you are in any way concerned about your ability to do this posture, consult a physician.
8. Adjust your posture as needed during holds.
9. Divide your Hou T'ien Ch'i training time equally between the standing, seated, supine, and iron bar postures.
10. If you become sleepy or feel stagnant during Hou T'ien Ch'i, do San He Ch'ien between Hou T'ien Ch'i postures.
11. You may experience a sensation of warmth or tingling, especially in your palms, during Hou T'ien Ch'i. You may also feel as if you were spinning, floating, rocking, or vibrating. None of these sensations are cause for alarm.



Hua To Wu Qin Xi

Hua To created *Wu Qin Xi* (Five Animal Play) because he believed that “the hinge of a door that is often opened and closed never rusts”. He carefully studied the characteristic behaviors and activities of bears, tigers, birds, deer, and monkeys. He then designed a series of exercises that followed their behaviors. The postures of *Wu Qin Xi* are symmetrical, safe and easy to learn. These exercises relax the body and concentrate the mind. The imitation of the postures and movements of wild creatures improve the flexibility of the body and limbs and the motility of the muscles and bones. *Wu Qin Xi* consists of two parts. Dead training is practiced to stimulate dormant or “dead” chi and makes extensive use of dynamic tension. Live training is more light and agile and used to circulate the chi. The combination of the two are a good balance and are a natural compliment to Hsing I Chuan.



and the General was expected to die. He sent a runner to summon Hua To, who immediately responded. While the General played chess and drank a narcotic herbal drink made by Hua To, Hua To laid bare the affected bone and scraped away the dead tissue on the General’s arm. The surgery was a success.



Hua To was not only a skilled surgeon, he was also an acupuncturist and an herbalist who treated many, including the last emperor of the Han Dynasty. Having severe head aches and body tremors, the emperor summoned Hua To. After analyzing the emperor Hua To understood that the emperor had a brain tumor. Hua To was the first known surgeon to ever perform brain surgery and he successfully removed the tumor.

History and Background

Hua To was a Chinese physician that lived during the *Three Kingdoms Period* around 141-208 A.D.. He was ahead of his time as far as his knowledge on how the physical and the chi worked together. He took that knowledge and became one of the most well known healers of his time. He is especially noted for his encounter with General Kwan Yi (Kwan Kung). It seems that the General had taken an arrow in his arm during battle. Either poison or infection was penetrating to the bone

Hua To was a little different in how he made his living. He received monthly stipends for keeping his patients (students) in good health. The onset of illness was a sign of neglect of the physician, and further payments were withheld until the patient’s health was restored.



Hua To Five Animal Play (Dead)

Bear (Hsiung - *shee-ung*): Tan Tien

1. Bear Curling Fists Under
2. Bear Stomping
3. Bear Pulling Paws Up
4. Bear Shaking a Tree
5. Bear Pressing Fist out



Tiger (Hu): Ming Men

1. Tiger Gripping
2. Tiger Twisting Claws Out
3. Tiger Twisting Claws In
4. Tiger Thrusting Claws Out
5. Tiger Attacking



Crane (Hao): Solar Plexus

1. Crane Walking
2. Crane Raising Its Wings
3. Crane Lifting a Broken Leg
4. Crane Kneeling
5. Crane Taking Flight



Deer (Lu): Wei K'ung

1. Deer Pulling Hooves In
2. Deer Extending Chest
3. Deer Shooting Hooves Out
4. Deer Looking to the Rear
5. Deer Leaping Forward



Monkey (Hou): Tan Tien

1. Monkey Twisting Hands Under
2. Monkey Peeping
3. Monkey Donating the Fruit
4. Monkey Picking the fruit
5. Monkey Hiding the Fruit



Hua To Five Animal Play (Live)

Monkey (Hou): Tan Tien

1. Advancing
2. Retreating
3. Spinning
4. Dodging
5. Penetrating
6. Pressing
7. Standing
8. Sitting

Tiger (Hu): Ming Men

1. Staring
2. Deflecting
3. Diving
4. Lunging
5. Spinning

Bear (Hsiung - *shee-ung*): Tan Tien

1. Stretching Its Back

Deer (Lu): Wei K'ung

1. Excited
2. Walking

Crane (Hao): Solar Plexus

1. Stretching
2. Flying

Training Notes

1. Begin and end both sets with 4 to 6 I Pe Se (*ee-pay-su*) breaths.
2. Each animal in both sets has different energy and spirit. Do not do the postures and movements mechanically.
3. The "dead" training is a strenuous set. Focus on each breathing center and be sure to use dynamic tension as required.
4. The "live" training should be light and agile. In most of the exercises your breathing is not strictly regulated.

Hsien T'ien Chi

Hsien T'ien Chi (the breath before birth) is the most advanced form of Nie Tan Chi Kung taught between white belt and master level. Hsien T'ien Chi consists of two parts: Hsien T'ien Chi breathing and the Five Animals.

Background

Shaolin breathing techniques (Shaolin Chou Si or Shaolin Tu Na) can be divided into several levels. The first level is Chin Fu Si Hua, passive breathing. To practice this technique, inhale through your nose and exhale through your nose or mouth. Concentrate on making your breath light and smooth, drawing it in like a silkworm spinning its cocoon.

The next level is Sen Fu Si Hua, deep breathing. Sen Fu Si Hua is both positive and negative (reversed).

To practice positive Sen Fu Si Hua, inhale through your nose to your Tan Tien, expanding your abdomen, and exhale through your mouth, contracting your abdomen. This method was preferred by the Buddhist branches of Shaolin.

To practice negative Sen Fu Si Hua, inhale through your nose to your Tan Tien, contracting your abdomen, and exhale through your mouth, expanding your abdomen. This method was referred by the Taoist sect of Shaolin. This way of practice imitates a fetus breathing through its umbilical cord.

After proper breathing is attained during Se Fu Si Hua, the next level of focus is developing Nei Kung or "Inner Power". This level concentrates on assessing and circulating "yuan chi", the prenatal chi that we received from our parents at conception. Perhaps we could translate "yuan chi" into Western terms by equating it with a person's biochemical processes that form and regenerate the body.

Hsien T'ien Chi meditation begins with deep breathing and concentration on selected subjects in order to calm the mind and relax the body. Then the focus moves to the abdomen where the chi is visualized as an essence, usually as a "golden light". The golden light is then moved back and forth between the Tan Tien and the Ming Men. Then the essence is visualized as a golden thread to pass through a series of points known as the Microcosmic Orbit or the "Small Circle of Heaven" (Hsiao Chou Tien). This meditation concludes with Gathering and Storing.

Hsien T'ien Chi Five Animal training also begins with deep breathing and visualization of chi as an essence concentrated in the abdomen. The movements of the 16 postures are then used to aid in visualization of the movement of the chi through the channels of the Macroscopic Orbit or "Large Circle of Heaven" (Ta Chou Tien).

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Meditation Subjects

Part 1. Parts of the Body

1. Concentrate on individual points on the channels or bits
2. Concentrate on the circulation of the blood
3. Concentrate on the internal organs. Visualize the colors associated with each of the five organs: red (heart), green (liver), yellow (spleen/pancreas), white (lungs), and black (kidneys).
4. Concentrate on a part of the body that is ailing you, in order to strengthen it.

Part 2. Natural Objects - Outdoor Meditation

1. A beautiful flower or tree
2. A mountain
3. A crystal clear brook
4. A floating cloud
5. A blue sky
6. The moon
7. A star
8. Night sounds

Part 3. Something you remember that makes you happy

Quoting Grandmaster The'; "Let your memory run back to the happy and grander things of your childhood. It is good for you."

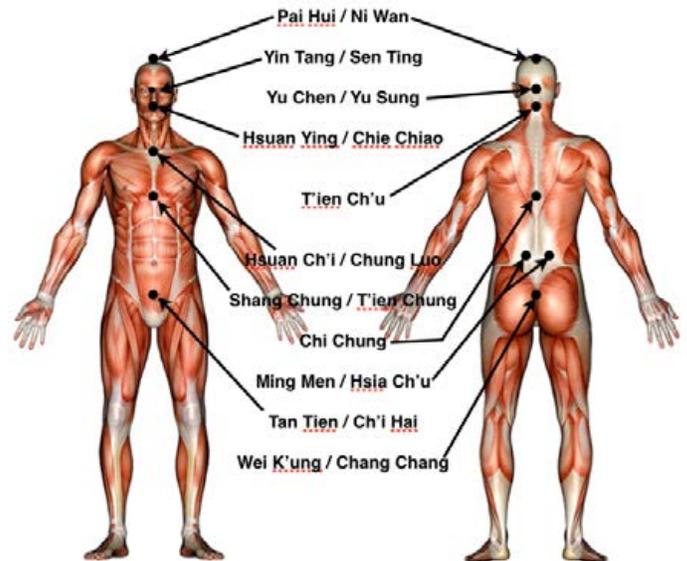
Part 4. Meaningful Expressions, poetry, Philosophical Concepts

Part 5. Relevant Images

1. During seated meditation, imagine yourself to be like a huge cast iron bell resting on the earth.
2. During standing meditation, imagine yourself to be a tall, straight pine tree with deep roots.

3. During walking meditation, step lightly as if walking on water. Make good contact with the soles of your feet and don't lift your feet too high, as if you were walking in mud.
4. During supine meditation, imagine you are a clean white skeleton resting on the earth.

Hsiao Chou T'ien "Small Circle of Heaven"



Chi flow begins at the Tan Tien where the energy is stored and cultivated. Through suggestion of thought, it is moved down between the legs along the perineum to the Wei K'ung (tailbone). It is moved then to the Ming Men (kidney points), then to the Chi Chung (center of the back, between the shoulder blades). Then it moves up the spine to the T'ien Ch' u point (base of the skull), then to Yu Chen (the pillow point on the back of the head). Then to the top of the head, the Pai Hui, down to Yin Tang (the third eye). Then it moves to Hsuan Ying (the septum area), then to Hsuan Ch' I (solar plexus), and then it completes the circle back to the Tan Tien.

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Ta Chou T'ien

"Large Circle of Heaven"

1. The Tu Mei begins at the perineum (Hui Yin) and runs up the spine, through the crown point (Pai Hui). It then passes through the "third eye" (Yin Tang) to the palate (Hsuan Ying)
2. The Ren Mei begins at the palate and runs down the center line of the body to the perineum.
4. The Tai Mei begins at the navel and encircles the waist like a belt.
5. The Yang Yu Mei branch out from the Tu Mei and travel down the back of each arm to the Lao K'ung points in the palm. To find the Lao K'ung points, fold your fingers so they touch your palm. The Lao K'ung point is under the middle finger.
6. The Yin Yu Mei begin at the Lao K'ung points and travel up the insides of both arms then down the chest to the Tai Mei.
7. The Yang Ch' iao Mei begin at the perineum and travel down the front of both legs to the "Bubbling Well" points (Yung Ch' uan) in the soles of the feet.
8. The Yin Ch' iao Mei begin at the "Bubbling Well" points and run up the inner thighs to the perineum.

Hsien T'ien Chi Five Animals

Crane (Fire)

1. Flying on flat feet (tailbone to the pillow or crown)
2. Flying on balls of the feet (tailbone to pillow or crown)

4. Sinking and rising (Ming Men to Tan Tien)
5. Walking (lightness in palms and hollows of feet)

Bear (Wood)

1. Paws in front, rotate (Tan Tien to Ming Men)
2. Paws in front, rotate dropping palm (Tan Tien to Ming Men)
3. Paws in front, pressed down and raise (Tan Tien to third eye)
4. Paws crossed, rotate and extend (Tan Tien to Ming Men)
5. Paws crossed, rotate and shoot out Tan Tien to Ming Men)
6. Stomping, foot and hand together (hollow of foot to tailbone, to base of neck, to Palm)
7. Stomping, foot and hand opposite (hollow of foot to tailbone, to base of neck, to Palm)

Tiger (Water)

1. Claws in front, rotate and shoot out (Tan Tien to Ming Men around perimeter)
2. Claws in front, rotate claws out, pull in (Tan Tien to Ming Men around perimeter)

Monkey (Earth)

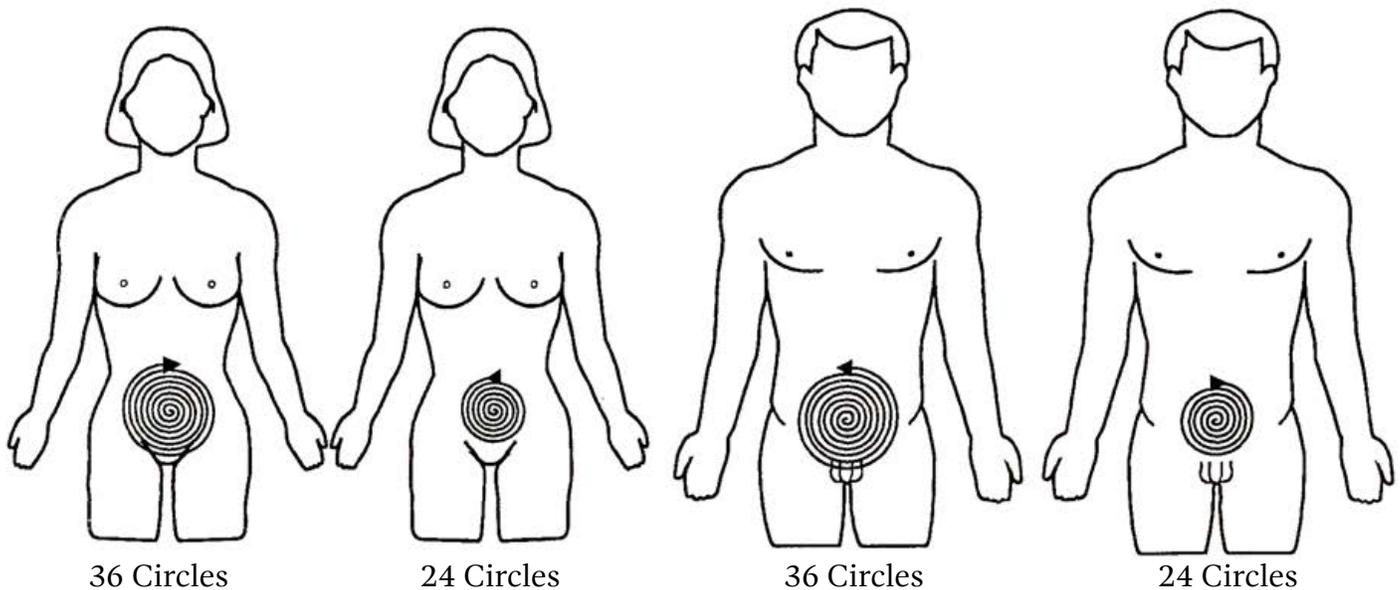
1. Donating Fruit (Tan T'ien)
2. Picking Fruit (Tan Tien)

Deer (Metal)

1. Turn and Shoot Out Six Times (Microscopic Orbit)

Hsien T'ien Chi Training Notes

1. Hsien T'ien Chi may be practiced in any of the postures you learned for Hou T'ien Chi.
2. Don't force the breath. Precise regulation of the breath is unnecessary.
3. When focusing on the "Small Circle of Heaven" or the "Large Circle of Heaven", move the chi gently. It is equivalent to the light touch of a finger on each point as you focus on them individually, drawing that golden energy through each point gently and smoothly.
4. You may experience a sensation while practicing Hsien T'ien Chi. These sensations vary from warmth to tingling, vibrations, involuntary movements, and unexpected sounds. These sensations are normal. If a sensation happens don't break it off abruptly. You should will it to gradually subside.
5. Hsien T'ien Chi meditation and the practice of the 5 Animals can be done together or separately. Each animal can also be done separately.
6. Hsien T'ien Chi should finish with gathering and storing. Men spiral out counter clockwise 36 times, and spiral in clockwise 24 times. Women spiral out clockwise 36 times and spiral in counter clockwise 24 times.



T'ai Chi Ch'uan

T'ai Chi Ch'uan or Taijiquan (*Grand Ultimate Fist*), often shortened to T'ai Chi (Taiji), has been around for about 1000 years and is practiced for both its defense training and its health benefits. The term "T'ai Chi Ch'uan" translates as "Supreme Ultimate Fist", "Boundless Fist", or "Great Extremes Boxing". The movements in Tai Chi Chuan are fully functional bone breaks, joint locks, punches, open hand strikes, kicks, and throws.

Elements involved in T'ai Chi Ch'uan training:

1. Chi K'ung practice (breathing, movement and awareness exercises and meditation)
2. Empty Hand and Weapons forms
3. T'ai Chi Push Hand Sensitivity Training
4. T'ai Chi Blindfold Sparring (*Sticky Hand Sparring*)

History of T'ai Chi Ch'uan



Its theory and practice evolved in agreement with many Chinese philosophical principles, including those of Taoism and Confucianism. Zhang Sanfeng is credited by modern practitioners as having originated the concepts of the soft internal martial arts, specifically T'ai Chi Ch'uan, as a result

of his previous training in the Shaolin Fighting Arts and with his mastery of the Taoist principles. It is said that one day while gathering herbs, Zhang Sanfeng observed a crane attacking a snake and was greatly inspired by the snake's defensive tactics. It remained still and alert in face of the bird's onslaught until it made a lunge and fatally bit its attacker. This battle inspired him to create a 13 posture form known as the 8 Gates and 5 Steps, normally corresponding to the Taoist 8 trigrams and 5 Element. The 8 Gates are Ward Off (p'eng), Roll Back (lu), Press (ch'i), Push (an), Pull (ts'ai), Split (Lieh), Strike with the elbow (Tsou), Strike with the shoulder (K'ao). The 5 Steps are advance, retreat, look left, look right, and central equilibrium.

After Zhang, there is a big gap in historical documentation between the creator and the development of the five traditional schools of T'ai Chi Ch'uan: Chen, Yang, Hou, Wu, and Sun.

The Ch'en Family of Ch'en Village were the first documented practitioners of T'ai Chi Ch'uan outside of the Shaolin Temples. Documents of this period indicate the Chen clan settled in Chenjiagou in the 13th century. According to Chen Village family history, Chen Bu was a skilled martial artist who started the martial arts tradition within Ch'en Village. The Ch'en family were originally from Shanxi, Hong Dong. Ch'en Bu, considered to be the founder of the village, moved from Shanxi to Wen County, Henan Province in 1374. The new area was originally known as Chang Yang Cun or "Sunshine Village" and grew to

include a large number of Chen descendants. Because of the three deep ravines (Gou) beside the village it came to be known as Chen Jia Gou or “Ch’en Family Creek”.

It is not clear how the Ch’en family actually came to practice their unique form of martial arts. One legend asserts that they got their T’ai Chi from Wang Zongyue, author of one of the T’ai Chi Classics. Legend states Wang learned the art from an anonymous Taoist. One day while passing through Ch’en Family Village, a situation arose where Wang insulted the Ch’en Chia Kou martial arts. Naturally the Ch’en villagers put Wang to the test. After he demonstrated the truth of his skills the villagers persuaded Wang to stay and teach his T’ai Chi.

For generations onward, the Ch’en Village maintained a veil of secrecy around their practices. It was not until the mid 1800’s that an enterprising martial artist penetrated the veil.

Yang Lu-ch’an and his family established a reputation of Yang Style T’ai Chi Ch’uan throughout the Qing empire. Few people knew that Yang Lu-ch’an first learned his martial arts from Chen Changxing in the Ch’en Village. At the time Yang Lu-ch’an was a poor brick layer, but was also a skilled martial artist with about 20 years experience in the external arts. He heard rumors about Ch’en T’ai Chi and set out for the village. There he secured a position as a servant.



During the evenings he would spy on Master Ch’en as he taught his sons. Over many months, in secret, Yang Lu-ch’an refined his T’ai Chi skills. When Master Ch’en discovered Yang’s deceit, he was furious and put Yang to the test. His sons attacked, but Yang defeated them all effortlessly. Master Ch’en was impressed by Yang’s skill, and hesitantly accepted Yang as a student.

Yang became a great T’ai Chi Master. After emerging from Chen Jia Gou, Yang became famous for never losing a match and never seriously injuring his opponents, unless needed. Having refined his martial skill to an extremely high level, Yang Lu-ch’an came to be known as Yang Wudi (*Yang the Invincible*). In time, many legends sprang up around Yang’s martial skills. It is said that Yang developed so much physical sensitivity, a bird sitting on his hand could not fly away because of Yang’s ability to yield with his palm.

One of the royal families in the capital employed a large number of boxing masters and wrestlers, some of which were anxious to have a trial of strength with Yang Lu-ch’an. Yang typically declined their challenges. One day, a famous boxing master of high prestige insisted on competing with Yang to see who was the stronger. The boxer suggested that they sit on two chairs facing each other and put their right fists against each other. Yang had no choice but to agree. Shortly after the contest began, the boxing master started to sweat all over and his chair creaked as if it were going to fall apart. Yang,

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however, looked as composed and serene as ever. Finally rising, Yang gently commented to the onlookers: "The Master's skill is indeed superb, only his chair is not as firmly made as mine." The other master was so moved by Yang's modesty in that he never praised himself or his martial skill again.

Once while fishing at a lake, two other martial artists hoped to push Yang in the water and ruin his reputation. Yang, sensing the attacker's intention, arched his chest, rounded his back, and executed the "High Pat on Horse" technique. As his back arched and head bowed, the two attackers were bounced into the water simultaneously. He then said to them that he would be easy on them today, but if they were on the ground, he would have beaten them more severely. The two attackers quickly swam away.

When Yang Lu-ch'an first started teaching, his art was known as Mien Quan (*Cotton Fist*) or Hua Quan (*Neutralizing Fist*).

While Yang was teaching at the Imperial Court, he met many challenges, some friendly, some not. But on every occasion he won using the soft techniques for which he gained a great reputation.. Some of these matches ended in the death of his opponent. When needed, Yang would use what is known as "Chin", the devastating "shaking" energy of T'ai Chi, delivered by sinking, rooting, and "discharging". This technique is developed through meditation, training, and focusing chi at a candle. It is known as "Striking the Bull on the other side of the mountain".

Over time, Yang passed his transmissions on to others. Many within his own family, such as his eldest son, Yang Pan-Hou, and his younger son, Yang Jian-Hou. Yang Jian Hou passed it on to his son, Yang Cheng-fu.



Yang Pan-Hou



Yang Jian-Hou



Yang Chang-fu

Ch'en and Yang Family T'ai Chi were not the only contributors to the T'ai Chi classics. Wu style Tai Chi was created by Wu Yuxiang, who learned from Ch'en and Yang. Sun style T'ai Chi was created by Sun Lu-Tang, noted for his mastery in T'ai Chi, Pa Kua, and Hsing I.

Linking the Internal Arts

What are the links between Ta' Chi Ch'uan, Pa Kua Ch'ang, and Hsing I Ch'uan? Tai chi develops sensitivity and the linear application of chi. It teaches yielding and redirecting of energy. Pa Kua develops footwork and the spiraling application of chi, how to step around your opponent and strike from odd angles. Hsing I develops instantaneous and lightning fast application of chi, the ability to stop an opponent with one strike. One internal art without the other two suffers limitations. For example, when Grandmaster The' was younger, he practiced some "sticky hand sparring" with two old practitioners in a shop in New York City, Chinatown. He defeated them both easily. They were surprised at the amount of skill he had as a young man. Grandmaster The' explained to them that although their Tai chi was very good, he also used Pa Kua and Hsing I.

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Combined 24 Posture T'ai Chi Ch'uan

(Yang, Chien, Wu)

1. Rising Position (Ch'i Se)	9. Single whip (Tan P' ien)	17. Right low position and single leg stand (Yu Sai Se Tu Li)
2. Wild horse spreads its mane to the left and right (Chuo Yu Ye Ma Fen Si)	10. Cloud hands (Yin Shou)	18. Virgin works the shuttles, left and right (Chuo Yu Yi Nie Ch' uan Hsiao)
3. White Crane spreads its wings (Pai Hao Liang Tse)	11. Single whip (Tan P' ien)	19. Picked the needle from the sea (Hai Ti Chen)
4. Step forward, brush the knee left and right (Chuo Yu Lou Chi Au Pu)	12. Gazing at horses on a high plain (Kao Tan Ma)	20. Lightning hands (San Tung Pi)
5. Hands play guitar (Shou Hui Pi Pa)	13. Separate the right foot (Yu Ten Chiao)	21. Turned the body, strike the hammer out (Chuan Sen Pan Lan Chue)
6. Reverse flip the elbows left and right (Chou Yu Tao Chien Kung)	14. Strike the twin peaks (Suang Fung Kwan Ai)	22. Closed as if sealed (Se Tze Shou)
7. Grasp the sparrow by its tail, left (Chou Lan Chi Wei)	15. Separate the left foot (Chou Ten Chiao)	23. Embrace the Tiger, return to the Mountain
8. Grasp the sparrow by its tail, right (Yu Lan Chi Wei)	16. Left low position and single leg stand (Chou Sia Se Tu Li)	24. Cross hands posture

37 Posture Yang T'ai Chi Ch'uan

1. Rising Position (Ch'i Se)	13. Deflect, step forward and strike (ChinPu Lan Pan Ch'ue)	26. Separate right foot (Yu Feng Ch'iao)
2. Grasp the sparrows Tail, Ward off left (Lan Ch'i Wei P'eng Se)	14. Hammer under the sleeve (Ch'uen Ti Ch'ue)	27. Separate left foot (Chou Feng Ch'iao)
3. Grasp the sparrows Tail, Ward off right (Lan Ch'i Wei P'eng Se)	15. Close as if sealed (Chu Fung Sei Pei)	28. Separate the left heel (Ch'uan Sen Teng Ch'iao)
4. Grasp the sparrows Tail, Roll back (Lan Ch'i Wei Lu Se)	16. Embrace the tiger, return to the mountain (Pao Hu Kuie Shan)	29. Brush the knee and press (Lou Ch'i Yao Pu)
5. Grasp the sparrows Tail, Press (Lan Ch'i Wei Ch'i Se)	17. Cross Hands (Se Tze Shou)	30. Plant the Hammer (Chin Pu Ch'ai Chun)
6. Grasp the sparrows Tail, Push (Lan Ch'i Wei An Se)	18. Step back and repulse the monkey, right (Tao Nien Hou)	31. Virgin works the shuttle, right (Yi Nie Ch'uan Hsiao)
7. Single whip (Tan P'ien)	19. Step back and repulse the monkey, left (Tao Nien Hou)	32. Virgin works the shuttle, left (Yi Nie Ch'uan Hsiao)
8. Lift Hands (Ti Shou Sang Se)	20. Diagonal flying (Hsi Fe Se)	33. Step forward to face the seven stars (Sang Pu Ch'i Hsing)
9. Lower the hands, lean forward with the shoulder strike (Hsia Shou Chien K'ao)	21. Cloud Hands, left (Yin Shou)	34. Retreat one step and ride the tiger (T'ui Pu Kua Hu)
10. White Crane spreads its wings) (Pia Hao Liang Tse)	22. Cloud Hands, right (Yin Shou)	35. Turn the body and hang the lotus (Ch'uan Se Pai Lien)
11. Brush the knee and press (Lou Ch'i Yao Pu)	23. Snake creeps down (Tan P'ien Hsia Se)	36. Bend the bow and shoot the tiger (Wan Kung Se Hu)
12. Hands play guitar (Shou Hui P'i P'a)	24. Golden Chicken stands on one leg, right (Chin Ch'i Tu Li)	37. Close T'ai Chi (He T'ai Ch)
	25. Golden Chicken stands on one leg, left (Chin Ch'i Tu Li)	

T'ai Chi Training Notes

Empty Hand Forms

- Keep your spine straight, your shoulders dropped, and your elbows bent. Let your entire body fall into place naturally, as if it were suspended from a string attached to the crown of your head. Relax and sink, as if the weight of the atmosphere was pressing downward.
- When stepping forward, place the heel of your foot first, then smoothly flatten the sole of your foot with a rolling motion from heel to toe. When stepping back, drag the heel of your lead foot, then place the big toe first, rolling back to heel.
- The weight of the body is never evenly balanced over both feet. The T'ai Chi classics call this "the rule of double weighting".
- Rising and sinking is controlled by the size of your stance and the bending of your knees. Turn at the waist to move your upper body as one unit. All of the parts of your body should be linked together as if they are pearls on a string. If one part moves, every part moves. Do not let the hands move by themselves.
- A fish swims in water. A Tai chi Master swims in air.
- Link your movements smoothly and maintain a constant speed throughout the form. There should be no breaks in continuity. It is like a delicate strand of silk from a cocoon. Any change in speed will break the thread.
- Forcing the movements to conform to a preconceived breathing pattern makes the form mechanical and jerky. Coordinate the breath to the form.
- To condition the bones and the sinews, develop sensitivity, and become aware of any tension or imbalance in your postures, do the T'ai Chi form slowly. For example, the 37 posture Yang T'ai Chi form should take 15-18 minutes to complete.
- To build energy and fighting spirit, do the T'ai Chi forms at a more faster pace. Be sure the movements still flow together, are continuous, and dynamically powerful.

Push Hands and Free Sparring

- Do push hands blind folded to develop sensitivity. A fly landing on your body or the touch of a feather should set you in motion. Learn to listen to, understand, and anticipate your partner's moves.
- Maintain correct posture, following all the rules for the solo empty hand forms. If your partner vanished, would your posture be at least as good as it is when you do the solo forms?
- Touch your partner at the forearms, not the hands. The hands are already very sensitive. Extend the fingers.
- Maintain contact with your partner as if you were holding a weight between your forearms. Your partner is not a meat hook, don't hang on him or her.
- The arm circling should be like two men cutting down a tree. When one pushes, the other pulls, so that the saw moves smoothly in the cut and never binds. Your partner should not feel any resistance or the beginning of your attack.
- Make every blow true, be willing to "invest in loss".
- Cultivate the ability to fold your elbows. When your partner touches your arm, it may feel like iron. Yet when he or she presses against it, it suddenly folds, and your elbow strikes.
- To "stick" is to never lose contact with your opponent. To "turn" is to redirect your opponent's force by rotating at the waist. To "absorb" is to yield to an attack when you cannot turn. "Turning" and "absorbing" should lead the opponent to "emptiness". To "borrow" is to use your opponent's force against him. To "intercept" is to counter an attack by using a counterstrike that finds "the straight in the curve".
- When you strike breathe out. If you are struck, breathe out.
- Gather your energy as if you were drawing a bow. Release it suddenly, like a cat pouncing on a rat or an eagle seizing a rabbit.



Pa Kua Chang

Pa Kua Chang (Baguazhang), “Eight Changes of the Palm”, is a Nei Jia Quan (Internal Martial Arts) system that combines Taoist training known as “Walking the Circle” or “Turning the circle” with the Buddhist tradition of using animal movements for self defense. The forms in Pa Kua Chang utilize circle walking as an integral part of training. Practitioners walk around the edge of the circle, facing the center, periodically changing direction as they execute movements. Pa Kua Chang has been referred to as the “I Ching” in motion. It contains an extremely wide variety of techniques including arm strikes such as palm, fist, elbow, and fingers, kicks, joint locks, throws, with distinctively evasive circular footwork. It also includes a variety of weapons, such as staff, broadsword, spear, and Sun-Moon Forks. The movements employ the whole body with smooth coiling and uncoiling actions, utilizing hand techniques, dynamic footwork, and throws. Rapid-fire movements draw energy from the center of the abdomen. The circular stepping pattern also builds up centripetal force, allowing the practitioner to maneuver quickly around an opponent.

History & Background

The origins of Pa Kua Chang are vague, but what can be said for certain is that the art originated on Wutang Mountain. The creation of Pa Kua Chang, as a formalized martial art, is attributed to Dong Haichuan, who is



said to have learned from Taoist and Buddhist masters.

As a young man he intensely trained in the martial arts of his village. These arts were Shaolin based and were the arts being taught in and around Dong's village at this time. His family is thought to have been so poor, that at some point around 1853, Dong left Hebei Province to seek work elsewhere. By many accounts he is described as spending his youth traveling, penniless, and often getting in trouble. But he, even by his own claims, continued to study martial arts intensely during his travels. Where, by whom, and what he was taught, varies depending on the source. It is generally accepted that, during this time, Dong studied Taoist training methods that included some kind of circle walking practice. He incorporated his previous experience of his village arts, what he had learned in his travels, and his Taoist studies to create Pa Kua Chang.

Around 1864 Dong arrived in Beijing and was hired as a servant at the residence of the imperial household. During a function, the Emperor noticed that Dong was able to serve tea to a noisy, jostling crowd without spilling a drop. The Emperor summoned Dong and asked him to disclose what enabled him to perform this ability. Dong explained to the Emperor that he was trained in both the Lohan Ch'uan of the Shaolin Arts, and Pa Kua Chang. Pa Kua was the source of his agile footwork and the amazing movements that enabled him to keep his tray level. The Emperor asked him to give a display of his skill.

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His performance was so unique that on the spot, the Emperor made Dong the pugilistic teacher of the palace guards. After this, Dong's fame spread far and wide. Dong only had a few students, as few could gain access to the closely guarded Imperial Palace. It was only after his retirement when he lived outside the palace that he gained more followers. Among these students were accomplished martial arts masters in their own right.

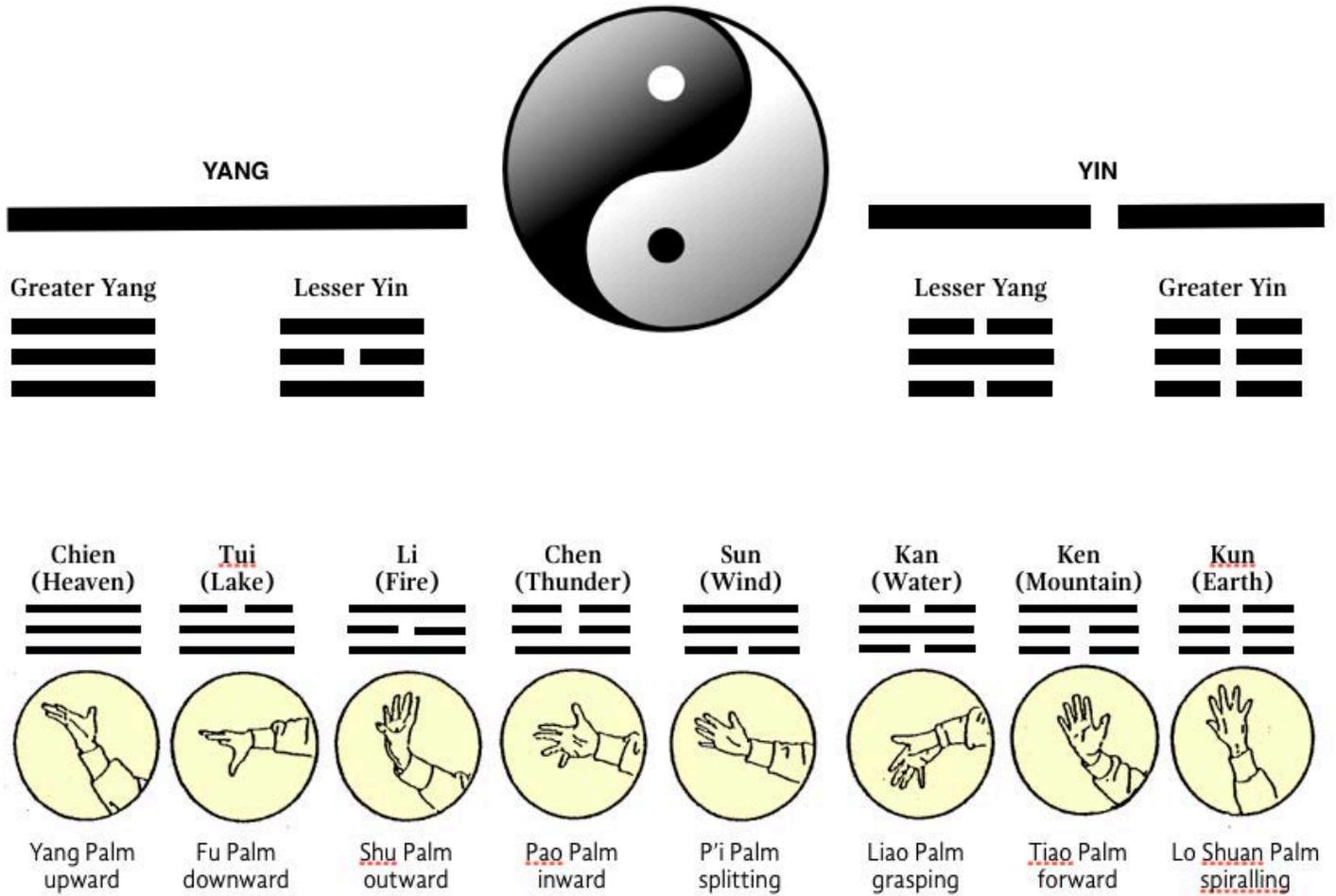
He is known to have taught Pa Kua Chang to hundreds of people, seventy two of whom he

recognized as disciples. Many were already highly skilled in other martial arts. Over time they branched out and began teaching their own modified version of Pa Kua. This may be why there is quite a diversity of forms found today. The Pa Kua National Research Institute of Beijing has over 100 styles of Pa Kua listed. Dong died in 1880 at the age of 84. This was the sixth year of the reign of Emperor Guang Xu. Dong was buried a mile away from the East Gate of Beijing, and ever since, his tomb has become a Mecca for all practitioners of Pa Kua Chang.



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Pa Kua Chang's Eight Palm Forms as Related to the I - Ching
 (The Eight palms normally correspond to the Eight Trigrams (Pa Kua))



Each of the Eight Palms can be used for either attacking or defending. They are the building blocks of the Pa Kua empty hand forms. In the Classical Pa Kua Chang form, each one of the Eight Palms can be found in every posture.

Classical Pa Kua Chang

Section One - Single Change of the Palm (Tan Huan Chang)

1. Starting Position
(*Je Pei Sebehind*)
2. While riding a horse, ask the way
(*Ch'i Ma Wen Lu*)
3. Under the leaves, hide the flowers
(*Ye T'i Chang Hua*)
4. Wild ducks come out as a flock
(*Hung Ch'i Ch'u Chin*)
5. Purple swallow throws its scissors tail
(*Tse Yen T'ao Yi*)
6. Shut the door, push the moon
(*P'i Men T'ui Yueh*)
7. Under the leaves, hide the flowers
(*Ye T'i Chang Hua*)
8. Wild ducks come out as a flock
(*Hung Ch'i Ch'u Chin*)
9. Purple swallow throws its scissors tail
(*Tse Yen T'ao Yi*)
10. Shut the door, push the moon
(*P'i Men T'ui Yueh*)

Section Two - Double Change of the Palm (Shuang Huan Chang)

1. Under the leaves, hide the flowers
(*Ye T'i Chang Hua*)
2. Wild ducks come out as a flock
(*Hung Ch'i Ch'u Chin*)
3. Purple swallow throws its scissors tail
(*Tse Yen T'ao Yi*)
4. Shut the door, push the moon
(*P'i Men T'ui Yueh*)
5. Vicious Tiger comes out of the cage
(*Meng Hu Ch'u Chia*)
6. Precious chicken spreads its wings
(*Hsing Ch'i San Pang*)

7. Move the flower, graft the stem
(*Je Hua Ch'ie Mu*)
8. Behind the head, pick up the crown
(*Nao Hou Che Yen*)
9. Against the chest, hug the moon
(*Huai Ch'ung P'ao Yueh*)
10. Under the leaves, hide the flowers
(*Ye T'i Chang Hua*)
11. Wild ducks come out as a flock
(*Hung Ch'i Ch'u Chin*)
12. Purple swallow throws its scissors tail
(*Tse Yen T'ao Yi*)
13. Shut the door, push the moon
(*P'i Men T'ui Yueh*)
14. Vicious Tiger comes out of the cage
(*Meng Hu Ch'u Chia*)
15. Precious chicken spreads its wings
(*Hsing Ch'i San Pang*)
16. Move the flower, graft the stem
(*Je Hua Ch'ie Mu*)
17. Behind the head, pick up the crown
(*Nao Hou Che Yen*)
18. Against the chest, hug the moon
(*Huai Ch'ung P'ao Yueh*)

Section 3 - Double Strike of the Palm (Shuang Ch'ung Chang)

1. Under the leaves, hide the flowers
(*Ye T'i Chang Hua*)
2. Wild ducks come out as a flock
(*Hung Ch'i Ch'u Chin*)
3. Purple swallow throws its scissors tail
(*Tse Yen T'ao Yi*)
4. Shut the door, push the moon
(*P'i Men T'ui Yueh*)
5. White dove shoots into the sky
(*Ke Tse Ch'an T'ien*)

6. White Snake entwines the body
(*Pai She Ch'an Sen*)
 7. Against the chest, hug the moon
(*Huai Ch'ung P'ao Yueh*)
 8. Virgin donates the book
(*Yi Ni Hsien Su*)
 9. Grand Mountain presses the head
(*T'ai Shan Ya Ting*)
 10. Black Bear flips its back
(*Hei Hsiung Fan Pei*)
 11. Yellow Eagle claws the eyes
(*Huang Ying Sao Ch'iao*)
 12. Yellow Eagle claws the eyes
(*Huang Ying Sao Ch'iao*)
 13. Ape Man picks the fruit
(*Yen Hou Tse Kuo*)
 14. Ape Man sits in the cave
(*Yen Hou Chou Tung*)
 15. Half Dragon, Half Lion vomits the book
(*Ch'i Ling T'u Shu*)
 16. Flying Swallow plays with the water
(*Fei Yen Chao Shui*)
 17. Against the chest, hug the moon
(*Huai Ch'ung P'ao Yueh*)
 18. Under the leaves, hide the flowers
(*Ye T'i Chang Hua*)
 19. Wild ducks come out as a flock
(*Hung Ch'i Ch'u Chin*)
 20. Purple swallow throws its scissors tail
(*Tse Yen T'ao Yi*)
 21. Shut the door, push the moon
(*P'i Men T'ui Yueh*)
 22. White dove shoots to the sky
(*Ke Tse Ch'an T'ien*)
 23. White Snake entwines the body
(*Pai She Ch'an Sen*)
 24. Against the chest, hug the moon
(*Huai Ch'ung P'ao Yueh*)
 25. Virgin donates the book
(*Yi Ni Hsien Su*)
 26. Grand Mountain presses the head
(*T'ai Shan Ya Ting*)
 27. Black Bear flips its back
(*Hei Hsiung Fan Pei*)
 28. Yellow Eagle claws the eyes
(*Huang Ying Sao Ch'iao*)
 29. Yellow Eagle claws the eyes
(*Huang Ying Sao Ch'iao*)
 30. Ape Man picks the fruit
(*Yen Hou Tse Kuo*)
 31. Ape Man sits in the cave
(*Yen Hou Chou Tung*)
 32. Half Dragon, Half Lion vomits the book
(*Ch'i Ling T'u Shu*)
 33. Flying Swallow plays with the water
(*Fei Yen Chao Shui*)
 34. Against the chest, hug the moon
(*Huai Ch'ung P'ao Yueh*)
- Section Four - Penetrating or Cross Palm
(Ch'uan Chang)**
1. Under the leaves, hide the flowers
(*Ye T'i Chang Hua*)
 2. Wild ducks come out as a flock
(*Hung Ch'i Ch'u Chin*)
 3. Purple swallow throws its scissors tail
(*Tse Yen T'ao Yi*)
 4. Shut the door, push the moon
(*P'i Men T'ui Yueh*)
 5. Precious chicken spreads its wings
(*Hsing Ch'i San Pang*)
 6. Move the flower, graft the stem
(*Ie Hua Ch'ie Mu*)
 7. Behind the head, pick up the crown
(*Nao Hou Che Yen*)

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8. Trace the candle across the sky
(*Ch'u Tao Heng Yin*)
9. Precious chicken spreads its wings
(*Hsing Ch'i San Pang*)
10. Move the flower, graft the stem
(*Ie Hua Ch'ie Mu*)
11. Black Dragon entwines the waist
(*Yu Lung Ch'an Yao*)
12. Walk the horse, adjust the saddle
(*Chou Ma Hou Chia*)
13. Take a step, brush the shirt
(*Sing Pu Liao Ie*)
14. Push the Mountain, enter the sea
(*T'ui Shan Tu Hai*)
15. Black Bat Falls to the ground
(*P'ien Hu Luo Ti*)
16. Flying Swallow plays with the water
(*Fei Yen Chao Shui*)
17. Against the chest, hug the moon
(*Huai Ch'ung P'ao Yueh*)
18. Under the leaves, hide the flowers
(*Ye T'i Chang Hua*)
19. Wild ducks come out as a flock
(*Hung Ch'i Ch'u Chin*)
20. Purple swallow throws its scissors tail
(*Tse Yen T'ao Yi*)
21. Shut the door, push the moon
(*P'i Men T'ui Yueh*)
22. Precious chicken spreads its wings
(*Hsing Ch'i San Pang*)
23. Move the flower, graft the stem
(*Ie Hua Ch'ie Mu*)
24. Behind the head, pick up the crown
(*Nao Hou Che Yen*)
25. Trace the candle across the sky
(*Ch'u Tao Heng Yin*)
26. Precious chicken spreads its wings
(*Hsing Ch'i San Pang*)
27. Move the flower, graft the stem
(*Ie Hua Ch'ie Mu*)
28. Black Dragon entwines the waist
(*Yu Lung Ch'an Yao*)
29. Walk the horse, adjust the saddle
(*Chou Ma Hou Chia*)
30. Take a step, brush the shirt
(*Sing Pu Liao Ie*)
31. Push the Mountain, enter the sea
(*T'ui Shan Tu Hai*)
32. Black Bat Falls to the ground
(*P'ien Hu Luo Ti*)
33. Flying Swallow plays with the water
(*Fei Yen Chao Shui*)
34. Against the chest, hug the moon
(*Huai Ch'ung P'ao Yueh*)

Section Five - Reverse Flip the Palm (T'iao Chang)

1. Ape Man steals the peach
(*Yen Hou T'ou T'ao*)
2. Ape Man donates the fruit
(*Yen Hou Sien Kou*)
3. Great Bird spreads the wings
(*T'ai P'eng Chan Tse*)
4. Cross the hands, move up the stairs
(*Se Tse P'an Lou*)
5. Follow the circumstances, receive the clothing
(*Suen Se Ling Ie*)
6. Horizontally sweep One Thousand Armies
(*Heng Sao Chien Chin*)
7. Horizontally sweep One Thousand Armies
(*Heng Sao Chien Chin*)
8. White dove flips its body
(*Ke Tse Huan Sen*)

9. Battle of the precious chickens
(*Hsing Ch'i Ch'eng Tou*)
10. Against the chest, hug the moon
(*Huai Ch'ung P'ao Yueh*)
11. Ape Man steals the peach
(*Yen Hou T'ou T'ao*)
12. Ape Man donates the fruit
(*Yen Hou Sien Kou*)
13. Great Bird spreads the wings
(*T'ai P'eng Chan Tse*)
14. Cross the hands, move up the stairs
(*Se Tse P'an Lou*)
15. Follow the circumstances, receive the clothing
(*Suen Se Ling le*)
16. Horizontally sweep One Thousand Armies
(*Heng Sao Chien Chin*)
17. Horizontally sweep One Thousand Armies
(*Heng Sao Chien Chin*)
18. White dove flips its body
(*Ke Tse Huan Sen*)
19. Battle of the precious chickens
(*Hsing Ch'i Ch'eng Tou*)
20. Against the chest, hug the moon
(*Huai Ch'ung P'ao Yueh*)
6. White snake vomits the mushroom
(*Pai She T'u Chin*)
7. Vicious Tiger comes out of the cage
(*Meng Hu Ch'u Chia*)
8. Precious chicken spreads its wings
(*Hsing Ch'i San Pang*)
9. Move the flower, graft the stem
(*le Hua Ch'ie Mu*)
10. Behind the head, pick up the crown
(*Nao Hou Che Yen*)
11. Against the chest, hug the moon
(*Huai Ch'ung P'ao Yueh*)
12. Under the leaves, hide the flowers
(*Ye T'i Chang Hua*)
13. Wild ducks come out as a flock
(*Hung Ch'i Ch'u Chin*)
14. Purple swallow throws its scissors tail
(*Tse Yen T'ao Yi*)
15. Rhinoceros looks up at the moon
(*Hsi Niu Wang Yueh*)
16. The Heavenly King holds up the Pagoda
(*Tien Wang T'uo T'a*)
17. White snake vomits the mushroom
(*Pai She T'u Chin*)

Section Six - Flip the body (Huan Sen Chang)

1. Under the leaves, hide the flowers
(*Ye T'i Chang Hua*)
2. Wild ducks come out as a flock
(*Hung Ch'i Ch'u Chin*)
3. Purple swallow throws its scissors tail
(*Tse Yen T'ao Yi*)
4. Rhinoceros looks up at the moon
(*Hsi Niu Wang Yueh*)
5. The Heavenly King holds up the Pagoda
(*Tien Wang T'uo T'a*)
18. Vicious Tiger comes out of the cage
(*Meng Hu Ch'u Chia*)
19. Precious chicken spreads its wings
(*Hsing Ch'i San Pang*)
20. Move the flower, graft the stem
(*le Hua Ch'ie Mu*)
21. Behind the head, pick up the crown
(*Nao Hou Che Yen*)
22. Against the chest, hug the moon
(*Huai Ch'ung P'ao Yueh*)

Section Seven - Snake Body Palm (Yao Sen Chang)

1. Under the leaves, hide the flowers
(*Ye T'i Chang Hua*)
2. Lion holds the ball
(*Se Tse Pao Ch'iu*)
3. Lion rolls the ball
(*Se Tse Kuen Ch'iu*)
4. Lion dribbles the ball
(*Se Tse Pai Ch'iu*)
5. Lion opens its mouth
(*Se Tse Chang Ch'ue*)
6. Lion flips the body
(*Se Tse Huan Sen*)
7. Lion holds the ball
(*Se Tse Pao Ch'iu*)
8. Lion rolls the ball
(*Se Tse Kuen Ch'iu*)
9. Lion dribbles the ball
(*Se Tse Pai Ch'iu*)
10. Lion opens its mouth
(*Se Tse Chang Ch'ue*)
11. Lion flips the body
(*Se Tse Huan Sen*)

Section Eight - Rotate Body Palm (Ch'uan Sen Chang)

12. Heavenly Horse walks the sky
(*T'ien Ma Sing K'ung*)
13. Draw the bow astride the Horse
(*Ma Sang Kai K'ung*)
14. Golden Snake entwines the weeping willow
(*Ching She P'an Yang*)
15. Wild Horse smashes through the stables
(*Ye Ma Ch'uan Chao*)
16. Golden Snake entwines the weeping willow
(*Ching She P'an Yang*)

17. Wild Horse smashes through the stables
(*Ye Ma Ch'uan Chao*)
18. Sea Bug teases the locust
(*Liu Hai Si Chan*)
19. Giant python flips its body
(*Ta Ch'uan Fan Sen*)
20. Black Bear stretches out its paw
(*Hei Hsiung Tan Chang*)
21. Vicious Tiger comes out of the cage
(*Meng Hu Ch'u Chia*)
22. Precious chicken spreads its wings
(*Hsing Ch'i San Pang*)
23. Move the flower, graft the stem
(*Ie Hua Ch'ie Mu*)
24. Behind the head, pick up the crown
(*Nao Hou Che Yen*)
25. Against the chest, hug the moon
(*Huai Ch'ung P'ao Yueh*)
26. Under the leaves, hide the flowers
(*Ye T'i Chang Hua*)
27. Heavenly Horse walks the sky
(*T'ien Ma Sing K'ung*)
28. Draw the bow astride the Horse
(*Ma Sang Kai K'ung*)
29. Golden Snake entwines the weeping willow
(*Ching She P'an Yang*)
30. Wild Horse smashes through the stables
(*Ye Ma Ch'uan Chao*)
31. Golden Snake entwines the weeping willow
(*Ching She P'an Yang*)
32. Wild Horse smashes through the stables
(*Ye Ma Ch'uan Chao*)
33. Sea Bug teases the locust
(*Liu Hai Si Chan*)
34. Giant python flips its body
(*Ta Ch'uan Fan Sen*)
35. Black Bear stretches out its paw
(*Hei Hsiung Tan Chang*)

36. Vicious Tiger comes out of the cage
(*Meng Hu Ch'u Chia*)

37. Precious chicken spreads its wings
(*Hsing Ch'i San Pang*)

38. Move the flower, graft the stem
(*Ie Hua Ch'ie Mu*)

39. Behind the head, pick up the crown
(*Nao Hou Che Yen*)

40. Against the chest, hug the moon
(*Huai Ch'ung P'ao Yueh*)

41. Closing
(*Sou Se*)

Pa Kua Form Training

When practicing Pa Kua forms, there are different levels of training. Only after learning the complete form can the advanced training take place. Pa Kua advanced training consists of four levels.

Level One: Practice mixing the sections. Treat each section as a separate form. For instance, there are 8 sections in the Classical Pa Kua form. Start with section one, then go to section 5, then section 7, and so on.

Level Two: Practice Mixing half sections.

Level Three: Mix the walk, sections and half sections. The walk may consist of 8 steps, 6 steps or 4 steps.

Level Four: Stop at the 6th step of any walk and do one of the following:

- 🌀 Lion rolls the ball
- 🌀 Lion dribbles the ball
- 🌀 Purple sparrow throw its scissors tail
- 🌀 Cross hands, move up the stairs
- 🌀 Black bear flips its back
- 🌀 Ape man steals the peach
- 🌀 Draw the bow, astride the horse

After doing one of the above, do one of the following:

- 🌀 Shut the door, push the moon
- 🌀 Against the chest, hug the moon
- 🌀 Rhinoceros looks up at the moon
- 🌀 Yellow Eagle claws the eyes
- 🌀 Draw the bow, astride the horse
- 🌀 Ape man donates the fruit
- 🌀 Lion opens it's mouth
- 🌀 Following the circumstances, receive the clothing

After doing one of the above, do one of the following:

- 🌀 Horizontally sweep 1,000 Armies
- 🌀 White dove flips its body
- 🌀 Vicious tiger comes out of the cage
- 🌀 Heavenly king holds up the pagoda
- 🌀 White dove shoots to the sky
- 🌀 Precious chicken spreads its wings
- 🌀 Virgin donates the book
- 🌀 Lion flips its body
- 🌀 Giant python flips it's body
- 🌀 Golden snake entwines the Weeping Willow



64 Rules of Pa Kua Chang

*Rules 1 thru 4: “Suen Slang, Thie Ting,
Liu Tien, Shou Kang.”*

- **“Suen Slang”** Let the neck bone become naturally straight. In practice, do not raise or bend your head. Do not tilt your head from side to side. (As if your head were suspended by a string attached to the crown.)
- **“Thie Ting”** Let the lower part of your chin press inward, while your head remains erect.
- **“Liu Tien”** Your hips should press in while they remain vertically straight. In practice, do not show any signs of your hips being tilted back.
- **“Shou Kang”** Let your lower bowel muscles press or be sucked inward, never relaxing them.

*Rules 5 thru 8: “Sung Pi, Teng Tjuen,
Se Fu, Sang Slung”*

- **“Sung Pi”** Your shoulders should tilt downward. They should relax, but still be sunken in. In practice, do not let your shoulders rise up.
- **“Teng Tjuen”** Your elbows should always be sunken and dropped downward. In practice, your elbows must always remain in a “half moon” shape.

- **“Se Fu”** Fu is stomach, which is the best place for the storage of chi. This means that in practice, your breathing must be deep so that your breath reaches your lower abdomen. This causes your stomach to be filled, expanded, and tight.
- **“Sang Slung”** If your chest sticks out, this will influence the sinking of your chi into your Tan Tien. If your chest is pressed inward, this will also influence your heart pressure. This presents a hazardous condition for the harmonious flow of your blood circulation. Therefore, your chest must be opened and broad, but still relaxed. Do not stick your chest out and do not press inward.

*Rules 13 thru 16: “Lung Hsing,
Hou Shiang, Hu Chuo, Ying Huan.”*

- **“Lung Hsing”** *Form like a dragon.* One of the characteristics of Pa Kua Chang is the endless walk, which is wave-like and circular. In the midst of being relaxed and natural come the elements of sturdiness.
- **“Hou Shiang”** *Expression of a monkey.* The second characteristic of Pa Kua Chang is the vision, or stare. Whenever you change your step or rotate your body and change your hand position, both of your eyes should always stare at your hands. This is known as the “Hands and Eyes follow each other” vision that is an indication of your inner spirit.

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- **“Hu Chuo”** *Sit like a tiger.* The third characteristic is the sitting position. Whenever you change your steps, or rotate your body and flip the hands, both of your knees are never straight, but rather they are bent. The leg that carries the weight is very bent. This forms a sitting down position like that of a tiger, sunken in and full of power.
- **“Ying Huan”** Flip like an eagle. The fourth characteristic is the flipping motion. The flipping body movements must be lively, like an eagle dropping from the sky to catch its prey.

Rules 17 thru 20: “Ning Shien Chou Chuan, Teng Chiao Mou Ching”

- **“Ning Shien Chou Chuan”** In the stepping and rotating, the elements of spinning and pressing, or twisting must be present. When you rotate or step, your waist must be twisted and your shoulders and elbows must also be twisted, which includes your hands. Your head, arms and hands, and body must be twisted to one side of the circle to help form the potential for the recoiling power.
- **“Teng Chiao Mou Ching”** “Raise your foot, rub the muscle”. In stepping, the front foot is lightly raised and placed back down. With this, the back foot must be full of power. When your back foot steps forward it must be close to your front foot. When stepping, the back

foot rubs the front calf muscle. While stepping forward with your back foot, do not raise your foot too high or pass the other foot too widely.

Rules 21 thru 24: “Chie Chue, Tang Ni, Chu Sin Hang Kung”

- **“Chie Chue”** When stepping or rotating, both legs must be bent and flexible. The body must sink down to form a sitting down position. Thus, all your power is transferred into both legs. Always remember to keep both legs bent.
- **“Tang Ni”** When your legs step forward, do not raise them too high. Walk like you are walking in mud.
- **“Chu Sin Hang Kung”** The center of your foot must be hollow while stepping. When stepping down, your toes and your heel must hit the ground at the same time.

Rules 25 thru 28: “Chie Ping, Luo Kuo, Lian Huan, Chung Heng”

- **“Chie Ping”** When stepping your feet should remain level or flat.
- **“Lou Kou”** Upon touching the ground your foot should become “locked” to the ground.
- **“Lian Huan”** This has the meaning of “reversibly never ending”. This means that the

spirit is never ending, along with the power, form and movement.

- **“Chung Heng”** This means to “cross again and again”. From the above meaning of “never ending” comes “always crossing”.

*Rules 29 thru 32: “Yao Ju Yu Li,
Shou She Luen Sing”*

- **“Yao Ju Yu Li”** Your waist or your back must be like an axle to your body. The center of all movements is controlled by your back. While moving, the waist must be the first to move. After this comes the body, then the hands and arms are last.
- **“Shou She Luen Sing”** Your hands must move like a wheel. The movements of the hands and shoulders are circular, like a wheel. The circular motion is also more lively and contains the elements of “never ending”.

*Rules 33 thru 36: “Tse Fen, Chang Ao,
Pa Sung, Ping Pi”*

- **“Tse Fen”** Separate all of your fingers from one another. Do not clip them together.
- **“Chang Ao”** Your palm is hollow.
- **“Pa Sung”** In rotating and stepping forward, both shoulders should twist to one side of the circle. Do not have a tendency of pushing forward.

- **“Peng Pi”** In rotating and stepping, or flipping the body, always maintain your chest in a proper, comfortable position. Do not rise or fall following the movements.

*Rules 37 thru 40: “Chu’en Ju San Ye,
Pu She Shue Chung”*

- **“Chu’en Ju San Ye”** Chu’en is to be inactive or in a halted position. In Pa Kua, when you are inactive, you must be firm as a mountain. There must be the feeling that there is no force in the world that can make you move.
- **“Pu She Shue Chung”** Pu is active, or being full of movement. In Pa Kua, when you are stepping, it must feel like walking or dragging your feet in the mud. Yet you must feel like you are walking in water. This is the feeling of lightness, or a floating feeling. Do not let your steps become too heavy nor let them become too light.

*Rules 41 thru 44: “Huo Sang Shui Sia, Shui
Chung Huo Ching”*

- **“Huo Sang Shui Sia, Shui Chung Huo Ching”** Translated, this means that the “fires are above and the water is below”. “Fire” is symbolic for spirit or heart. “Water” is symbolic for the mind. Thus meaning, “Your spirit should always be high while your mind remains cool”.

*Rules 45 thru 48: “Ie Ju Piao Chie,
Yu Se Tie’en Teng”*

- **“Ie Ju Piao Chie, Yu Se Tie’en Teng”** Your will or spirit must be like a swinging flag or a lighted lamp. In the olden days the movements of armies during daylight battles were controlled by a swinging flag. At night, the armies were controlled by a lighted lamp. Thus, it is your will or spirit that must control the Pa Kua movements. While practicing, never do Pa Kua just for the sake of doing it.

*Rules 49 thru 52 “Fu Nae Ch’i Ken,
Ch’i Se Yin Sing”*

- **“Fu Nae Ch’i Ken, Ch’i Se Yin Sing”** Your abdomen is the source of your chi. Chi is moved like a cloud. In practice, make it a habit to do deep breathing. The breath should not be inhaled strongly, rather it should be drawn in slowly, like clouds moving through the sky.

*Rules 53 thru 56: “Ie Tung Sen Hue,
Chi Sing Pae Kungh”*

- **“Ie Tung Sen Hue”** The will moves, the wisdom grows. In the practice of Pa Kua if you let your will control the movements so that your will becomes the swinging flag or the lighted lamp, then you will start to develop the elements of alertness and sensitivity.

- **“Ch’i Sing Pae Kungh”** “Your chi flows to 100 holes.” This means that if you practice the slow breathing technique, the oxygen that you take into your body will be distributed evenly.

*Rules 57 thru 60: “Chan Fuang Sou Ching,
Tung Ching Yen Chang”*

- **“Chan Fuang Sou Ching”** When you expand, make sure you are relaxed. When you retract, make sure you are very tight. The posture you are expanding must be opened up, extended, comfortable, and far placed. Whereas the posture of your retracting must be innerly receiving, yet overly tight.
- **“Tung Ching Yen Chang”** The reverse principle of the “active” and “inactive” is that in practice, for every movement of the “active” there must be also that of the “inactive”. The extreme point of the inactive leads to the starting point of the “active”. Remember that you must have both to form a harmonious movement.

*Rules 61 thru 64: “Seng Ch’i Ie Li, Hei Ie
Chie Chung”*

- **“Seng Ch’i Ie Li, Hei Ie Chie Chung”** Spirit, chi, will, power - all combine to become one. The above stated regulations are always done together and never should be done singly. Only this will give you harmonious movement.

Conclusion: “Pa Chang Chen

Li Chie Chae Tse Chung”

The truth of Pa Kua lies in the above rules. This is to say that on one hand you can master just the Pa Kua form, but if you put all of the above rules into your practice every time, you will be able to say that you have mastered the principle and techniques behind Pa Kua Chang.

Additional Considerations

- For best results, wear a weight vest when practicing the Pa Kua empty hand forms.
- For classical practice, use six steps to walk the circle. For conditioning, deepen that stances and use four steps. For application practice, increase the number to eight steps.
- Ta Mo’s I Chin Ching, Hou Tien Chi and T’ai Chi Chuan are complements to, and prerequisites for, Pa Kua Chang.



Hsing I Ch'uan

(*Xingyiquan*)

Hsing I Ch'uan (*Xingyiquan*) (*sh-ing ee ch-wan*) translates to “Form-Will Fist” or “Mind-Form Fist” or “Fist of the Form that depends on the Will”. It is a Nei Chia Ch'uan fighting system that uses coordinated movements to generate bursts of power intended to overwhelm the opponent, simultaneously attacking and defending. These techniques are based upon the movements and fighting behavior of a variety of animals and are characterized by aggressive, seemingly linear movements and explosive power. “As soon as a technique is conceived of, it is formed and delivered”. “The Hsing I Master strikes even before an opening is fully perceived by the conscious mind”. It is an excellent source of inner and outer strengthening. The forces experienced by the body during the practice of Hsing I are so intense, the impact of an opponents blow might seem trivial in comparison.

Hsing I Ch'uan Training Includes:

- The 5 Roads of Hsing I Ch'uan (*Hsing I Wu Lu*)
- The Linkage Form of the 5 Roads (*Hsing I Lian Huan*)
- The 12 Animals of Hsing I (*Hsing I Shih Er Hsing*)
- Hsing I 2 Person Fighting Set (*Hsing I San Shou Pao*)

History & Background

The exact origin of xingyiquan is unknown. The earliest written records of it can be traced to the 18th century to Ma Xueli of Henen Province and Dai Long Bang of Shanxi Province. Legend, however, credits the creation of Hsing I Ch'uan to the renowned general Yueh Fei.

Yueh Fei is without a doubt one of the most respected and revered generals in the history of the Chinese people.

Widely seen as a patriot and a national hero in China, since his death, Yue Fei has evolved to represent the epitome of loyalty in Chinese culture. He was well versed in Sun Tzu's principles of warfare, and is also credited for the creation of Eagle Claw. It was said, “It is easier to fight a mountain than to fight Yueh Fei's army.”

Yueh Fei was born into a poor tenant farmer's family in Tangyin County, Henan province. When Yueh Fei was 1 year old, a season with high amount of rainfall caused the Yellow River to flood, wiping out the village. Yueh Fei's father, Yueh He, put his wife and child inside a large clay vase. Yueh Fei's father held onto the clay vase as it was swept down the river. Unfortunately Yueh Fei's father drowned. As a result Yueh Fei and his



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mother lived in poverty as he was growing up. Nonetheless, Madame Yueh taught her son the Confucian Classics, scratching the characters in the dirt with a stick.

When Yueh Fei was a teenager he studied the bow, spear and military tactics.



Before he was an adult, he could draw a bow of 300 catties and a crossbow of eight stones and could fire a bow with either his left or right hand. After years of practice, he entered into the Tangyin County's military examination, in which he won first place by shooting a succession of nine arrows through the bullseye of a target 240 paces away. After this display, a pirate chief tried to recruit Yueh Fei, but Yue denounced the pirate chief and passed on a chance to become a general in his army. Yueh Fei's mother then told her son, "I saw that you did not accept recruitment of the rebellious traitor, and that you willingly endure poverty and are not tempted by wealth and status. But I fear that after my death, there may



be some unworthy creature who will entice you. For these reasons I want to tattoo on your back the four characters 'Utmost', 'Loyalty', 'Serve' and 'Nation'. Then Madame Fei

picked up the brush and wrote out on his spine the four characters for 'serving the nation with the utmost loyalty', then she clenched her teeth, and started pricking. Having finished, she painted the characters with ink mixed with vinegar so that the color would never fade.

When he was almost twenty years old, Yueh Fei joined the army of the reigning Sung Dynasty. Within six years he was elevated to the rank of general. Concerned about the growing power of the northern tribes, Yueh Fei launched a campaign against them on his own initiative. He soon succeeded where many had failed, driving the invaders northward.

An imperial official named Qin Hui developed a hatred of Yueh Fei. He set into motion a series of events that would result in him being as reviled as Yueh Fei was revered. While Yueh Fei was in the field, Qin Hui sent several dispatches ordering Yueh Fei to return to the capital. Generals in the field had the option of disregarding even a summons from the emperor, but for Yueh Fei, this was out of the question. When Yueh Fei entered the capital, Qin Hui had guards escort him to jail. Aware that Yueh Fei's record was clean and with no blemish on his personal affairs, Qin Hui had Yueh Fei poisoned.

He had Yueh Fei's body buried quickly, but a few years later the Emperor Hsiao Tsung had Yueh Fei exhumed and buried in a tomb in Hangzhou. This



tomb was ransacked during the Cultural Revolution, but had since been restored.

The two systems of martial arts most associated with Yueh Fei are Eagle Claw and Hsing I. One reference states that he created Eagle Claw for his enlisted soldiers and Hsing I for his officers. Others say that Yueh studied at the Shaolin Temple with a monk named Zhou Tong and learned a martial art style that incorporated a set of hand techniques with great emphasis on Chi Na (joint-locking). Other legends say Yueh combined his knowledge of internal martial arts and spear play he learned from Zhou Tong, to create the linear fist attacks of Hsing I. One story claims he studied Shaolin's I Chin Ching and Marrow Washing Chi Kung systems to create Hsing I. On the contrary, proponents of Wudang Chuan believe it is possible that Yueh Fei learned the style in the Wudang Mountains that border his home, in the province of Henan. The reasons they cite for this conclusion are that he created Hsing I's five fist attacks, which are based on the Five Chinese Elements theory, that are similar to tai-chi's "Yin-yang theory"; and both theories are Taoist-based and not Buddhist.

With a great man, legends can seem to become embellished over time. Stories change, but the character of the person doesn't. No matter how Hsing I Chuan was created, the Shaolin monks found Hsing I to be quite deadly, and it added a great benefit to their martial training.

Hsing I Wu Lu

(5 Roads of Hsing I)

1. P'i Chuan (*Splitting Fist or Chopping Fist*)
Element - Metal 5-4-1
2. P'eng Chuan (*Crushing Fist or Banging Fist*)
Element - Wood 5-5-1
3. Chan Chuan (*Drilling Fist or Stopping Fist*)
Element - Water 5-5-1
4. P'ao Chuan (*Pounding Fist or Cannon Fist*)
Element - Fire 4-4
5. Heng Chuan (*Crossing Fist*)
Element - Earth 5-5-1

Hsing I Chuan Shih Er Hsing

(12 Animals of Hsing I Chuan)

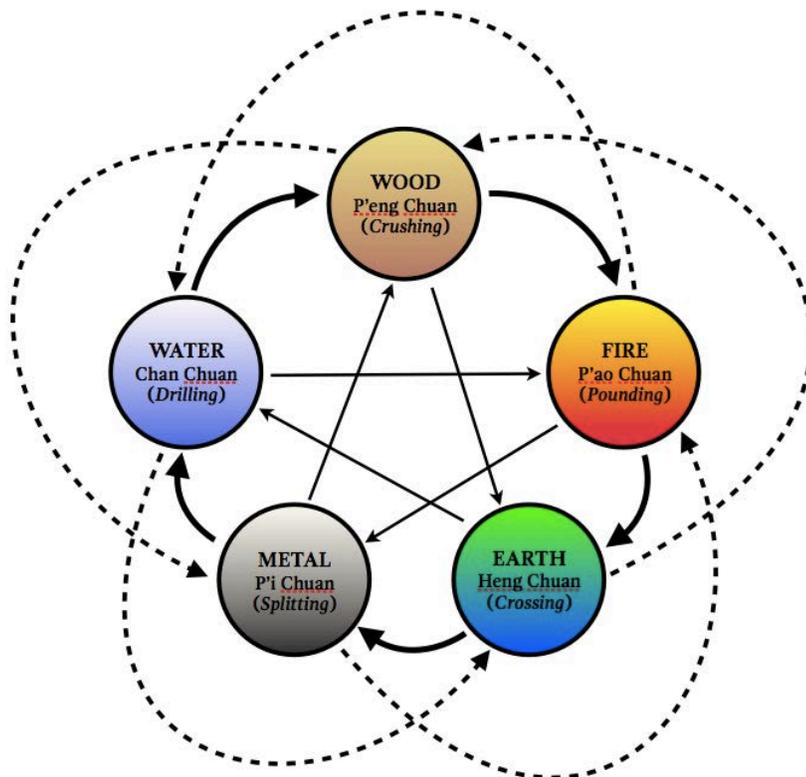
1. Dragon (*Loong Hsing*)
2. Tiger (*Hu Hsing*)
3. Monkey (*Hou Hsing*)
4. Horse (*Ma Hsing*)
5. Turtle (*Kue Hsing*)
6. Bird (*Niao Hsing*)
7. Chicken (*Ch'i Hsing*)
8. Swallow (*Yen Hsing*)
9. Snake (*Se Hsing*)
10. Ostrich (*T'ai Hsing*)
- 11 & 12. Eagle/Bear (*Ying Hsing/Hsiung Hsing*)

Training Notes

1. The "Rear" San T'i stance should make it appear as if you were facing two directions at once. 60% of your weight is on the rear leg. Your rear foot may be rolled forward on its inner edge. The index finger of your rear hand is inline with the middle finger of your lead hand. The middle finger of your lead hand is

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- inline with the big toe of your forward foot. Keep your head up, shoulders and elbows dropped, and your chest open and broad.
2. During the “Forward” San T’i stance, 60% of your weight is on the forward leg. Only the ball of the rear foot touches the ground. Keep the head up, back straight, shoulders and elbows dropped and the chest broad and open.
 3. Achieve the Six Harmonies
 - Hand - Foot
 - Elbow - Knee
 - Shoulder - Hip
 - Heart - Mind
 - Mind - Chi
 - Chi - Power (*Chin*)
 4. Be sure to capture the spirit of each animal when practicing Hsing I 12 Animals.
 5. There should be no detectable preparation in your strikes.
 6. Keep it internal. The most common error in Hsing I practice is executing Hsing I movements without Hsing I power (*chin*). Focus the mind and deliver the blows with sinking, shaking energy. Remember to pull the hand back twice as fast as it went out. “The hand never strikes, only the waist does.”
 7. Hsing I gives you “freedom in simplicity”.
 8. Hua To’s Five Animal Play (both Dead and Live, but especially the Live), Iron Bone training, Hou T’ien Chi, T’ai Chi Chuan, Pa Kua Chang, and I Chin Ching are compliments to and prerequisites for Hsing I training.



Yueh Fei Shur Pa Kwan

(Yueh Fei's 18 Continuous Postures)

The assertion that Yueh Fei created Hsing I Chuan and/or Eagle Claw is unclear because of conflicting stories. The assertion that Yueh Fei created the *18 Continuous Postures* is however quite likely. The postures are done on the balls of the feet in a wide horse stance, giving the impression of a mounted archer standing in stirrups. The rising and sinking of the postures correspond to the movement of a rider on a galloping horse. The arm movements resemble the drawing of a bow, and the twisting and turning at the waist suggest an archer surrounded by multiple opponents. The postures themselves are done with dynamic tension like the I Chin Ching postures or like Sen He Chien, but the movements are linked together, hence the word "Continuous". The traditional way of training is to do the 18 postures for 18 consecutive repetitions.

I Pe Su

Bow. Step out to a deep horse stance.

1. Keeping the back straight, raise up on the balls of feet, breathing into the Tan Tien, raise fists with palms up, pull them above the waist.

Sink down to low horse stance pressing fists down to the inside of the thighs just behind the knees, as you breath out.

2. Raise up while moving open hands up to about temple level, fingers extended and pointing forward with palms down as you breath in.

Sink down to a low horse stance while moving hands so that the palms are facing each other, fingers are extended and pointed up as you breath out. Elbows should remain as high and parallel to shoulders as possible.

3. While breathing in, circle hands outward and down as you bend forward at the waist. Hands should circle close to the floor in a scooping motion until the finger tips are pointed toward the chest and the knuckles are almost touching. Raise up.

While breathing out, sink to a low horse stance. Turn hands downward, fingertips pointed down with palms facing each other. Continue pressing down and out until palms are about 1/2 from the floor and finger tips are almost touching the big toe of each foot.

4. While raising up and breathing in, pull hands to chest slowly, curling hands with open fists with knuckles facing each other, palms facing chest. Pull hands apart from each other as far as possible, upper arms should be parallel to floor.

Sink into low horse stance while breathing out, press hands toward each other with fingers pointed up and palms facing each other about 2 inches apart, pushing outward

slightly. Upper arms should remain parallel to the floor.

5. Raise up while breathing in, pulling hands in and up to temples with fingers extended and pointed back, palms up.

Sink low into horse stance, breathing out. Press palms upward as far as possible while upper arms remain parallel to the floor and elbows should be back as far as possible.

6. Raise up while breathing in, bring hands to temple height, palms up.

Look right as you sink into a low horse stance. Hands form vertical fists and arms move to sparring position with the right arm in front, elbows bent, and left fist in hollow of right shoulder (as if holding a bow).

7. Raise up while breathing in, extend the right arm and pull the left arm back as if drawing a bow. Hands in fists.

Sink low into a horse stance while breathing out. Cross arms across chest with the left arm on top, palm facing to the right and fingers pointed up. The right hand fingers point forward with the palm facing to the left. Shoulders should be square and the knees should not turn.

8. Raise up while breathing in and return to the beginning position of #7.

Sink low to a horse stance while breathing out. Cross arms across the chest with the left arm on top. Right arm finger thrusts diagonally down to the left toe. Right hand

fingers are extended with the palm facing back. Left hand fingers are pointed up, just past the right shoulder.

9. Raise up while breathing in, move hands like in position #5.

Sink low while breathing out, move arms to sparring position as in #6, except to left side.

10. Raise up while breathing in, extend left arm and pull right arm back, as if drawing a bow. Hands in fists.

Sink low into a horse stance while breathing out. Cross arms across chest with the right arm on top, palm facing to the left and fingers pointed up. The left hand fingers point forward with the palm facing to the right. Shoulders should be square and the knees should not turn.

11. Raise up while breathing in pull the bow as in the previous position.

Sink low to a horse stance while breathing out. Cross arms across the chest with the right arm on top. Left arm finger thrusts diagonally down to the right toe. Left hand fingers are extended with the palm facing back. Right hand fingers are pointed up, just past the right shoulder.

12. Raise up while breathing in, hands make fists and move so that the left fist is above the right in the middle of the chest. Elbows should be parallel to the floor with both sets of knuckles facing out.

Sink to a low horse stance while breathing out, fists rotate (palm up) as hands open with fingers extended. Right arm extends up and to the right as far back as possible. Your gaze follows the right hand. The left arm extends down to the left.

13. Raise up while breathing in, fists return to chest as in the previous position, except the right fist is above the left fist.

Sink to a low horse stance while breathing out, fists rotate (palm up) as hands open with fingers extended. Left arm extends up and to the left as far back as possible. Your gaze follows the left hand. The right arm extends down to the right.

14. Raise up while breathing in, move hands to waist forming fists (palms up). Left foot moves in close to the right to a natural stance, still slightly bent at the knees.

Press down while breathing out, arms extended outward as fists open to Tiger/Crane side hands pressing out with index fingers pointed up.

15. Raise up while breathing in, move hands toward body as the middle extends to join the index finger. Drop heels to floor and raise right knee as high as you can. Hands raise up to chest close together with two fingers pointing up.

While breathing out, slowly side thrust to right. Look to right as the right arm extends and left hand moves to right shoulder joint.

16. While breathing in move the right leg back to bent knee position. Hands move back to front of chest.

While breathing out, slowly front thrust right leg out while extending left arm. Sink stance in left leg. Right hand remains at chest.

17. While breathing in move the right foot back and down to floor as the left arm pulls back. Raise left knee as high as you can.

While breathing out, slowly side thrust to left as left arm extends with the left leg. Right hand moves to left shoulder joint.

18. While breathing in move the left leg back to bent knee position. Hands move back to front of chest.

While breathing out, slowly front thrust left leg out while extending right arm. Sink stance in right leg. Left hand remains at chest.

Close

While breathing in, move left foot back and down to floor as arms move back and down. As the arms pass the waist form closed fists, breathe out.

Bow

Yueh Fei Shur Pa should be done in stances as low as you can possibly stand. Each position can be done with as many repetitions as desired before continuing on to the next one. It is said that in order to master this exercise, each position should be done eighteen times.