

Analysis of SHAOLIN CHINA

Instructor's Manual for All Martial Styles

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The Art of Seize and Control

Dr. Yang, Jwing-Ming

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Preface

New Edition

Since the first edition of this book was published in 1987, more than one hundred thousand English copies have been sold. Not only that, the book has also been translated into many languages. I was originally so surprised about its popularity. However, after I think it over again, I can easily see that there are a few reasons for this. First, I was the first Chinese martial artist who revealed and introduced this art to Western society through the book, videotape, and DVD formats. Joint-lock Chin Na techniques are effective and can be learned easily. For this reason, traditionally a master would keep them secret. Second, this art can be easily adopted into any other martial style without too much difficulty. Third, many oriental martial artists, practicing such things as Jujitsu (Rou Shu Dao, 柔術道) and Aikido (He Qi Dao, 合氣道), started to realize that the arts they learned originated from China. Thus, they started to research this root to make comparisons. Fourth, joint-lock Chin Na can be used to control opponent effectively without injuring him/her. They are easy to learn and are useful.

Because of these reasons, I have been invited to teach Chin Na in more than twenty countries since 1987. In the last sixteen years, through teaching and self-practice, I have modified more than half of the techniques I learned from my teachers. In addition, I have also discovered more effective techniques which to my knowledge have never been taught in Chinese martial art history. Naturally, almost none of these techniques exist in any other traditional oriental Chin Na related style. Because of this, I feel obligated to introduce and update the information as I understand it today. Though I have published many updated Chin Na videotapes and DVDs in a detailed instructional manner, I still feel it is worthwhile to update this book since it was always designed to cover many aspects of the training that cannot be expressed and explained in videotapes and DVDs clearly.

Since Chin Na skills exist in all Chinese martial styles, I can roughly guess that there are probably more than 700 techniques in total. What I know are about 150 to 200 of them, and nearly 70% of these originate from the White Crane (Bai He, 白鶴) style, while others were taught in Eagle Claw (Ying Zhao, 鷹爪) and Tiger Claw (Hu Zhao, 虎爪) styles. Therefore, a great portion of the techniques introduced in this book incorporate the skills of White Crane training. To master the skills correctly and effectively, I highly advise you to learn White Crane basic skills. In addition, you should keep your mind humble so you are able to learn from other styles continuously.

There are a few changes in this new edition. 1. The old Chinese spelling system has been replaced by the new Pinyin (拼音) system, which has become very popular in Western society in the last twenty years. 2. Chinese is included in the text so that read-

ers who understand Chinese are able to recognize the original writing. 3. New information has been added whenever it will help the reader understand better. 4. Old techniques have been modified into updated techniques as my understanding has progressed. 5. New photographs were used to replace the old ones, so the quality and the angle of the techniques can be expressed more clearly.

When you read this book, you should know that though it can give you some information and knowledge through reading and looking at the photos, it cannot offer you an understanding of the clear and continuous actions. Usually, such fluid, continuous actions are the crucial keys of controlling and angling. Therefore, if you are sincere in becoming a proficient Chin Na practitioner, I advise you also to obtain the Chin Na videotapes and DVDs published by YMAA. Through these efforts, you can pick up at least 70% of the techniques effectively. However, there will still be one thing missing in your learning — the feeling of the techniques. Usually, this must be obtained from a qualified instructor's teaching. Participating in seminars is one way to reach this goal. YMAA offers Chin Na seminars and lessons around the world. Please check the internet for detailed information (www.ymaa.com).

Dr. Yang, Jwing-Ming

General Introduction

一般介紹

1-1. INTRODUCTION 介紹

“Chin” (擒)(Qin) in Chinese means “to seize or catch,” in the way an eagle seizes a rabbit or a policeman catches a murderer (Qin Xiong, 擒兇). “Na” (拿) means “to hold and control.” Therefore, Chin Na (Qin Na)(擒拿) can be translated as “seize and control.” In addition to the grabbing techniques implied by the name, the art of Chin Na also includes techniques that utilize pressing and even striking. Generally speaking, grabbing Chin Na is more fundamental, while pressing and striking techniques are more advanced. Grabbing Chin Na techniques control and lock the opponent’s joints or muscles/tendons so he cannot move, thus neutralizing his fighting ability. Pressing Chin Na techniques are used to numb the opponent’s limbs, to cause him to lose consciousness, or even to kill him. Pressing Chin Na is usually applied to the Qi cavities (Qi Xue, 氣穴) to affect the Qi circulation to the organs or the brain. Pressing techniques are also frequently used on nerve endings to cause extreme pain and unconsciousness. Chin Na striking techniques are applied to vital points, and can be very deadly. Cavities on the Qi channels can be attacked, or certain vital areas struck to rupture arteries. All of these techniques serve to “seize and control” the opponent.

Chin Na techniques can be generally categorized as:

1. Dividing the Muscle/Tendon (Fen Jin, 分筋)
2. Mislacing the Bone (Cuo Gu, 錯骨)
3. Sealing the Breath (Bi Qi, 閉氣)
4. Sealing or Blocking the Vein/Artery (Duan Mai, 斷脈) or Vein/Artery Press (Dian Mai, 點脈)(Note: Dim Mak in Cantonese)
5. Cavity Press (Dian Xue, 點穴) or Meridian Press (Note: Dim Mak in Cantonese)

Within these categories, dividing the muscle/tendon (Fen Jin, 分筋) also includes grabbing muscle/tendon (Zhua Jin, 抓筋) and cavity press (Dian Xue, 點穴) also includes grabbing or pressing cavities (Na Xue, 拿穴).

Generally, dividing the muscle/tendon, misplacing the bone, and some techniques of sealing the breath are relatively easy to learn and the theory behind them is easy to understand. They usually require only muscular strength and practice to make the control effective. When these same techniques are used to break bones or injure joints or tendons, you usually need to use Jin (勁). (For a discussion of Jin, see the author's book: *Tai Chi Theory and Martial Power*.) Sealing the vein/artery and pressing the cavities requires detailed knowledge of the location, depth, and timing of their vulnerabilities, development of Yi (意), Qi (氣), and Jin (勁), and special hand forms and techniques. This usually requires oral instruction by a qualified master, not only because the knowledge is deep, but also because most of the techniques are learned from sensing and feeling. Many of the techniques can easily cause death. For this reason a master will normally only pass this knowledge down to students who are moral and trustworthy.

Nobody can tell exactly when Chin Na was first used. Grabbing the opponent's limbs or weapon is one of the most basic and instinctive ways to immobilize the opponent or control his actions.

Because of their practicality, Chin Na techniques have been trained right along with other fighting techniques such as kicking (Ti, 踢), striking (Da, 打), and wrestling (Shuai, 摔) since the beginning of Chinese martial arts many thousands of years ago. Although no system has sprung up that practices only Chin Na, almost every martial style has Chin Na mixed in with its other techniques. Even in Japan, Korea, and other Asian countries that have been significantly affected by Chinese culture, the indigenous martial styles have Chin Na techniques mixed in to a greater or lesser degree. Conservatively speaking, there were probably more than 700 techniques that were developed.

Generally, since martial styles in southern China specialize in hand techniques and close range fighting, they tend to have better developed Chin Na techniques, and they tend to rely more upon them than the northern styles do. Because southern martial styles emphasize hand conditioning more than the northern styles, they tend to use more muscles for grabbing and cavity press. In addition, because of the emphasis on short range fighting, southern styles emphasize sticking and adhering more, and techniques are usually applied with a circular motion which can set the opponent up for a Chin Na control without his feeling the preparation. Footwork is also considered a very important part of the training for a southern martial artist. Remember that these statements are only generalizations, and there are northern styles which also emphasize these aspects.

In Chinese internal styles such as Taijiquan (太極拳) and Liu He Ba Fa (六合八法), neutralization is usually done with a circular motion, and so the Chin Na techniques tend to be smooth and round. Often the opponent will be controlled before he realizes that a technique is being applied. In coordination with circular stepping, circular Chin Na can be used to pull the opponent's root and throw him away.

Many non-Chinese oriental martial styles have also used Chin Na, such as Japanese Jujitsu and Aikido, which are based on the same principles as Chin Na. This is not sur-

prising, since the countries in which these styles originated were significantly influenced by Chinese culture. It seems probable that Chinese Chin Na also influenced their indigenous martial arts as well.

Since fundamental Chin Na techniques can be used to seize and control a criminal without injuring or killing him, they have been an important part of the training for constables, government officers, and today's policemen. The Shaolin Temple (Shaolin Si, 少林寺) has been a well-known Buddhist martial arts training center. Since many non-lethal Chin Na techniques are very effective, the martial artists at the temple extensively researched, developed, and trained the techniques from the beginning of its history. During the late Qing Dynasty (清朝) in the 19th century, Shaolin techniques were revealed to laymen society and the Shaolin Chin Na techniques were passed down along with the different martial styles which were developed at the temple.

Many Chin Na techniques were also developed for use with weapons that were specially designed to seize the opponent's weapon. If your opponent is disarmed, he is automatically in a disadvantageous situation. For example, the hook of the "hook sword" (Wu Gou Jian, 吳鉤劍) or the hand guard of a Sai (Chai, 釵) were designed for this purpose. In this volume we will discuss only barehand Chin Na techniques. Weapon Chin Na will be discussed in future volumes on specific weapons.

1-2. GENERAL PRINCIPLES OF CHIN NA 擒拿的一般原理

Although Chin Na techniques from one Gongfu (功夫)(Kung Fu) style may seem quite different from the techniques of another style, the theories and principles of application remain the same. These theories and principles form the root of all the Chin Na techniques. If you adhere to these roots, your Chin Na will continue to grow and improve, but if you ignore these roots, your Chin Na will always remain undeveloped. In this section, we will discuss these general theories and principles.

Before we discuss each Chin Na category, you should understand that there is no technique which is perfect for all situations. What you do depends upon what your opponent does, and since your opponent will not stand still and just let you control him, you must be able to adapt your Chin Na to fit the circumstances. Like all other martial techniques, your Chin Na must respond to and follow the situation, and so it needs to be skillful, alive, fast, and powerful. You should furthermore understand that Chin Na must be done by surprise. In grabbing Chin Na, you have to grasp your opponent's body, and so if your opponent is aware of your intention it will be extremely difficult for you to successfully apply the technique. In such a case, you may be obliged to use a cavity strike Chin Na instead of a grabbing technique.

It is usually much easier to strike the opponent than to control him. Subduing an opponent through a Chin Na controlling technique is a way to show mercy to someone you do not want to injure. In fact, most of Chin Na techniques were intentionally created to control the opponent temporarily, so the following killing technique could

be executed immediately. This situation can be understood easily if you place yourself in an ancient battle. Since there were so many enemies around you, you would like to eliminate one after the next as quickly as possible. For this reason, normally there is a follow-up killing technique available right after Chin Na control.

To successfully apply a grabbing Chin Na when you are not grabbed, you often need to fake or strike the opponent first to set him up. For example, you can use a punch to cause your opponent to block, and when he blocks you quickly grab his hand and use Chin Na to control him. Alternatively, you might kick his shin first to draw his attention to his leg, and immediately grab his hand and control him.

As mentioned, there are five categories of Chin Na: 1. Fen Jin (分筋) or Zhua Jin (抓筋)(dividing the muscle/tendon or grabbing the muscle/tendon); 2. Cuo Gu (錯骨)(misplacing the bone); 3. Bi Qi (閉氣)(sealing the breath); 4. Dian Mai (點脈)(Dim Mak) or Duan Mai (斷脈)(vein/artery press or sealing the vein/artery); 5. Dian Xue (點穴)(meridian press or cavity press)(Dim Mak). This book will discuss all of these categories in detail except the last one, which will be discussed only on an introductory level, because it requires an in-depth understanding of Qi circulation, acupuncture, and specialized training techniques.

One additional point needs to be mentioned here, and that is that very often Chin Na techniques make use of principles from several categories at once. For example, many techniques simultaneously use the principles of dividing the muscle/tendon and misplacing the bone.

1. Dividing the Muscle/Tendon or Grabbing the Muscle/Tendon (Fen Jin, 分筋 or Zhua Jin, 抓筋)

“Fen” (分) in Chinese means to divide, “Zhua” (抓) means to grab and “Jin” (筋) means tendon, sinew, or muscle. Fen Jin (分筋) or Zhua Jin (抓筋) Chin Na refer to techniques that tear apart the opponent’s muscles or tendons, or even detach the tendons from the bones. Muscles contain nerves and many Qi branch channels, so when you tear a muscle or tendon, not only do you cause sensations of pain to travel to the brain, you also directly or indirectly affect the Qi and interfere with the normal functioning of the organs. If the pain is great enough it can disturb the Qi and seriously damage the organs, and in extreme cases even cause death. For this reason, when you are in extreme pain your brain may give the order for you to pass out. Once you are unconscious, the Qi circulation will significantly decrease, which will limit damage to the organs and perhaps save your life.

Fen Jin Chin Na uses two main ways to divide the muscle/tendon. One way is to twist the opponent’s joint, and then bend. Twisting the joint also twists the muscles/tendons (Figure 1-1). If you bend the joint at the same time, you can tear the tendons off the bone (Figure 1-2). The other method is to split and tear the muscle tendon apart without twisting. The most common place to do this is the fingers (Figures 1-3 to 1-5).

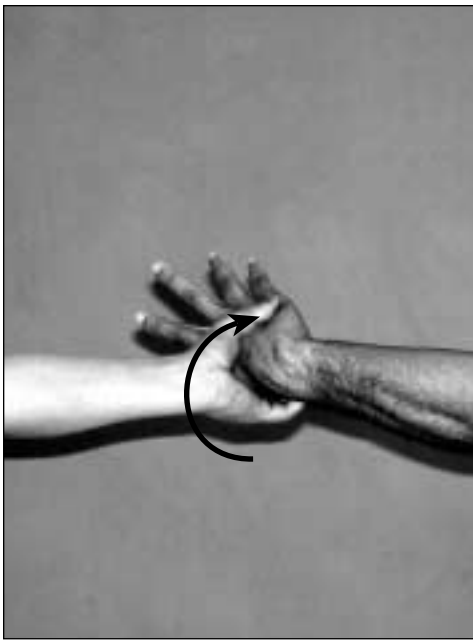


FIGURE 1-1

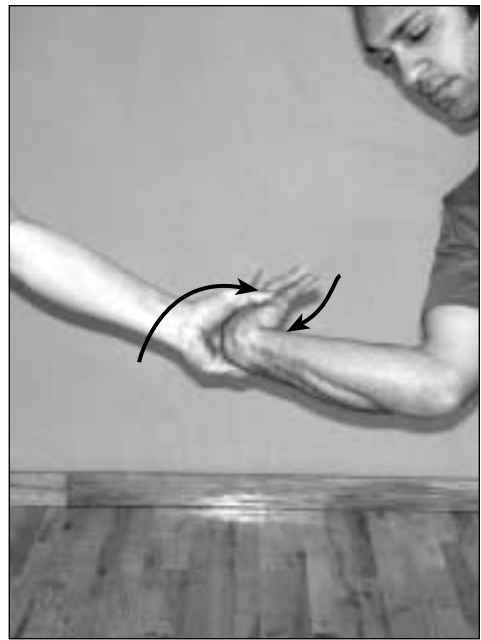


FIGURE 1-2



FIGURE 1-3



FIGURE 1-4

Zhua Jin (grabbing the muscle/tendon) relies upon the strength of the fingers to grab, press, and then pull the opponent's large muscles or tendons. This causes pain by overextending the muscles and tendons. The shoulder muscles/tendons are a common

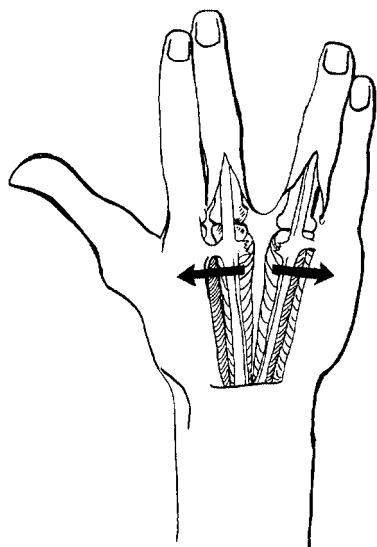


FIGURE 1-5



FIGURE 1-6

target (Figures 1-6 and 1-7). Zhua Jin Chin Na is used particularly by the Eagle Claw (Ying Zhao, 鷹爪) and Tiger Claw (Hu Zhao, 虎爪) styles. Although Zhua Jin is usually classified with Fen Jin Chin Na, many Chinese martial artists separate the two categories because the principle used to divide the muscle/tendon are different.

2. Misplacing the Bone (Cuo Gu, 錯骨)

“Cuo” (錯) means wrong, disorder, or to place wrongly, and “Gu” (骨) means bone. Cuo Gu (錯骨) therefore are Chin Na techniques that put bones in the wrong positions. These techniques are usually applied to the joints. If you examine the structure of a joint, you will see that the bones are connected to each other by ligaments and cartilage, and that the muscles around and over the joints are connected to the bones by tendons (Figure 1-8). When a joint is bent backward (Figures 1-9 and 1-10) or twisted and bent in the wrong direction (Figure 1-11), it can cause extreme pain, the ligament can be torn off the bone, and the bones can be

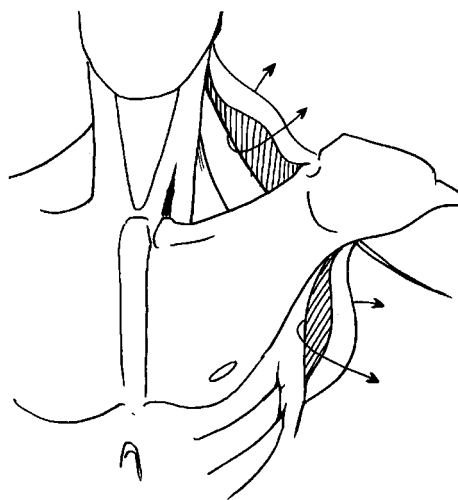


FIGURE 1-7

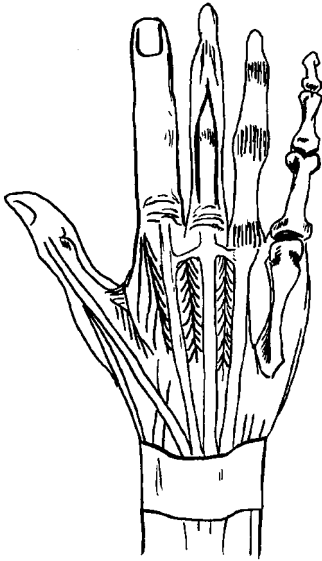


FIGURE 1-8



FIGURE 1-9



FIGURE 1-10



FIGURE 1-11

pulled apart. Strictly speaking, it is very difficult to use dividing the muscle/tendon and misplacing the bone techniques separately. When one is used, generally the other one is also more or less simultaneously applied.



FIGURE 1-12

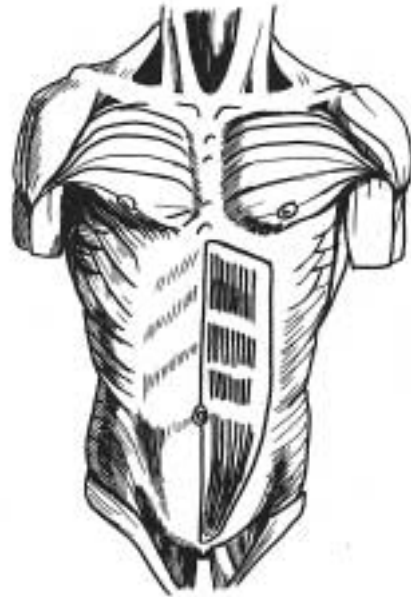


FIGURE 1-13

3. Sealing the Breath (*Bi Qi*, 閉氣)

“Bi” (閉) in Chinese means to close, seal, or shut, and “Qi” (氣) (more specifically Kong Qi, 空氣) means air. Bi Qi is the technique of preventing the opponent from inhaling, thereby causing him to pass out. There are three categories of Bi Qi (閉氣), differing in the approach to sealing.

The first category is the direct sealing of the windpipe. You can grab your opponent’s throat with your fingers, or compress his throat with your arm, and prevent him from inhaling. Alternatively, you can use your fingers to press or strike the base of his throat (Figure 1-12) to stop him from inhaling. Attacking this area causes the muscles around the windpipe to contract and close the windpipe.

The second category of Bi Qi is striking the muscles which surround the lungs. Because of the protection which the ribs afford, it is very difficult to strike the muscles around the lungs directly. However, some of these muscles extend beyond the ribs. When the muscles are attacked, they contract in pain and compress the lungs, preventing inhalation. Two muscle groups in the stomach are commonly used this way (Figure 1-13).

Finally, the last category of sealing the breath is cavity press (*Dian Xue*, 點穴) or nerve ending strike. The principle of this category is very similar to that of the muscle strikes, the only difference being that cavities are struck rather than muscle groups. This category is normally much more difficult both in principle and technique. However, when it is done correctly it is more effective than striking the muscles.

Shoulder, Neck, and Waist Chin Na

肩、頸、腰擒拿

6-1. INTRODUCTION 介紹

In the last few chapters you have seen that there are advantages and disadvantages to the various Chin Na used on the different parts of the body. To use a technique effectively you must be fast and skillful, and must step to the right place at the right time. From the simple and effective finger Chin Na (small circle), to the elbow Chin Na (medium circle), and now to shoulder Chin Na (large circle), every technique has its own characteristics and its particular application. One technique may be good for attack, another may be more effective as a counterattack or a follow-up attack.

It is hard to say which technique is best, or which portion of the opponent's body is better to control in a fight, for everything depends on the situation and your reaction to it. When the time, distance, and situation are right, any technique can be the right one. When the situation happens, you do not have time to think. You must react naturally. In order to reach this level, you must ceaselessly practice, discuss, and ponder.

In this chapter, in addition to shoulder Chin Na we will also introduce body Chin Na, which includes the neck, and waist Chin Na. You will find that these techniques are not as easy to use as the Chin Na shown in the last few chapters. The main reason for this is that they are not applied to the hands and arms, but rather to the body itself. Theoretically speaking, if your hands are able to reach the opponent's shoulder and body, you can just as easily punch him as control him. But by the same token, if your hands are able to reach the opponent's body, his arms can reach you just as easily. In addition, to control the shoulder or body you need more muscle and speed simply because the shoulder is stronger than the arm, and the waist is stronger than the other joints. For these reasons, there is only a limited number of techniques used on the body. In this chapter, shoulder Chin Na will be introduced first, followed by neck and waist Chin Na. Usually, the neck and waist Chin Na are not classified in any of the circle Chin Na simply because circular motion is not absolutely required for them.



FIGURE 6-1



FIGURE 6-2

6-2. SHOULDER CHIN NA TECHNIQUES 肩擒拿術

Before we discuss shoulder Chin Na, let us look at the structure of the shoulder. The shoulder joint is connected by two major ligaments: the capsular ligament and the coracoacromial ligament (Figure 6-1), and there are various tendons and muscles on top of the ligaments (Figure 6-2). Because of the similarity to the elbow, shoulder Chin Na follows the same principles as elbow Chin Na. Most of the techniques are for misplacing the bone.

Generally speaking, it is harder to use Chin Na on the shoulder than on the fingers, wrist, or elbow. There are several reasons for this. First, the shoulder joint is much stronger than the finger, wrist, or elbow, so more power is required to make a technique work. Second, to control the shoulder you have to be closer to the opponent, which means that he has a better chance to punch or kick you as you are trying to apply the technique. Shoulder techniques are therefore more dangerous to apply. Third, in order to apply shoulder Chin Na safely, you must either use stepping to keep away from your opponent's punches, or you have to make him lose his balance first. This extra movement means that shoulder techniques are large circle Chin Na, and as such they require more time than the medium or small circle techniques. This extra time unfortunately gives your opponent a chance to sense your intention and defend against you.

Because of these reasons, shoulder Chin Na is not commonly used in the styles which emphasize mainly punching and kicking or long range fighting. However, shoulder Chin Na is used in the styles which emphasize short range fighting and sticking and



FIGURE 6-3



FIGURE 6-4

adhering, such as Chinese wrestling, White Crane (Bai He, 白鶴), Snake (She Quan, 蛇拳), or internal styles such as Taijiquan (太極拳).

In this section we will introduce only a few of the common shoulder Chin Na which are relatively practical to use. However, you should understand that, as mentioned in the last chapter, many elbow Chin Na also control the shoulder at the same time. By the same token, many shoulder Chin Na also control the elbow.

Shoulder Chin Na

A. Upward Press (*Shang Ding*, 上頂)

Technique #1: One Post to Support the Heavens (Yi Zhu Ding Tian, 一柱頂天)

When your opponent grabs your right wrist with his right hand (Figure 6-3), immediately grab his right wrist with your right hand, keep his arm straight and at the same time step your left leg in front of him and place your shoulder under his armpit (Figure 6-4). Next, push his arm toward his shoulder to cause pain on his shoulder (Figure 6-5). To make technique effective, you should also twist his wrist clockwise.

Principle:

Misplacing the bone in the shoulder and dividing the muscle/tendon in the wrist. Straightening his arm, pulling it downward, and then lifting it up sets up the correct angle for dislocating his shoulder.



FIGURE 6-5



FIGURE 6-6

Escape and Counter:

When you sense your opponent's intention, immediately pull your elbow in and push his shoulder away with your left hand and rotate your body to his front. This will free you from his control. To counter, when your opponent intends to move his shoulder under your armpit, immediately lower your elbow while using your left hand to cover his right hand (Figure 6-6). Next, step your legs to his front and use the technique of Small Wrap Hand to lock him down (Figure 6-7).

Technique #2: Roast Peking Duck (Beiping Kao Ya, 北平烤鸭)

This technique controls both the elbow and the shoulder. Whenever you have a chance to hold the opponent's wrist or hand (Figure 6-8), push his elbow in to keep it bent while moving your left hand under his arm and reaching his neck (Figure 6-9). While doing this, you should also step your left leg to his right. Next, push his wrist away from you and twist your right hand counterclockwise to turn his palm facing



FIGURE 6-7



FIGURE 6-8



FIGURE 6-9



FIGURE 6-10



FIGURE 6-11

upward (Figure 6-10). Finally, press your right hand down while lifting your left elbow up by pressing down on his neck, and force him up on his toes (Figure 6-11). To make technique effective, you should twist his wrist as much as possible. This technique is



FIGURE 6-12



FIGURE 6-13

commonly used to lock the opponent in place so the sealing the artery technique on the neck area can be applied (Figure 6-12).

Principle:

Misplacing the bone. If you use more force than needed to control him, you can either break his elbow or dislocate his shoulder. You must control him until his heels leave the floor, otherwise he can still kick or punch you.

Escape and Counter:

Your opponent's key to controlling you is to lock your elbow. Therefore, in order to escape you must first prevent your elbow from being locked. When your opponent turns your right palm up, immediately pull your hand in and bend your elbow. This will stop his control. Naturally, while you are pulling your right hand back you can also kick him or use your left hand to punch him. To counter, once you sense your opponent's intention, immediately drop your elbow and at the same time grab his right hand with your left hand (Figure 6-13). Next, step to his right hand side, rotate your body, and raise up his right hand (Figure 6-14). Finally, use your both hands to lock his wrist up (Figure 6-15).

B. Low Press (Xia Ya, 下壓)

Technique #1: Two Children Worship the Buddha (Shuang Tong Bai Fo, 雙童拜佛)

When your opponent grabs your right wrist with his right hand (Figure 6-16), immediately use your right hand to reverse the situation and grab his right wrist while

Chin Na Qin Na is one of the four major fighting categories in all Chinese martial styles. The four categories are: kicking (*Ti*), Striking (*Da*), Wrestling (*Shuai*), and Seize-Controlling (*Na*).

Joint lock Chin Na techniques can be effectively used against an opponent's grabbing attacks as well as against wrestling. Pressing and striking Chin Na can be used to seal the opponent's breathing, vein/artery, or Qi circulation, which can cause severe pain, numbness, unconsciousness, or even death.

Most of Chin Na can be learned easily and be adopted into any martial style. Chin Na has been known as the root of the Japanese arts of Jujitsu and Aikido, and practitioners can use the study of Chin Na to increase their understanding of the theory and principles of their own arts.

In this new edition. 1. Old Chinese spelling system has been replaced by the new academic Pinyin system. 2. Chinese characters are included in the text. 3. New information has been added whenever it will help the reader. 4. Old techniques have been modified according to my current understanding. 5. New photographs to improve the angle of the techniques and overall layout.

- **The ability to control an opponent through Chin Na is one of the highest measures of martial skill.**
- **Teach yourself with this book, even if you've never studied martial arts before.**
- **150 Chin Na techniques photographed and explained!**
- **Improve your skills with the many training methods, attacks, and counterattack techniques detailed in this book.**
- **Increase your fighting options! Chin Na is easily integrated with any martial style.**
- **Heal training injuries with section on Chin Na first aid, including herbal remedies.**
- **Go beyond joint locks with vein and artery sealing, dividing the muscles/tendons, and misplacing the bone.**



Dr. Yang, Jwing-Ming is a renowned author and teacher of Chinese martial arts and Qigong. Born in Taiwan, he has trained and taught Taijiquan, Qigong, and Chinese martial arts for over thirty-five years. He is the author of over thirty books. Voted by *Inside Kung Fu* magazine as one of the ten people who have "made the greatest impact on martial arts in the past 100 years." Dr. Yang lives in Newton, Massachusetts.



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