

THE ESSENCE OF  
**Shaolin White Crane**

MARTIAL POWER AND QIGONG

**Dr. Yang, Jwing-Ming**

At last, the secrets of internal power development are revealed in this long-awaited book from Dr. Yang, Jwing-Ming. This comprehensive martial arts training guide explores White Crane Kung Fu (Gongfu), one of the most famous martial styles developed in China. Martial Arts Qigong is integral to White Crane Kung Fu and is a proven way to build explosive fighting power, known as Jin.

In addition to fighting power, martial Qigong builds robust health and longevity. By focusing on the spine and torso, Shaolin White Crane develops and maintains a strong, supple upper body. Flexibility and strength of the spine are notable results of this training.

It is commonly recognized that Shaolin White Crane is the root of Okinawan Karate, and has heavily influenced Japanese martial arts. From this book, a Karate practitioner will be able to trace this root back, and gain profound comprehension of empty-hand styles.

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Shaolin Long Fist (Changquan or Chang Chuan) with Master Li Mao-Ching.

In 1974, Dr. Yang came to the United States to study Mechanical Engineering at Purdue University. In May, 1978 he was awarded a Ph.D. by Purdue. In 1984 he resigned from his engineering career and has since then put all of his effort into developing Chinese martial arts and Qigong in the West.

In summary, Dr. Yang has been involved in Chinese Kung Fu since 1961. Dr. Yang has published twenty-two books and twenty-four videotapes on the martial arts and Qigong. His books and videotapes have been translated into many other languages, including: French, Spanish, Italian, Polish, Hungarian, Bulgarian, and Czech. Dr. Yang has also been invited to offer seminars around the world to share his knowledge of Chinese martial arts and Qigong. The countries he has visited include Canada, Mexico, France, Italy, Poland, England, Ireland, Portugal, Switzerland, Saudi Arabia, Spain, Holland, Hungary, and Germany. Currently Dr. Yang is president of Yang's Oriental Arts Association, Inc., Boston, Massachusetts.

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SHAOLIN WHITE CRANE

Dr. Yang, Jwing-Ming



YMAA

CHINESE MARTIAL ARTS-QIGONG

THE ESSENCE OF

# Shaolin White Crane

MARTIAL POWER AND QIGONG

少林白鶴



THE FOUNDATION OF  
 WHITE CRANE KUNG FU AND  
 THE ROOT OF OKINAWAN KARATE

**Dr. Yang, Jwing-Ming**



**About the Author**

Dr. Yang, Jwing-Ming began his Kung Fu (Gongfu) training in 1961 at the age of fifteen. Under the Shaolin White Crane (Bai He) Master Cheng Gin-Gsao, Dr. Yang became an expert in the White Crane style of Chinese martial arts, which includes both the use of barehands and of various weapons such as saber, staff, spear, trident, two short rods, and many others. With the same master he also studied White Crane Qigong, Qin Na (Chin Na), Tui Na and Dian Xue massages, and herbal treatment.

At the age of sixteen, Dr. Yang began the study of Taijiquan (Yang Style) under Master Kao Tao. Later, Dr. Yang continued his study and research of Taijiquan with several masters and senior practitioners such as Master Li Mao-Ching and Mr. Wilson Chen.

When Dr. Yang was eighteen years old he entered Tamkang College in Taipei Xian to study Physics and also began the study of traditional

(continued on back flap)



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THE ESSENCE OF  
Shaolin White Crane



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Grandmaster Cheng, Gin-Gsao Performs  
Two-Short Rods (Shuang Jian), 1965

THE ESSENCE OF  
**Shaolin White Crane**  
MARTIAL POWER AND QIGONG

少林白鶴

Dr. Yang, Jwing-Ming

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## ABOUT THE AUTHOR

Dr. Yang, Jwing-Ming, Ph.D.

楊俊敏

Dr. Yang, Jwing-Ming was born on August 11th, 1946, in Xinzhu Xian (新竹縣), Taiwan (台灣), Republic of China (中華民國). He started his Wushu (武術)(Gongfu or Kung Fu, 功夫) training at the age of fifteen under the Shaolin White Crane (Bai He, 少林白鶴) Master Cheng, Gin-Gsao (曾金灶). Master Cheng originally learned Taizuquan (太祖拳) from his grandfather when he was a child. When Master Cheng was fifteen years old, he started learning White Crane from Master Jin, Shao-Feng (金紹峰), and followed him for twenty-three years until Master Jin's death.



Dr. Yang, Jwing-Ming

In thirteen years of study (1961-1974 A.D.) under Master Cheng, Dr. Yang became an expert in the White Crane Style of Chinese martial arts, which includes both the use of barehands and of various weapons such as saber, staff, spear, trident, two short rods, and many other weapons. With the same master he also studied White Crane Qigong (氣功), Qin Na (or Chin Na, 擒拿), Tui Na (推拿) and Dian Xue massages (點穴按摩), and herbal treatment.

At the age of sixteen, Dr. Yang began the study of Yang Style Taijiquan (楊氏太極拳) under Master Kao Tao (高濤). After learning from Master Kao, Dr. Yang continued his study and research of Taijiquan with several masters and senior practitioners such as Master Li, Mao-Ching (李茂清) and Mr. Wilson Chen (陳威仲) in Taipei (台北). Master Li learned his Taijiquan from the well-known Master Han, Ching-Tang (韓慶堂), and Mr. Chen learned his Taijiquan from Master Chang, Xiang-San (張祥三). Dr. Yang has mastered the Taiji barehand sequence, pushing hands, the two-man fighting sequence, Taiji sword, Taiji saber, and Taiji Qigong.

When Dr. Yang was eighteen years old he entered Tamkang College (淡江學院) in Taipei Xian to study Physics. In college he began the study of traditional Shaolin Long Fist (Changquan or Chang Chuan, 少林長拳) with Master Li, Mao-Ching at the Tamkang College Guoshu Club (淡江國術社)(1964-1968 A.D.), and eventually became an assistant instructor under Master Li. In 1971 he completed his M.S. degree in Physics at the National Taiwan University (台灣大學), and then served in the Chinese Air Force from 1971 to 1972. In the service, Dr. Yang taught Physics at the Junior Academy of the Chinese Air Force (空軍幼校) while also teaching Wushu. After being honorably discharged in 1972, he returned to Tamkang College to teach Physics and resumed study under Master Li, Mao-Ching. From Master Li, Dr. Yang learned Northern Style Wushu, which includes both barehand (especially kicking) techniques and numerous weapons.

In 1974, Dr. Yang came to the United States to study Mechanical Engineering at Purdue University. At the request of a few students, Dr. Yang began to teach Gongfu (Kung Fu), which resulted in the foundation of the Purdue University Chinese Kung Fu Research Club in the spring of 1975. While at Purdue, Dr. Yang also taught college-credited courses in Taijiquan. In May of 1978 he was awarded a Ph.D. in Mechanical Engineering by Purdue.



In 1980, Dr. Yang moved to Houston to work for Texas Instruments. While in Houston he founded Yang's Shaolin Kung Fu Academy, which was eventually taken over by his disciple Mr. Jeffery Bolt after he moved to Boston in 1982. Dr. Yang founded Yang's Martial Arts Academy (YMAA) in Boston on October 1, 1982.

In January of 1984 he gave up his engineering career to devote more time to research, writing, and teaching. In March of 1986 he purchased property in the Jamaica Plain area of Boston to be used as the headquarters of the new organization, Yang's Martial Arts Association. The organization has continued to expand, and, as of July 1st 1989, YMAA has become just one division of Yang's Oriental Arts Association, Inc. (YOAA, Inc).

In summary, Dr. Yang has been involved in Chinese Wushu since 1961. During this time, he has spent thirteen years learning Shaolin White Crane (Bai He), Shaolin Long Fist (Changquan), and Taijiquan. Dr. Yang has more than twenty-eight years of instructional experience: seven years in Taiwan, five years at Purdue University, two years in Houston, Texas, and fourteen years in Boston, Massachusetts.

In addition, Dr. Yang has also been invited to offer seminars around the world to share his knowledge of Chinese martial arts and Qigong. The countries he has visited include Canada, Mexico, France, Italy, Poland, England, Ireland, Portugal, Switzerland, Germany, Hungary, Spain, Holland, Latvia, and Saudi Arabia.

Since 1986, YMAA has become an international organization, which currently includes 29 schools located in Poland, Portugal, France, Latvia, Italy, Holland, Hungary, South Africa, Saudi Arabia, Canada, and the United States. Many of Dr. Yang's books and videotapes have been translated into languages such as French, Italian, Spanish, Polish, Czech, Bulgarian, and Hungarian.

Dr. Yang has published twenty other volumes on the martial arts and *Qigong*:

1. Shaolin Chin Na; Unique Publications, Inc., 1980.
2. Shaolin Long Fist Kung Fu; Unique Publications, Inc., 1981.
3. Yang Style Tai Chi Chuan; Unique Publications, Inc., 1981.
4. Introduction to Ancient Chinese Weapons; Unique Publications, Inc., 1985.
5. Chi Kung — Health and Martial Arts; YMAA Publication Center, 1985.
6. Northern Shaolin Sword; YMAA Publication Center, 1985.
7. Tai Chi Theory & Martial Power (formerly Advanced Yang Style Tai Chi Chuan, Vol.1, Tai Chi Theory and Tai Chi Jing); YMAA Publication Center, 1996.
8. Tai Chi Chuan Martial Applications (formerly Advanced Yang Style Tai Chi Chuan, Vol.2, Martial Applications); YMAA Publication Center, 1996.
9. Analysis of Shaolin Chin Na; YMAA Publication Center, 1987.
10. The Eight Pieces of Brocade; YMAA Publication Center, 1988.
11. The Root of Chinese Chi Kung — The Secrets of Chi Kung Training; YMAA Publication Center, 1989.
12. Muscle/Tendon Changing and Marrow/Brain Washing Chi Kung — The Secret of Youth; YMAA Publication Center, 1989.
13. Hsing Yi Chuan — Theory and Applications; YMAA Publication Center, 1990.
14. The Essence of Tai Chi Chi Kung — Health and Martial Arts; YMAA Publication Center, 1990.



15. Arthritis — The Chinese Way of Healing and Prevention (formerly Qigong for Arthritis); YMAA Publication Center, 1996.
16. Chinese Qigong Massage — General Massage; YMAA Publication Center, 1992.
17. How to Defend Yourself; YMAA Publication Center, 1992.
18. Baguazhang — Emei Baguazhang; YMAA Publication Center, 1994.
19. Comprehensive Applications of Shaolin Chin Na — The Practical Defense of Chinese Seizing Arts; YMAA Publication Center, 1995.
20. Taiji Chin Na — The Seizing Art of Taijiquan; YMAA Publication Center, 1995.

Dr. Yang has also published the following videotapes:

1. Yang Style Tai Chi Chuan and Its Applications; YMAA Publication Center, 1984.
2. Shaolin Long Fist Kung Fu — Lien Bu Chuan and Its Applications; YMAA Publication Center, 1985.
3. Shaolin Long Fist Kung Fu — Gung Li Chuan and Its Applications; YMAA Publication Center, 1986.
4. Shaolin Chin Na; YMAA Publication Center, 1987.
5. Wai Dan Chi Kung, Vol. 1 — The Eight Pieces of Brocade; YMAA Publication Center, 1987.
6. Chi Kung for Tai Chi Chuan; YMAA Publication Center, 1990.
7. Qigong for Arthritis; YMAA Publication Center, 1991.
8. Qigong Massage — Self Massage; YMAA Publication Center, 1992.
9. Qigong Massage — With a Partner; YMAA Publication Center, 1992.
10. Defend Yourself 1 — Unarmed Attack; YMAA Publication Center, 1992.
11. Defend Yourself 2 — Knife Attack; YMAA Publication Center, 1992.
12. Comprehensive Applications of Shaolin Chin Na 1; YMAA Publication Center, 1995.
13. Comprehensive Applications of Shaolin Chin Na 2; YMAA Publication Center, 1995.
14. Shaolin Long Fist Kung Fu — Yi Lu Mai Fu & Er Lu Mai Fu; YMAA Publication Center, 1995.
15. Shaolin Long Fist Kung Fu — Shi Zi Tang; YMAA Publication Center, 1995.
16. Taiji Chin Na; YMAA Publication Center, 1995.
17. Emei Baguazhang — 1; Basic Training, Qigong, Eight Palms, and Applications; YMAA Publication Center, 1995.
18. Emei Baguazhang — 2; Swimming Body Baguazhang and Its Applications; YMAA Publication Center, 1995.
19. Emei Baguazhang — 3; Bagua Deer Hook Sword and Its Applications; YMAA Publication Center, 1995.
20. Xingyiquan — 12 Animal Patterns and Their Applications, YMAA Publication Center, 1995.
21. 24 and 48 Simplified Taijiquan; YMAA Publication Center, 1995.

## FOREWORD

Master Liang, Shou-Yu

梁守渝

White Crane martial skills and Gongfu training have been popularly recognized as one of the most effective southern martial styles in China. It is a beautiful and brilliant flower of great renown, grown in the garden of Chinese Wushu (i.e., martial arts society). White Crane martial arts emphasize the training of the Yi (i.e., wisdom mind) and the Qi internally, demanding use of the Yi to lead the Qi (以意引氣), and as the Yi arrives, the Qi also arrives (意到氣到). When the Qi is manifested, awe is inspired (吐氣生威). The style includes a great variety of hand techniques, and trains “moving the hands soft and reaching the target hard” (運手柔，著手剛). It specializes in emitting the elastic-shaking Jin (trembling Jin)(彈抖勁), the stepping is light, agile, and firm.

Dr. Yang has practiced White Crane Gongfu since he was a youth. He has conducted profound study and research of the Ancestral Crane style (Jumping Crane)(宗鶴、縱鶴). When he practices his sequences, the manifestations of his shaking Jin and bumping Jin are very powerful. It is impossible to reach this stage if one has not practiced many years of refined Gong (i.e., hard refined study).

This book, *The Essence of Shaolin White Crane* is the foundation of White Crane Gongfu. It contains the most important and fundamental essence of the style. It is said: “training fist without training Gong (i.e., Qigong), when old, all emptiness” (練拳不練功，到老一場空).

In this book, other than introducing a general theory of Qigong and Jin, Master Yang introduces two complete sets of White Crane Hard Qigong and one complete set of White Crane Soft Qigong. These Qigong practices are seldom revealed to Western martial society. In addition, he profoundly discusses how to use torso, waist, and chest movements to manifest Shaking Jin. This is very helpful and useful for those martial artists who are interested in Jin manifestation. The reason for this is that it does not matter which style of martial arts a person has learned, the essential keys of using the torso, waist, and the chest to manifest the Jin remain the same. This is especially useful in applications during sparring and combat.

White Crane Qigong is useful not only for Jin manifestation. Because it emphasizes spine and chest movement, it is also very effective for improving health. Many illnesses arise out of the poor condition of the torso. White Crane Soft Qigong has proven to be one of the most effective means of strengthening and regaining health in the torso.

I deeply believe that this book is yet another valuable contribution from Dr. Yang to Western martial arts society.

Liang, Shou-Yu

September 7, 1995

## P R E F A C E

It is commonly accepted that Okinawan Karate was heavily influenced by the Chinese White Crane style. In the last ten years, many readers — especially Okinawan Karate practitioners — have asked me to write a book about White Crane Martial Arts. However, I have been hesitant to do so. The reason for this is that it is very difficult to express the feeling of this art through words. I have been training this art for more than thirty years, and deeply realize that this art is like a piece of profound classical music or painting, the essence of which cannot be described correctly and easily in words. This is especially true if this book is to be used for instruction. It is not easy to teach through a book if a person is to write a piece of profound classical music or paint with the correct feeling.

White Crane style is very different from most other martial styles. The sequences within it are constructed from many moving patterns which manifest the Jin (martial power) of the style instead of the techniques themselves. From each Jin movement or pattern, many techniques can then be derived. The quality, depth, and number of techniques which can be derived from each pattern depends on how profoundly you have understood and felt the essence of each Jin's manifestation. If you do not catch this root, the art you derive will be shallow and often meaningless.

After having pondered for many years, I believe that the best way to pass this art down by word is first to emphasize White Crane Qigong, which will help the reader to build the root and foundation of the style. Only after a reader has practiced this Qigong for a long time and has understood the feeling and the essence of each Qigong pattern, both internally and externally, does it make sense that he or she may begin to apply this Qigong movement into the Jin patterns.

This is like learning how to paint. First, you must learn how to use a brush and then you apply this basic skill into the painting of an object. Only after long practice will you be able to create and place your own feeling into the art and make it alive.

I spent thirteen years learning White Crane from Master Cheng, Gin-Gsao (曾金灶), and did not even complete half of his training. Master Cheng learned his first martial art, Taizuquan (太祖拳), from his grandfather, and then White Crane from Grand Master Jin, Shao-Feng (金紹峰). In fact, most of his arts were obtained during twenty-three years of learning from Grandmaster Jin. After his master's death, he and three of his classmates stayed to protect their master's tomb for three years, then they separated. He then took up residence on Gu Qi Feng mountain (古奇峰) in my hometown, living like a hermit. Although Master Cheng could not read or write, his martial morality and talent reached one of the highest levels possible. Even though I spent thirteen years learning from him, I believe that, compared to him, what I know is still very shallow.

I left Taiwan and Master Cheng for the United States in 1974 to pursue my doctoral degree at Purdue University. Two years later, and unknown to me at the time, Master Cheng died of a stroke. After my graduation, I had my first vacation home in 1979. I went back to Taiwan to show my respect at his grave. In front of his tomb, I swore that I would not let the arts he taught me die; the knowledge he had passed down would not be buried under the ground. Since then, I have written many books and have become involved in converting Chinese culture into Western forms. For example, 60 to 70% of the techniques which I have documented in my Qin Na books originated with Master Cheng. In addition, due to my understanding of White Crane style I have a unique understanding of the essence of my Taijiquan. It was from this understanding that my Taijiquan books were written. The reason for this is that White Crane is classified as a Soft-Hard style. The soft side of its theory and essence remains the same in Taijiquan.

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**Preface**

White Crane has a history which stretches back a thousand years, and throughout which many styles have been derived. Nevertheless, the theory of each style remains fundamentally the same. It is impossible for any individual, even a master, to understand and experience all of White Crane's variations. Therefore, you should remain humble and keep your eyes and mind open. You should treat this book only as a reference, which hopefully will guide you to the entrance of the style.

In the first part of this book, the general concepts of Chinese martial arts will be reviewed. Next, a basic summary of Chinese Qigong theory will be provided. The history and training theory of Southern White Crane martial styles will then be surveyed and discussed. In the second part of this book, the theory of Martial Arts Qigong will be introduced. From this theoretical foundation, the hard side and the soft side of White Crane Martial Qigong and its training methods will be introduced discussed. From this second part, you should obtain a strong foundation and a basic understanding of how martial arts power, called Jin, is manifested. Finally, in the third part of this book, Jin theory will be reviewed, followed by the introduction of various Jin practices in Southern White Crane styles.

This book proposes to be an authority on neither Chinese Martial Arts Qigong nor Southern White Crane martial arts training. Rather, it exists to offer you a reference to the author's personal knowledge and understanding. The main purpose of this book is to agitate and encourage other traditional Chinese martial artists to open their minds and share their knowledge with the general public. In addition, this book seeks to reveal the long hidden potential connection between Chinese White Crane styles and Japanese Karate styles.

Dr. Yang, Jwing-Ming

Dublin, Ireland

March 10, 1995

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## Chapter 3

# About White Crane Martial Arts

## 白鶴拳介紹

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### 3-1. Introduction

From the last two chapters, you have seen that White Crane is only one of hundreds of Chinese martial styles. Even within the White Crane style itself, divisions can be made into many different schools, with each school having its own characteristics and special emphasis in training. Because of this and my personally limited knowledge, it is nearly impossible to cover all White Crane styles in one book. However, you should know that the root of all White Crane styles remains the same. Therefore, if you are able to ponder and study hard from this book, you will be able to grasp the essence of most White Crane styles.

In this chapter, I would first like to summarize all of the Chinese martial styles which are related to White Crane fighting techniques. From this brief historical survey, you will be able to trace back the origin of a style. Next, in section 3-3, the theoretical root and training principles of Southern White Crane will be discussed. From this section, you will be able to understand the root of White Crane practice. Then, I will list the training contents of Southern White Crane style in section 3-4. In fact, due to such a wide and long history of development during the last nine hundred years of the White Crane style, it is impossible to list all the possible contents or sequences which have been created. What I have listed in this section is only from the Zong He Crane style that I have learned. Finally, in the last section, I would like to discuss how to read and use this book.

---

### 3-2. Chinese Martial Arts Related to White Crane Styles

In this section, I would like to summarize the historical information which I could find related to White Crane Styles. In addition, in order to have an accurate sense and concept of the different styles, the special training theory and contents of each related style will be discussed.

In China, most martial arts styles seldom kept formal, official records. Instead, the history of each style was passed down orally from generation to generation. After being passed down for many years, with new stories being added occasionally, the history eventually turned into a story. In many instances, a more accurate record can actually be obtained from martial novels written at that time, since they were based on the customs and actual events of the time. For



example, the novels Historical Drama of Shaolin (Shaolin Yan Yi, 少林演義) by Shao, Yu-Sheng (少餘生), and Qian Long Visits South of the River (Qian Long Xia Jiang Nan, 乾隆下江南) by an unknown author, were written during the Qing Dynasty, about two hundred years ago. In these novels, the characters and background are all based on real people and events of the time. Of course, some liberties were taken with the truth, but since the novels were meant to be read by the public at that time, they have to be based very strongly on fact. Because of these and other similar novels, most martial arts styles are able to trace back their histories with some degree of accuracy.

This is the case with the history of the White Crane style. Except for some valuable information which can be obtained from the book Historical Record of Shaolin Temple (Shaolin Si Zhi, 少林寺志), most other information is vague. You may therefore treat the following historical survey as a story, or as an informal history. Actually, no one can be sure how accurate it is. The history described here is based on the book Historical Record of Shaolin Temple (Shaolin Si Zhi, 少林寺志), the ancient novels (mainly from Historical Drama of Shaolin, Shaolin Yan Yi, 少林演義), Chinese Wushu Great Dictionary (Zhong Guo Wushu Da Ci Dian, 中國武術大辭典), Zhongguo Wushu (Zhong Guo Wushu Shi Yong Da Quan, 中國武術實用大全), a few other random sources, and the oral traditions of my White Crane Master.

### Histories Related to White Crane Styles

#### 1. Five Shape Fists (or Five Animal Patterns) (Wuxing Quan, 五形拳)

The exact date when White Crane style was created is not clear. One legend is that there were Five Shape Fists (Wuxing Quan, 五形拳) already practiced when Da Mo retired to the Shaolin Temple (527-536 A.D.). The five shapes include the shapes of the Dragon (Long, 龍), Tiger (Hu, 虎), Panther (Bao, 豹), Snake (She, 蛇), and Crane (He, 鶴). If this legend is accurate, then the earliest history of White Crane style should begin during this period.

However, in the book Historical Record of Shaolin Temple (Shaolin Si Zhi, 少林寺志), it is mentioned that during the Song Dynasty (960-1278 A.D.) a Shaolin monk named Qiu Yue Chan Shi (秋月禪師) compiled the techniques of the Five Shape Fists and wrote a book, The Essence of the Five Shape Fists (五拳精要).<sup>1</sup> Qiu Yue Chan Shi's name is Bai Yu-Feng (白玉峰) and he came from Taiyuan county, Shanxi Province (山西太原). Later, he joined the Shaolin Temple and became a monk. From these records, we can see that the Five Shape Fists already existed and were being practiced in the Shaolin Temple for quite some time.

The differences among the Fist Shapes were recorded in the book Shaolin Ancestral Techniques (Shaolin Zong Fa, 少林宗法). It said:<sup>2</sup>

龍拳練神，虎拳練骨，豹拳練力，蛇拳練氣，鶴拳練精。五拳學之能精，則身堅氣壯，手靈足穩，眼銳膽壯。

Dragon Fist trains spirit, Tiger Fist trains bones, Panther Fist trains power, Snake Fist trains Qi, and the Crane Fist trains essence. If the practice of the Fists can be refined, then the body is strong and the Qi is abundant. The hands are agile and feet are firm. Eyes are sharp and the Gall Bladder is strong (i.e., can be brave).

The Five Shape Fists training adopts the spirit of the dragon. It is believed that the dragon's spirit is the highest among the animals. Therefore, it can move nimbly and swiftly in the water and in the sky. The Tiger is known as a strong animal. Chinese believe that this

is because the bones of the tiger are strong. Only when the bones are strong can the physical body have a firm support. The firm structure of the physical body is the most basic requirement of a strong body. The Fists also adopt the strength of the panther, which has strong muscular power. Other than these three important factors which are required to be a strong, highly spiritual martial artist, in order to make the physical body manifest to its maximal capability, you must also learn how to conserve and build up the Qi. Therefore, the Five Shape Fists adopts the way of a snake preserving its Qi. Finally, you must know how to conserve your essence. If you have abused the use of your essence, you will not live long. It is believed that White Cranes can live for a long time because they know how to protect and conserve the essence of the body.

To help you understand the essence of the Five Shape Fists more clearly, I will here list their key training points:

#### Dragon:

兩肩沈靜，五心相印，氣注丹田，用意不用力。

Two shoulders are sunk and firmed, five centers are corresponding with each other, Qi is sunk to the Lower Dan Tian, using Yi and not using Li.

Dragon Fist is considered a Soft-Hard Style. When it is necessary to be soft, it is soft, and when it is necessary to be hard, it is hard. The key to reaching this goal is that the two shoulders are sunk, relaxed, and calm. In this case, shoulder power is rooted. The five centers are the centers of the two hands, two soles of the feet, and the head. In order to make the mind control the limbs efficiently, these five centers must act as one and correspond with each other skillfully. In order to have a high spirit, you must first have an abundant store of Qi in the Lower Dan Tian. When the Qi in the Lower Dan Tian is full, then you will be able to lead it to the brain to energize the spirit. The trick to manifesting the power is to use the Yi (i.e., wisdom mind) instead of dull muscular power.

#### Tiger:

鼓全身之氣，臂堅腰實，腋力充沛，努目強項，一氣相貫。

Expanding the entire body's Qi, the arms are strong and the waist is firm. The Li (i.e., muscular power) from the armpit area is full and abundant. Open the eyes with effort and strengthen the neck strongly, a single Qi is threaded (through the entire body).

The tiger is a muscular, strong animal and therefore, it will take advantage of its muscular strength. In order to energize the entire physical body to its maximum strength, you must first lead the Qi throughout the entire body. This enables the arms to be strong and the waist firm. In addition, in order to make the arms' power strong, the muscles in the armpit area must also be strong. You should open your eyes widely to show the fiery spirit. The head is upright and firm. All of these things should be done with the sole Qi in the body.

#### Panther:

全身鼓力，兩拳緊握，五指如鉤銅曲鐵。

The entire body is filled with Li (i.e., muscular power). Two fists are holding tightly. Five fingers are as (strong as) hooked copper and bent iron.

The panther is also a strong animal, and therefore it also takes advantage of using its entire body's muscular strength. However, the difference between panther and the tiger is that the panther has strong claws (panthers can climb trees). Therefore, when the fingers are holding tight the fists are strong, and when they are opened they are as powerful as metal hooks.

**Snake:**

注意氣之吞吐仰揚，以沈靜柔實為主。

Pay attention to the breathing's in and out and (the head's) raising. Use sinking, calmness, softness, and solid (i.e., firm) as the major (training concerns).

When a snake martial artist is fighting, his or her postures are low. You must be able to breath softly and smoothly while your head is facing slightly upward to watch your opponent. In addition, because the snake is a weak animal, you must use defense as an offense. Therefore, you must be calm and the postures must be sunk. Not only that, the movements must be soft yet firm.

**Crane:**

凝精鑄神，舒臂運氣，以緩急適中為得宜。

Condense the essence (Jing) and concentrate the spirit. Soothe the arms and transport the Qi. (The actions) should be neither too slow nor too urgent; it is appropriate to choose the proper (speed).

Jing is the essence of our body and is the most essential and refined part of our life. It is believed that the White Crane has longevity because it knows how to conserve and protect its essence. When this essence is conserved, the spirit of vitality can then be raised. When you move, the arms should be comfortable and opened, which allows the Qi to circulate smoothly. All the actions in the movements should coordinate with the timing and strategies. When it is necessary to be slow, then be slow, and when it is necessary to be fast, act fast.

The above descriptions of each style can provide you with a better idea of one of the most comprehensive foundations of Shaolin martial arts as they developed during this time. It is said that later, in the beginning of the Qing Dynasty (清朝, 1644 A.D.), a monk named "Xinglong" (星龍) who specialized in the Crane style was sent by the Shaolin Temple to Tibet to study Tibetan Buddhism. Before he died there, he passed down Crane style, which became known as "La Ma," (喇嘛) or the "Northern White Crane" system. After a few hundred years of separate development in the Tibetan region, Northern White Crane has evolved its own characteristics and expertise, which are somewhat different from those of the Southern White Crane styles. Unfortunately, I am currently unable to find more information on either the history or training of the Northern White Crane style in Tibet.

Later, a martial artist during the Qing Dynasty (1644-1911 A.D.), Tang, Hao (唐豪), believed that Hong Quan (Hong Fist, 洪拳) was created based on the five animal patterns. This was corroborated by Chen, Tie-Sheng (陳鐵生) in his article, Martial Treasury (Wuku, 武庫), which said: "After viewing the illustrations and hand techniques of this book (i.e., Shaolin Zong Fa), it is purely the Hong Fist from Canton."<sup>2</sup> From this, we can see that the well-known Hong Jia Tiger Claw martial arts may be rooted in the Five Shape Fists.

The Five Shape Fists were later mixed with the following five palms techniques: raising (托), pushing (推), horizontal circle (雲), expelling (攢), and rubbing (摩); together with five Gongs (i.e., Qigong training): lying cow Gong (臥牛功), hemp pigtail Gong (麻辮功), wood ball Gong (木球功), wood board Gong (木板功), hanging bag Gong (吊袋功). Together, these techniques and Gongs became a new style called Shaolin Five Phases Soft Techniques (少林五行柔術).<sup>3</sup> Its theory is very similar to that of Xingyiquan (形意拳). This new style was introduced to the general public by Li Zhi-Ying (李志英) in his book: Shaolin Five Phases Soft Techniques Illustrations (少林五行柔術譜) in 1925. According to this book, Li Zhi-Ying's grandfather learned this fist technique from a Shaolin monk, Miao Dan (妙丹禪師), during the Qing Qian Long period (清乾隆, 1736-1796 A.D.). This means this new style was developed before 1796 A.D. in the Shaolin Temple.

In addition, Shaolin Five Shape Fists were also mixed with eight training techniques and became a new Shaolin martial style called Shaolin Five Phases Eight Technique Fist (少林五形八法拳). The eight techniques are: Internal Gong Technique (內功法), External Gong Technique (外功法), Concentrating Technique (Yi and Nian Technique, 意念法), Fist Technique (拳法), Leg Technique (腿法), Seizing and Wrestling Technique (擒摔法), Body-Stepping Technique (身步法), and Emitting Sound Utilizing Qi Technique (發聲用氣法). This style is still practiced today.

## 2. Southern White Crane Style (Nan Bai He Quan, 南白鶴拳)<sup>2 & 4</sup>

It is said that this style was created by a lady named Fang, Qi-Niang (方七娘) during the early Qing Kangxi period (清康熙, 1662-1723 A.D.). According to the book, Thesis of White Crane Fist (Bai He Quan Lun, 白鶴拳論), during the Qing Kangxi period, there was an old martial arts master named Fang, Zhen-Dong (方振東) (also called Fang, Zhang-Guang, 方掌光) in Lishui of Zhejiang Province (浙江, 麗水) who taught his daughter, Fang, Qi-Niang, martial arts. Fang, Qi-Niang always went to the river near her house to watch the Cranes hunt for food, play in the water, jump, shake, shout, stand, sleep, etc. From these observations, she combined what she had learned from the Cranes' movements into her father's style, and so invented the Southern White Crane style. According to the book, Yongchun County Recording: Number 24, the Local Skills (Yongchun Xian Zhi, 24 Juan, Fang Ji Zhuan, 永春縣志, 二十四卷方技傳), Crane style was passed down to Zheng, Li (鄭里) in Yongchun county by Fang Qi-Niang, and since then continued to spread out and be popularly practiced in Southeast China, especially in Fuzhou (福州), Yongchun (永春), Fuqing (福清), Changle (長樂), and Putian (浦田) of Fujian Province (福建). It has also spread to Taiwan Province (台灣), and to Southeast Asia.

I personally believe that Fang Qi-Niang used her heritage as a foundation, which most likely included some Crane foundation, and combined it with the Crane movements she had comprehended to form a new style. The reason for this is that the Shaolin Five Shape Fists were popularly spread and practiced in her area at that time, and Crane was one of them.

After so many years of spreading and development, today there are four common White Crane Styles. These four styles are: Zong He Quan (Ancestral Crane Fist, 宗鶴拳), Shi He Quan (Eating Crane Fist, 食鶴拳), Fei He Quan (Flying Crane Fist, 飛鶴拳), and Ming He Quan (Shouting Crane Fist, 鳴鶴拳). It is said about these four styles:

飛如大鵬展翅之壯，鳴如伸頸歌聲之意，宿如大熊初醒之態，食如白鶴啄物之形。

Flying as splendidly as a great roc extending its wings, Shouting as meaningful as extending the neck to sing, Sleeping in the manner of a great bear just waking up,

and Eating like the shape of a Crane's pecking.

The roc is a legendary great bird from Chinese ancient times. When performing the Flying Crane style, your arms' actions are as splendid as a great bird's flapping: strong and powerful. When you perform the Shouting Crane and use the shouting in actions, it has a deep meaning. Shouting is not only used to lead the Qi outward, but also to soothe breathing. When you are performing the Sleeping Crane (i.e., Ancestral Crane Fist), it is like a large bear just waking up, slow but powerful. When practicing the Eating Crane, you use the beak to peck and attack the opponent.

Next, I would like to summarize the background of these four styles. Before we discuss them, you should understand one fact. Most Chinese people in ancient times were illiterate. Often, only the sounds and the meanings were passed down from generation to generation. Later when these sounds and meanings were translated into the Mandarin language from Fujian dialect, many possible options for translation could be found. Consequently, there are several possible translations within the style. I have been able to figure out the meaning of some of the names. However, I still have difficulty in connecting the name and the styles for some other translations.

- A. Zong He Quan (宗鶴拳) (or Zhan He Quan, 顛鶴拳) (or Z'ong He Quan, 縱鶴拳) (or Su He Quan, 宿鶴拳)<sup>2 & 4</sup>

Zong He Quan means "Ancestral Crane Fist." From this, you can see that this style can be considered the most original style of Southern White Crane. It is also called Zhan He Quan, which can be translated as "Shaking or Trembling Crane Fist." The Jin generated in this White Crane style imitates the shaking or trembling power of Crane shaking water from its body after a rain or hunting in the water. This kind of shaking power can commonly be seen in other animals as well. Z'ong He Quan means "Jumping Crane." The reason for this name is that when a White Crane fights, it often jumps around. Finally, Su He Quan means "Sleeping Crane." I don't know exactly why, but this style is also called "Sleeping Crane." The only explanation I have is that the White Crane uses defense as offense. This means that if the opponent does not move, the defender also will not move. However, if the opponent moves slightly, then the defender moves first. This implies the calmness of the Crane as it sleeps. In Taiwan, this style has been practiced in the Xinzhu (新竹), Zhunan (竹南), Xiangshan (香山), and Zhudong areas (竹東). This branch of Zong He Quan was passed down by Jin, Shao-Feng (金紹峰) in the 1930's. Master Jin was originally from Fujian Province, China.

Since this style is so ancestral and original, it embodies almost all of the basic essence and the root of the Southern White Crane styles. Here, I will summarize the key training theories and points of the Ancestral Crane Fist.

The first concept that you should understand is that most of the basic movements in the White Crane styles are manifestations of Jin (martial power). From this Jin manifestation, many options for techniques can be derived. Therefore, when you see a performance of the White Crane styles, you should not analyze the movements for the action of a technique. If you do so, you have limited all possible applications to only a single one. In fact, it is possible that each Jin pattern includes the four categories of fighting techniques: kicking, striking, wrestling, and Qin Na.

The most basic and important Jin of White Crane, which marks the major difference of this style from others, is called Ancestral Jin (Zong Jin, 宗勁) or Trembling Jin (Zhan Jin, 顛勁). This Jin covers the three moving Jin patterns: Shaking (Dou, 抖), Rebounding/Springing/Whipping (Tan, 彈), and Bumping (Zhuang, 撞).

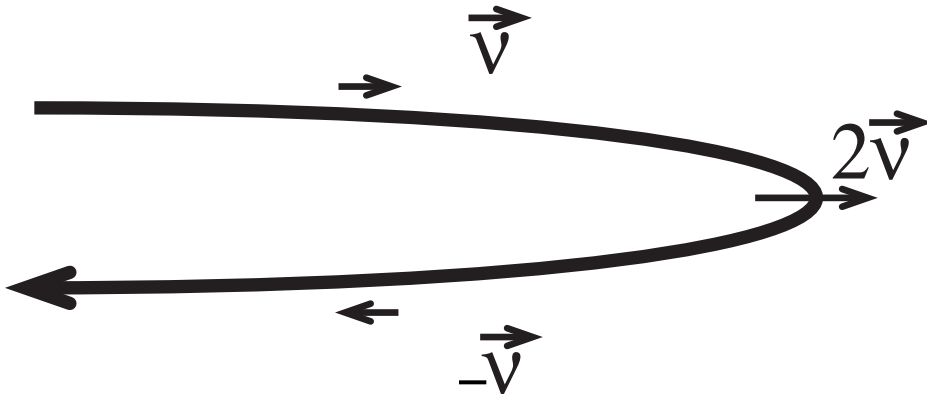


Figure 3-1. Whipping Speed

Shaking Jin is manifested like a dog or a bird which has just come out from the water and shakes the water away from its body. The standing root is firm and the power is generated and directed from the waist. In order to reach this goal, the spine must be strong yet relaxed. In addition, the waist area is utilized like the steering wheel of a car, directing the power in different directions. In order to operate this steering wheel (i.e., waist) comfortably, the waist must be soft and relaxed, otherwise, the power generated will be stiff. Shaking Jin is emphasized in all the Crane styles. It is believed that if Shaking Jin can be manifested correctly, the power generated is invincible. It is said:

十抖九虛搖，真搖千軍擋不了。

Ten shaking, nine are false. A real shaking, (even) a thousand-man army cannot impede.

If there are ten martial artists manifesting Shaking Jin, nine will not catch the secret essence of the Jin, and the power manifested will be false and weak. If the Shaking Jin is the real one, then its power is so strong that even an army of a thousand cannot neutralize it. This implies the importance of the Shaking Jin training in White Crane styles.

Rebounding (Spring, or Whipping) Jin is just like the whipping of a whip forward and then rebounding it back. If the whipping velocity is  $v$ , and the rebounding velocity is another  $V$ , then at the instant of contact with the target, the velocity is  $2v$  (Figure 3-1). The power can then be penetrating.

Bumping Jin relies on a firm stance, and uses the torso, hips, elbows, shoulders, knees, or any other part of the body to bump the opponent off balance. Because Southern White Crane is a southern style in which the hand techniques are heavily emphasized over kicking, in order to have strong power in the hands, the stances are firmly rooted. In addition, because hand techniques are trained more than kicking techniques, the fighting range between you and your opponent is usually kept short. In this case, often you can use any part of your body to bump the opponent off balance. This will provide a chance for further attack. It is said:

頭撞，肩撞，肘撞，胯撞，膝撞。善於聽勁，順勢撞抖。

The head bumps, the shoulders bump, the elbows bump, the hips bump, and the knees bump; all are good at Listening Jin, following the coming posture and bump-shaking (the opponent away).

There are five places which the White Crane style commonly uses to bump the opponent away. These five places are the head, the shoulders, the elbows, the hips (side of the

E. Saber (Dao) 刀

1. Seven Star (Qi Xing) 七星

E. Others

I. Short Weapons

1. Double Dagger (Shuang Bi Shou) 雙匕首

2. Double Sword (Shuang Jian) 雙劍

3. Hook and Shield (Gou and Dun) 鉤盾

4. Wu's Hook Sword (Wu Gou Jian) 吳鉤劍

5. Hard Whip (Ying Bian) 硬鞭

II. Long Weapons

1. Spear (Qiang) 槍

2. Trident (San Cha) 三叉

3. Guan's Long Handled Saber (Guan Dao) 關刀

4. Kicking Long Handled Saber (Ti Dao) 踢刀

5. Chopping Horse Legs Saber (Kan Ma Dao) 砍馬刀

6. Sweeper (Sao Zi) 掃子

7. Spade (Chan) 鏟

8. Hook Spear (Gou Lian Qiang) 鉤鏢槍

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**3-5. About This Book**

When you read this book, you should keep a few points in mind.

1. From this book, you may grasp a clear concept of how a White Crane style developed and of its training theory and principles. However, honestly speaking, it is very hard to grasp the correct feeling of an art from a book. For example, in each White Crane Qigong movement, it is possible to relax as into the joints and bone marrow. If you do not have a deep and profound understanding of the Qigong, it is very difficult for you to gain the actual feeling of the practice. Normally, a videotape is able to help you catch the continuous movement of the practice. However, you should recognize an important fact: videotapes cannot teach you the feeling. These deep profound feelings must come from constant practice, pondering, and comprehension. Naturally, with a qualified teacher, you may find the correct training path much more easily.
2. This book does not intend to teach the practice routines or sequences. This book intends only to introduce Crane Qigong for health and for Jin emission for White Crane styles. Only when the reader has grasped this essence will the forms or sequences performed have meaning and root.
3. The Qigong part of this book can be used to improve health effectively. For those readers who are interested in health, Crane Qigong is one of the best Qigong practices existing today. Crane Qigong is not only able to build up the strength in the spine and chest, but



can also improve Qi storage and circulation in your body.

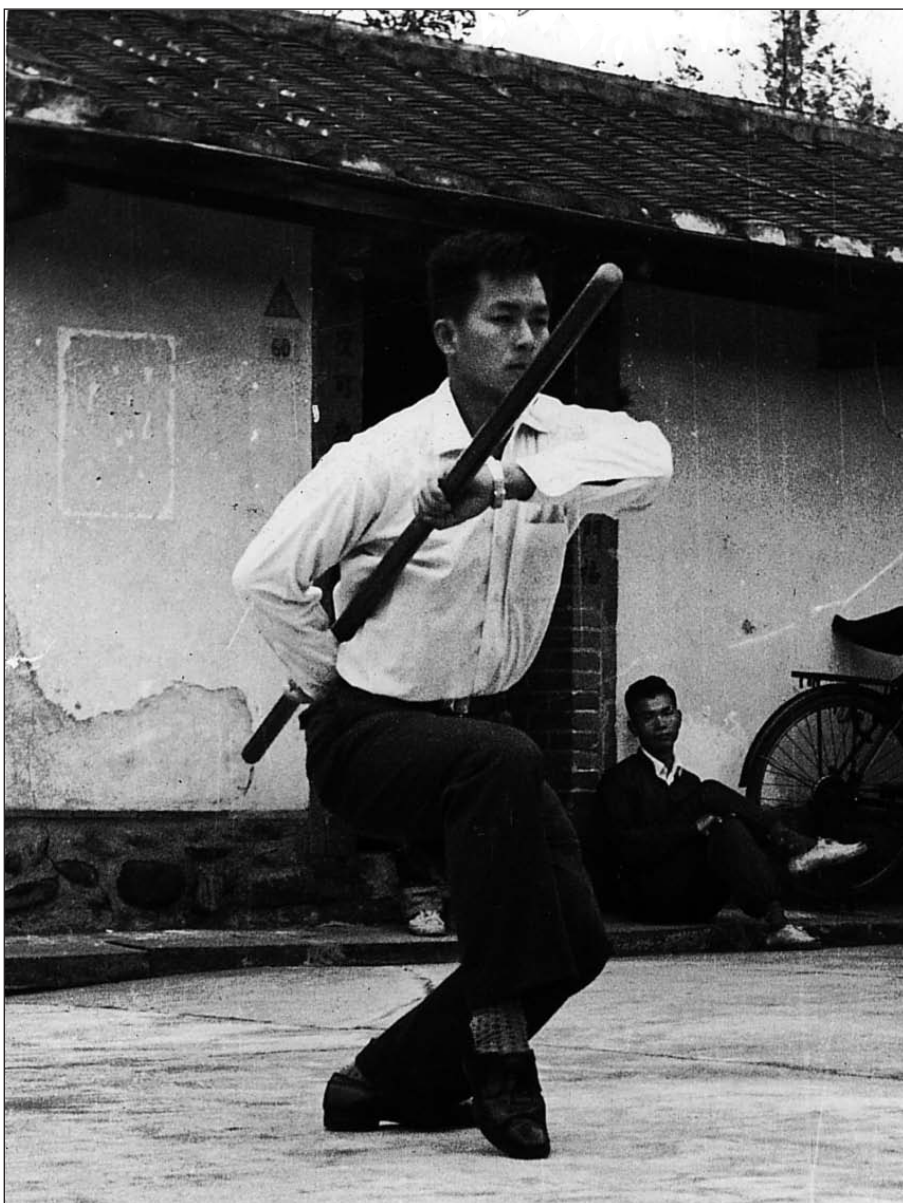
4. Because Crane is considered a Soft-Hard Style, the Jin training in the third part of this book can be very beneficial for both Hard Style and Soft Style martial arts practitioners. From this book, a martial artist can grasp the keys to the Jin training for both Hard and Soft Styles.
5. Finally, I would like to point out that this book is not a definitive text. It originated from my personal White Crane martial arts background and understanding. This book is written for your reference only. There are many other White Crane styles. You should continue searching for the foundation and theory of these styles. Only then will you have an open mind and be able to absorb the real essence of the art. Truly, I hope other White Crane specialists can also share their knowledge through writing or seminars.

Part II

## White Crane Qigong

(Bai He Qigong)

白鶴氣功



Dr. Yang, Jwing-Ming, 1965

## Chapter 4

# Theory

## 理論

### 4-1. Introduction

Before we discuss White Crane Qigong, I would like to remind you of a few things. First, Martial Arts Qigong is only one of four main Qigong schools in China, and it developed under the same theoretical root — the theory of Yin and Yang. Its development has always followed the same “path of nature,” or Dao. Second, Martial Arts Qigong was originally created for martial arts purposes. All of its developmental influences were for fighting purposes. Therefore, some Martial Arts Qigong, especially Hard Qigong, can be harmful to your health. Third, no matter what kind of Qigong you practice, in order to have a long, healthy life, you must give equal emphasis to the Yin side of Qigong practice, which promotes smooth Qi circulation and a high level of Qi storage in the body, and the Yang side of physical training, which maintains physical strength and a healthy body condition. This is even more crucial in Martial Arts Qigong. In order to have great martial power (Jin), you must develop not only the strength of your physical body (Yang) but also that of your Qi body (Yin). Only if you have trained both will you have the capability to manifest your power to its maximum.

Now, let us examine the White Crane Qigong Yin-Yang Chart (Table 4-1). This chart can be used for any style which trains both internal and external (i.e., soft and hard) techniques. In order to help you match the theoretical explanations with the chart, let us assume that whenever there is Yang, we represent it with “A,” and whenever there is Yin, we will represent it with “B.” First, White Crane Qigong can be divided into Yang (A) and Yin (B) training. Generally, Yang (A) training concentrates on developing the physical body’s strength and endurance, while Yin (B) training focuses on Qi circulation, generation and storage.

Then, the Yang (A) side of physical practice can be sub-divided into Yang (AA) and Yin (AB). The Yang (AA) side is the shape of the movements in which Jin (i.e., martial power) is manifested; the Yin (AB) side is the applications which have been hidden inside the movements or the Jin patterns. The Yang (AA) side of Jin manifestation can yet again be divided into Yang (AAA) and Yin (AAB). The Yang (AAA) represents the expanding action with the coordination of the exhalation, and the Yin (AAB) represents the withdrawing action with the coordination of the inhalation. The Yang (AAA) expanding action, in turn, divides into Yang (AAAA) offensive expanding (which is the action of punching, bumping, etc.) and Yin (AAAB) defensive expanding (such as forward coiling or joint adhering movements). The Yin (AAB) withdrawing action, in turn divides into Yang (AABA), which is withdrawing but offensive (such as offensive rollback or leading

action) and also Yin (AABB), which is withdrawing and purely defensive (such as yielding and retreating).

The Yin (AB) applications side divides into Yang (ABA), which is the action of the offensive applications, and Yin (ABB), which is the action of the defensive applications. The offensive Yang (ABA) can again be divided into straight forward offensive Yang (ABAA) and sideways offensive Yin (ABAB). In the same way the Yin (ABB) neutralizing defensive applications can again be divided into Yang (ABBA) offensive which is defensive but aggressive (such as wrestling or Qin Na) and Yin (ABBB) defensive which are purely retreating techniques (such as escape or hopping backward).

On the Yin (B) side of Crane Qigong training, the Qi practice is itself divided into Yang (BA), which is involved in the physical body's movements, and Yin (BB), in which the physical body remains at rest. The Yang (BA) side of physical movement again divides into two kinds of training: the Yang (BAA) side (which practices Hard Qigong) and the Yin (BAB) side (which practices Soft Qigong). The Yang (BAA) side of Hard Qigong training focuses on the drills of the skin and muscles, while the Yin (BAB) side emphasizes the physical condition of the tendons, ligaments, and marrow (i.e., joints and the interior of the bones). The Yang (BAA) Hard Qigong practice again divides into Yang (BAAA), in which the muscles are tensed while exhaling, and the Yin (BAAB), in which the muscles are relaxed while inhaling. In the same way, the Yin (BAB) Soft Qigong practice divides into Yang (BABA), in which the movements are on a large scale and the action is more tensed on the joints while the muscles remain relaxed, and Yin (BABB), in which the movements are very small and the relaxation of the joints is maximized.

The Yin (BB) still physical body practice, is divided into Yang (BBA), in which the Yi (i.e., wisdom mind) is actively leading the Qi, and Yin (BBB), in which the physical body remains still and calm. The Yang (BBA) side is again divided into Yang (BBAA), in which the Qi is led to circulate in the Small Circulation and also to the muscles and skin, and the Yin (BBAB), which uses the mind to lead the Qi up the Thrusting Vessel (i.e., spinal cord) to nourish the brain and raise the spirit. At this point, the Yin (B) side of White Crane training is manifested into the Yang (A) of physical action (i.e., Jin manifestation). The Yin (BBB) of physical stillness is divided into the Yang (BBBA), in which the physical body is tensed, such as Horse Stance training for endurance, and the Yin (BBBB), in which the body is very relaxed, such as in sitting meditation.

Naturally, if we went further, we could divide each Yin and Yang again and continue into very fine degrees of discrimination. This is the universal theory of Yin and Yang. Yin and Yang derive from Wuji (no extremity), and variegate into the Four Phases. Division is made from the Four Phases into the Eight Trigrams, and so on (Figure 4-1). From these derivations, tens of thousands of lives are generated. Therefore, any art created under the Yin and Yang theory is a living art, creative, dynamic and always growing.

In the second part of this book, we will discuss the theory of Qigong practice, which is the Yin (B) side of White Crane, to help you build your Qi internally. This shares the same root and theory as all other styles of Martial Arts Qigong. If you are able to grasp the essence of this part, you will understand one of the complete concepts of Chinese martial arts training.

In this part, we will include the Yang (BA) side of physical Qigong practice, which includes the Yang (BAA) Hard Qigong physical training mainly derived from Da Mo's Muscle/Tendon Changing Classic. Also included will be Flying Crane Gong, which is a unique part of Yin (BAB) soft White Crane Qigong and emphasizes the tendons, ligaments, and marrow. To my knowledge, there are only a few Soft-Hard Styles or even purely Soft Styles that practice this soft side of Martial Arts Qigong. If you wish to know more theory about Hard Qigong, you may read the book,

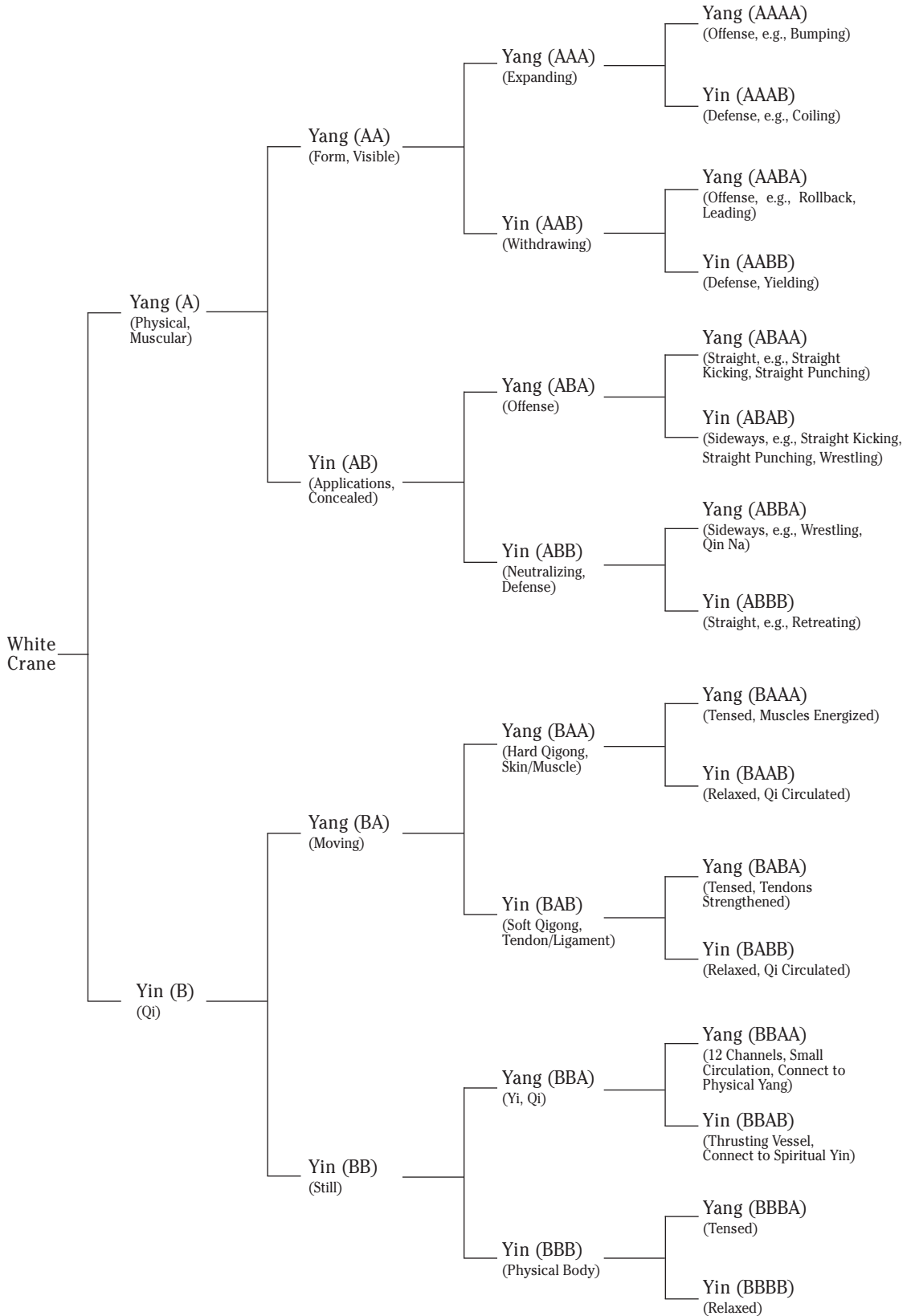


Table 4.1 White Crane Yin-Yang Chart

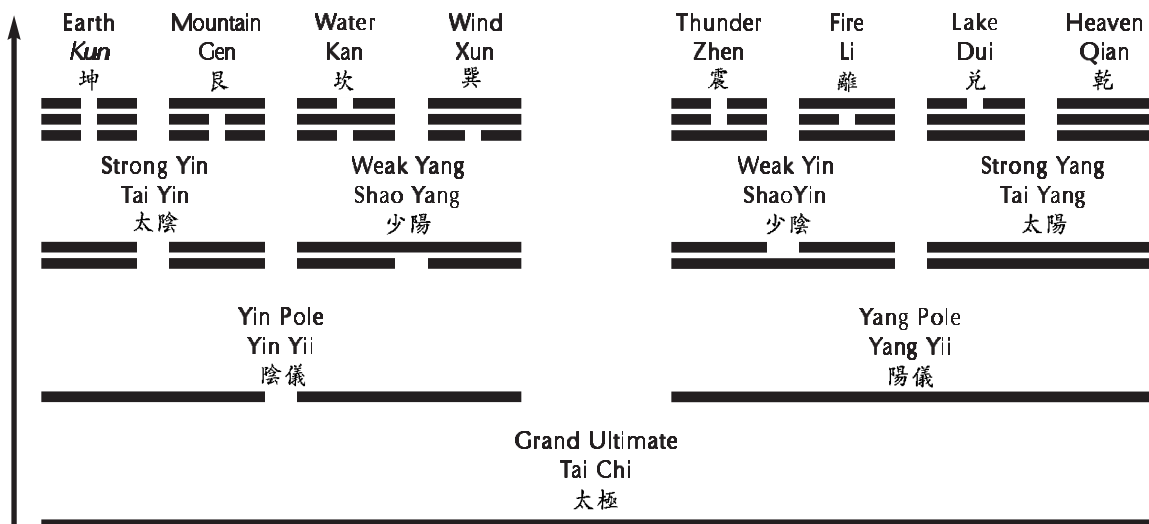


Figure 4-1. The Eight Trigrams are Derived From Taiji

Muscle/Tendon Changing and Marrow/Brain Washing Chi Kung, available through YMAA. This book will provide a clear idea of Hard Qigong training as derived from Da Mo's Yi Jin Jing.

In addition, this second part will briefly discuss the Yin (BB) side of Qigong training, and how to coordinate the breathing to build up the Qi in the Lower Dan Tian, and how to lead it to the limbs for power manifestation. However, due to page limitations, Small Circulation theory and practice methods will not be discussed in detail in this book. For this knowledge, you should refer to the book, Yang's Small Circulation and Grand Circulation Meditation, which is scheduled for publication in 1997.

#### 4-2. General Theory of Martial Arts Qigong

As explained in the first part of this book, it is very likely that the Chinese martial arts did not incorporate internal Qigong training until 527 A.D., when Da Mo came to China to preach. Da Mo passed down the two Qigong classics, Yi Jin Jing (Muscle/Tendon Changing) and Xi Sui Jing (Marrow/Brain Washing). Since then, Chinese martial arts society has divided into external styles and internal styles. External styles train from external to internal and internal styles are from internal to external.

External styles normally start with the Wai Dan (external elixir) Qigong practices based on the Yi Jin Jing theory and training routines. At the beginning, a practitioner will learn how to use his concentrated mind to excite the local Qi in the limbs (for example the arms), to energize the muscles and tendons to a more powerful level. After a period of training, the muscles and tendons will be strengthened and built up. Endurance and a higher level of power manifestation are the goals of this kind of training. After practice, the Qi built up in the local areas will flow inward to the center of the body to nourish the internal organs. However, it was discovered over time that when the local physical body is over-trained in a short period of time, the Qi level can become overly abundant, and make the physical body too Yang. When this hyper-Yang Qi flows into the organs, it can make the Qi level circulating in the internal organs too Yang and therefore bring harm to the physical body. In addition, due to over training and stimulation of the physical



5-32



5-33

#### 4. Iron Arm Gong (Tie Bi Gong, 鐵臂功)

There are two major purposes of Iron Arm Gong training. The first is to build up more physical strength in the arms, which enables you to manifest Hard Jin from the arms more efficiently. The second purpose is to establish a higher, more durable resistance in the arms which allows you to intercept an opponent's attack without pain or injury. The second purpose is considered an important part of Iron Shirt Training.

##### A. Forward Pushing

First, hold your fists tightly, and place them beside your waist while inhaling deeply (Figure 5-32). Next, exhale and extend your arms forward with the palms facing forward, while drawing your chest in and arcing your back (Figure 5-33). You should keep extending until your arms are slightly bent and all the fingers are pointing upward. Hold your breath for five seconds in this position.

Next, inhale deeply, relax your arms and torso, change your palms into fists, rotate your arms until the palm faces downward (Figure 5-34) and move the fists back to the sides of the waist with the palms facing upward (Figure 5-32). Then, exhale and extend your arms again to repeat the same training process. You should start with ten repetitions only. After you have trained for a period of time, you should gradually increase the number of repetitions.

When you train, due to the tension in the physical body, you may experience a headache. In this case, you should reduce the repetitions. If you have high blood pressure, you should not train this kind of heavy physical exercise.

##### B. Side Arm Forward Pushing

In this training, again inhale deeply while placing your fists beside your waist (Figure 5-35). Next, move your arm to the front of your solar plexus area while turning the fists until the palms are facing downward (Figure 5-36). As you are doing this, you should start to





5-34



5-35



5-36



5-37

exhale. Continue your exhalation while using the sides of your forearm to push forward intensely while arcing your chest and back (Figure 5-37). You should push forward until both of your arms and your chest form a circle. Stay there and hold your breath for five seconds.

Next, relax your fists, arms, and torso while inhaling and turning your palms upward. Continue your inhalation and return your fists to the sides of your waist (Figure 5-35). Repeat the exercises ten times. Later, if you find this too easy, you should gradually increase the number of repetitions.



5-38



5-39

### C. Sideways Arcing

In this training, first hold your fists right in front of your abdominal area, inhale deeply and tighten your fists and arms (Figure 5-38). Next, exhale and expand your arms sideways while arcing your chest and back (Figure 5-39). Stay at this position and hold your breath for five seconds.

Then inhale, relaxing your fists, arms, and torso while moving your arms back to the beginning position (Figure 5-38). Repeat the exercise ten times. Later, if you find this too easy, gradually increase the number of repetitions.

### D. Upward Drilling

In this training, first inhale deeply while placing your arm right in front of your lower chest with both arms lined up (Figure 5-40). Next, tighten up your fists and arms, and arc your chest and back while drilling both of your arms forward until both palms face upward (Figure 5-41). You should continue this extension until both arms are slightly bent. Stay in this position and hold your breath for five seconds.

Then inhale, relaxing your fists, arms and torso while moving your arms to the sides with palms facing downward (Figure 5-42). Finally, return your arms back to the beginning position (Figure 5-40). Repeat the exercises ten times. Later, if you find this too easy, gradually increase the number of repetitions.

After you have practiced for some time, repeat the same process with the palms opened. Generally speaking, practice with the fists is easier than practice with the palms opened.

In the above training, and often in some of the moving training, weights are sometimes held in the hands. This is to train a practitioner's strength and weapons handling capability. You should understand that weapons were frequently used in most ancient battles. Strength and power with a weapon was a critical factor for victory and survival. Normally, a battle lasted for many hours. If you did not have the strength and endurance to last until the end of the battle, you would be the first one killed. Therefore, holding some weight in the hands while training Hard Qigong was very common.



5-40



5-41

In addition, in order to lead the Qi strongly with the mind, and in coordination with the breath, “Hen” and “Ha” sounds were also commonly used. Whenever you inhale to lead the Qi inward, use the “Hen” sound, and when you exhale to lead the Qi to the skin surface, use the “Ha” sound.

From the last few exercises, you may have already figured out that most Hard Qigong practices can be used for Iron Shirt training. There are two main components of Iron Shirt training. One is to establish a stronger and more durable physical body, while the other is



5-42

to build up abundant Qi in the Lower Dan Tian and lead it to the skin surface. Hard Qigong practice is a typical method of achieving the first goal of Iron Shirt training.

Before we introduce the moving sets for Hard Qigong, I would like to remind you again that too much tension can provide your body with too much energy and thereby make it too Yang. If you over-train, it can be harmful to you. In addition, if you have high blood pressure, heart problems, arthritis or joint injuries, you should not practice the training introduced in this chapter. Instead, you should practice Soft Qigong, which will be introduced in the next chapter.

## Appendix A

# Translation and Glossary of Chinese Terms

Ai 哀 Sorrow.

Ai 愛 Love.

Ba Duan Jin 八段錦 Eight Pieces of Brocade. A Wai Dan Qigong practice which is said to have been created by Marshal Yue Fei during the Southern Song Dynasty (1127-1279 A.D.).

Ba Mai 八脈 Referred to as the eight extraordinary vessels. These eight vessels are considered to be Qi reservoirs, which regulate the Qi status in the primary Qi channels.

Ba Kua Chang (Baguazhang) 八卦掌 Means “Eight Trigram Palms.” The name of one of the Chinese internal martial styles.

Bagua 八卦 Literally, “Eight Divinations.” Also called the Eight Trigrams. In Chinese philosophy, the eight basic variations; shown in the Yi Jing as groups of single and broken lines.

Baguazhang (Ba Kua Zhang) 八卦掌 Means “Eight Trigram Palms.” The name of one of the Chinese internal martial styles.

Bai He 白鶴 Means “White Crane.” One of the Chinese southern martial styles.

Bai, Yu-Feng 白玉峰 A well known Chinese martial artist during the Song Dynasty (Northern and Southern, 960-1278 A.D.). Later, he and his son joined the Shaolin Temple. His monk’s name was Qiu Yue Chan Shi.

Baihui (Gv-20) 百會 Literally, “hundred meetings.” An important acupuncture cavity located on the top of the head. The Baihui cavity belongs to the Governing Vessel.

Bao 豹 Panther. A Chinese martial style. This style is one of the Five Animal Patterns. The other four are Tiger, Crane, Snake and Dragon.

Batuo 跋陀 An Indian Buddhist monk who came to China to preach Buddhism in 464 A.D.

Bei 攢 Expelling. A hand technique or Jin pattern in White Crane style.

Bi 閉 Means “close” or “seal.”

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## Appendices

Bi Qi 閉氣 Qi here means “air.” It refers to the oxygen we inhale. Therefore Bi Qi means to “seal the oxygen supply” or “seal the breath.”

Bruce Lee 李小龍 A well known Chinese martial artist and movie star during the 1960's.

Cai 採 Plucking.

Canton (Guangdong) 廣東 A province in southern China.

Chai (Sai) 釵 A kind of hairpin for ancient Chinese women. Later, it was developed into a southern Chinese weapon.

Chan 纏 To wrap or to coil. A common Chinese martial arts technique.

Chan (Ren) 禪 A Chinese school of Mahayana Buddhism which asserts that enlightenment can be attained through meditation, self-contemplation and intuition, rather than through study of scripture. Chan is called Ren in Japan.

Chan Jin 纏勁 The martial power of wrapping or coiling.

Chang Chuan (Changquan) 長拳 Means “Long Range Fist.” Chang Chuan includes all northern Chinese long range martial styles.

Chang Jiang 長江 Literally, long river. Refers to the Yangtze river in southern China.

Chang 長 Long.

Chang, San-Feng 張三丰 Chang, San-Feng is credited as the creator of Taijiquan during the Song Dynasty in China (960-1127 A.D.).

Chang, Xiang-San 張詳三 A well known Chinese martial artist in Taiwan.

Changquan (Chang Chuan) 長拳 Means “Long Range Fist.” Changquan includes all northern Chinese long range martial styles.

Cheng, Gin-Gsao 曾金灶 Dr. Yang, Jwing-Ming's White Crane master.

Cheng, Man-Ching 鄭曼清 A well known Chinese Taijiquan master in America during the 1960's.

Chi (Qi) 氣 The energy pervading the universe, including the energy circulating in the human body.

Chi Kung (Qigong) 氣功 The Gongfu of Qi, which means the study of Qi.

Chiang, Kai-Shek 蔣介石 A well known president in China.

Chin Na (Qin Na) 擒拿 Literally means “grab control.” A component of Chinese martial arts which emphasizes grabbing techniques, to control your opponent’s joints, in conjunction with attacking certain acupuncture cavities.

Chong Mai 衝脈 Thrusting Vessel. One of the eight extraordinary Qi vessels.

Chu Qiao 出竅 Means “to exit the gate.” It is believed that our spirit is able to exit our body through the Baihui cavity or from our third eye.

Chui Shou 捶手 Means “hammer hand.” One of the hand forms used in southern Chinese martial styles.

Confucius 孔子 A Chinese scholar, during the period of 551-479 B.C., whose philosophy has significantly influenced Chinese culture.

Da 打 To strike. Normally, to attack with the palms, fists or arms.

Da Mo 達摩 The Indian Buddhist monk who is credited with creating the Yi Jin Jing and Xi Sui Jing while at the Shaolin monastery. His last name was Sardili and he was also known as Bodhidharma. He was once the prince of a small tribe in southern India.

Dabao (Sp-21) 大包 An acupuncture cavity belonging to the Spleen Channel.

Dan Tian 丹田 “Elixir field.” Located in the lower abdomen. It is considered the place which can store Qi energy.

Dan Tian Qi 丹田氣 Usually, the Qi which is converted from Original Essence and is stored in the Lower Dan Tian. This Qi is considered “water Qi” and is able to calm down the body. Also called Xian Tian Qi (Pre-Heaven Qi).

Da Zhi 大智和尚 A Japanese Buddhist monk who lived in the Yuan Dynasty, in the year 1312 A.D. After he studied Shaolin martial arts (barehands and staff) for nearly 13 years (1324 A.D.), he returned to Japan and spread Shaolin Gongfu to Japanese martial arts society.

Da Zhou Tian 大周天 Literally, “Grand Cycle Heaven.” Usually translated Grand Circulation. After a Nei Dan Qigong practitioner completes Small Circulation, he will circulate his Qi through the entire body or exchange the Qi with nature.

Dao 道 The “way,” by implication the “natural way.”

Dao De Jing 道德經 Morality Classic. Written by Lao Zi.

Dao Jia 道家 The Dao family. Daoism. Created by Lao Zi during the Zhou Dynasty (1122-934 B.C.). In the Han Dynasty (c. 58 A.D.), it was mixed with the Buddhism to become the Daoist religion (Dao Jiao).

Deng Feng Xian Zhi 登封縣志 Deng Feng County Recording. A formal historical recording in Deng Feng County, Henan, where the Shaolin Temple is located.

Taiwan University 台灣大學 A well known university located in northern Taiwan.

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