

The Mysterious Power of Xingyi Quan

A Complete Guide to History, Weapons and Fighting Skills

MASTER C S TANG

INGING
RAGON


Digitized by the Internet Archive
in 2024

https://archive.org/details/mysteriouspowero0000tang



The Mysterious Power of Xingyi Quan

of related interest

The Five Levels of Taijiquan
Grandmaster Chen Xiaowang
Commentary by Master Jan Silberstorff
Translated by Christina Schulz
ISBN 978 1 84819 093 1
eISBN 978 0 85701 079 7

Bagua Quan Foundation Training
He Jinghan
Translated by David Alexander
ISBN 978 1 84819 015 3
eISBN 978 0 85701 004 9

Tàijíquán
Li Deyin
Foreword by Siu-Fong Evans
ISBN 978 1 84819 004 7

The Mysterious Power of Xingyi Quan

A Complete Guide to History, Weapons and Fighting Skills

MASTER C S TANG

SINGING
DRAGON
LONDON AND PHILADELPHIA

This edition published in 2013
by Singing Dragon
an imprint of Jessica Kingsley Publishers
116 Pentonville Road
London N1 9JB, UK
and
400 Market Street, Suite 400
Philadelphia, PA 19106, USA

www.singingdragon.com

First edition published in 2011
by Line of Intent, Inc. Publishing, London, UK

Copyright © C S Tang 2011, 2013

All rights reserved. No part of this publication may be reproduced in any material form (including photocopying or storing it in any medium by electronic means and whether or not transiently or incidentally to some other use of this publication) without the written permission of the copyright owner except in accordance with the provisions of the Copyright, Designs and Patents Act 1988 or under the terms of a licence issued by the Copyright Licensing Agency Ltd, Saffron House, 6–10 Kirby Street, London EC1N 8TS. Applications for the copyright owner's written permission to reproduce any part of this publication should be addressed to the publisher.

Warning: The doing of an unauthorised act in relation to a copyright work may result in both a civil claim for damages and criminal prosecution.

Library of Congress Cataloging in Publication Data
A CIP catalog record for this book is available from the Library of Congress

British Library Cataloguing in Publication Data
A CIP catalogue record for this book is available from the British Library

ISBN 978 1 84819 140 2
eISBN 978 0 85701 115 2

Printed and bound in Great Britain

Glasgow Life **Glasgow Libraries** **IB**	
C 006024507	
Askews & Holts	01-May-2013
796.8155 SR	£29.99

CONTENTS

	Disclaimer	8
	Acknowledgments	9
	Preface	11
1	Introduction: The Way of My Xingyi Quan	13
	Fine Art and Xingyi Quan	13
	The Beginnings of My Xingyi Quan	14
	Xingyi Mixed Form	17
	The Five Fists of Lee Ying Ang	17
	The Xingyi Five Elements Fists of Ho Ho Choy	18
	The Xingyi Manual and Five Xingyi Tiger Forms of Zhang Jun Feng	20
	Chu Gui Ting Xingyi Fists and Weaponry Transmission	20
	Twelve Forms of Shanxi Xingyi	22
	The Richness of Liu Jing Ru's Treasures	22
	Xingyi Twelve Animals Dui Lian	23
	The Castle of Niu Sheng Xian	23
2	The History and Development of Xingyi Quan	25
	The Origin of Xingyi Quan and Its Founder	26
	The Development of Xingyi Quan	29
	Entering the Heart of Xingyi Quan	34
3	The Legend of Yue Fei	51
	The Martial Arts of Yue Fei	51
	Yue Fei's Teacher: The Story of Zhou Tong	56
4	The System of Xingyi Quan: Levels	59
	Level 1 Basic Exercises and Basic Forms	59
	Level 2 Twelve Animals Forms	60
	Level 3 Partner Drills and Set Forms	60
	Level 4 Five Elements Fists—Application	60
	Level 5 Elementary Weapons Form	61
	Level 6 Intermediate Weapons Form	61
	Level 7 Advanced Forms	61
	Level 8 Advanced Weapons Forms	61
	Level 9 An Jin—Concealed Power 暗勁	61
	Level 10 Hua Jin—Transformational Power 化勁	61

5 THE BASIC SHAPES 62
Hand Shapes 62
Stance Shapes 64
Elbow Shape 70
Kick Shapes 71

6 THE CULTURE OF SANTI SHI IN XINGYI QUAN 72
The Meaning of Santi 72
The Definitions of Xingyi 72
Overview of Xingyi 75
Santi Shi: Substantial Standards and Requirements 81
The Styles of Santi Shi Stance 84

7 SANTI SHI: THE FOUNDATION OF XINGYI QUAN 90
James Carss
Santi Shi 90
Partner Testing 91
Training 93

8 THE MANUALS OF XINGYI QUAN 94

9 THE THEORIES OF XINGYI QUAN 96
The Eight Characters Song 96
Xingyi Six Harmonies 98

10 THE BASIC EXERCISES 100
Single Hand Push 100
Double Hand Push 101
Golden Chicken Shakes Wings 102
Golden Chicken Lifts Wings 103
Press Pole 104

11 FIVE ELEMENTS FISTS 105
The Theories of Five Elements Fists 106
The Three Jin in Xingyi Quan 109
The Training of Five Elements Fists 113
The Movements of Five Elements Fists 120
The Applications of Five Elements Fists 143

12 XINGYI TWELVE ANIMALS 163
The Theories of Xingyi Twelve Animals 163
The Individual Animals 164
Conclusion 170
Twelve Animals Hebei Style 171
Illustrations of the Twelve Animal Sequences 172

The Application of Twelve Animals Forms 209
The Advanced Level of Twelve Animals Forms 230
The Health Aspects of Twelve Animals Forms 231
The Twelve Meridians 232
Best Hours for Training 233
Important Songs of the Twelve Animals Forms of Xingyi Quan 234

13 FORMS OF XINGYI QUAN 237
Five Elements Evolving Form: Single Side Form 237
Five Elements Evolving Form: Double Side Form 240
Five Elements Destructing Form 247
Five Elements Evolving and Destructing Form 251
Five Elements Chicken Four Form 252
Five Elements Chicken Four Form (Wu Xing Shi Ba Chui) 264
Eight Postures Form (Ba Shi) 266
Six Harmonies Form 274
Combination Form (Zashi Chui) 278
Xingyi Twelve Combat Form 290

14 TWO-MAN DRILL PARTNER ROUTINES 304
Form 1: San Shou Pao (Three Hands Cannon) 304
Form 2: Wu Xing Pao (Five Elements Cannon) 306
Form 3: Wu Hua Pao (Five Flowers Cannon) 317
Form 4: Fixed Step Wu Xing Pao (Five Elements Fists Drill) 319

15 XINGYI WEAPONS FORMS 332
Xingyi Dao—Saber 332
Xingyi Jian—Sword 333
Xingyi Gun—Pole/Cudgel 334
Xingyi Qiang—Spear 337
Xingyi Lian Huan Dao (Twelve Dao Linking Form) 339
Application of Xingyi Dao 343

DISCLAIMER

Please note that the author, contributors, and publisher of this book are not to be held liable in any manner whatsoever for any injuries that may result to any person from his or her reading or following the instructions contained herein.

Since the physical activities described may at times be strenuous and sophisticated for some individuals, it is essential that before following any of the activities, physically or otherwise herein described, the reader should consult his or her physician for advice on whether to embark on such activity.

ACKNOWLEDGMENTS

The author wishes to thank the following friends and students who offered their invaluable advice in the writing, translating, and publishing of this book: Bernard Kwan, Andrew So, Anthony So, Osmond Lam, and Martin Luk. Thanks to Olga Novikova and Annabel Cheng for the graphic design.

Special thanks is also due to Mr. James Carss and Gordon Tso, for their excellent job in proofreading and assistance in illustration, and to Allan Lui, Anthony Liu, Kelvin Yu, Vincent Ng, and many other friends and supporters at home and abroad for their valuable encouragement and suggestions.

Most important thanks go to the invaluable technical support of Mr. Alex Kozma, who is an excellent martial artist and so passionate in training and promoting this art, without whom this book could not have been produced.

Performers in the illustrations are: Sebastian Gonzalez, Samuel Cheng, James Carss, Gordon Tso, Li Yuk Pui, Rita Chow, Eric Poling, Clayton Myers, David Leffman, Timothy Alpern, Olga Novikova, Annabel Cheng, and C S Tang.

PREFACE

Xingyi Quan is an ancient form of boxing in China, and is an attacking art that has been developed from generation to generation by ordinary people. It has evolved from simple forms to an elaborate art and over time has changed from a deadly all-out attacking form into an internal boxing that promotes health and strengthens the body.

The Xingyi Quan system is mainly divided into Xing Quan (Form Boxing) and Yi Quan (Intention Boxing).

Xing Quan imitates the form of animals, and takes the survival techniques of various birds and animals as its method. Using the rapid means of grabbing their prey, the way they aim for the vital spots of predators, and imitating how each action is intended to take the life of its opponent, Xing Quan studies how the animals use the specialized weapons of their body to scratch the face, to trap and twist, and to strangle and beat the opponent to death. From a few simple movements taken from nature, Xing Quan has adapted 7, then 10, and finally 12 representative types of animal boxing.

Yi Quan uses the intention to lead the movements. Yi Quan uses the ancient Chinese study of Yin and Yang and the Five Elements and infuses it into boxing. It uses up and down, right and left, and the front as the five directions to attack and has used the formless elements, "the breaking strength of metal, the wave-like strength of water, the hardness and sharpness of wood, the explosive power of fire, and the firmness and stability of earth," and adapted them to striking and the breaking of defenses to create the constructive and destructive cycles of the Five Elements Fists.

Yi Quan belongs to internal martial arts, because it is able to infuse the philosophy and principles of human life and adapt them to the development of the theories of *The Book of Changes*. When training hardness, it emphasizes training a single breath internally, and using the Qi to move the body. When throwing a punch, the power is tightly coiled and strong; it hits hard and enters hard without anything able to block its power and without any firmness that it cannot break.

In terms of fundamentals, one first trains Zhan Zhuang to stabilize the lower basin[1] and to strengthen the body against attacks. Then one proceeds to advancing and retreating in line with the Five Elements, paired practice involving the constructive and destructive nature of the elements, and finally to sparring attack and defense. If one is able to practice hard and sincerely, this should be sufficient.

---

1 The Chinese martial arts system distinguishes the body into the upper, middle, and lower basins.

One supplements this with the animal forms and weapons, and through this the practice becomes pure and true.

The movements of Xingyi Quan are elegant and simple, so that it is easy to focus and not change shape. Through repeated practice of single movements, this will lead to the back being expansive and a straight upright posture for the head and neck, leading to the practitioner being full of confidence and energy throughout the day. Each movement of Xingyi Quan has the characteristic of an explosive breaking force and is able to bring out the ability to make quick and firm decisions in daily life. As long as one has trust, sincerity, a willingness to try new ways of doing things, and perseverance, there is nothing that is not possible.

CHAPTER 1

Introduction

The Way of My Xingyi Quan

Fine Art and Xingyi Quan



MY GRANDFATHER

My strong interest in the martial arts originated from my father, who was a student of the Jing Wu Association and had also studied Dong Ying Jie's Taiji Quan. The martial arts manuals he left me and his scholarly character have very much influenced and benefitted me.

At a young age I loved comic books, and I collected and imitated the drawings of Dong Pei Shen. My grandfather saw my habit and, being deeply moved, gave me a word of advice: "Learning to draw requires knowledge of Ying and Yang; having 70 percent of the face will bring out a solid figure effect. Yin and Yang are the heart of theory in China; when a person stands and sunlight shines from behind his body, his back is Yang and his body is Yin."

My father once drew a painting with a small boat floating on the river. He added his calligraphy stating: "The boat turns around when there is nobody crossing the river." It is full of imagination.



MY FATHER



A LONELY BOAT ON A RIVER

There was a famous opera writer, "Thirteenth gentleman of the southern sea" (南海十三郎), also known as "The Mad Phoenix," who went mad and became a beggar. He came to our shop and requested brushes and paper. He would make a painting to exchange for a bowl of rice. He used a big brush to paint while holding a small brush in the same palm. He changed the brushes with the same hand to draw. These techniques were so interesting that I started to imitate him.



THE MAD PHOENIX



KWAN GUNG

I loved to put martial arts stories into picture form from an early age, and at one time I put the story of Kwan Gung dragging his big broadsword to kill General Cai Yang into a drawing and submitted it as homework. This received high marks and was posted on the board. But the artwork was not returned to me until one day I came to the general office and found it on the teacher's desk. The teacher loved it so much that he had kept it.

From that incident on, when later I learned martial arts, I would not only write notes but also record the movements through drawings.

The Beginnings of My Xingyi Quan

My first Xingyi Quan teacher was Doctor Chan Yuet Sun, also known as "Mr. Chan." Mr. Chan learnt his Xingyi[1] from Lee Ying Ang. Lee himself was from Hebei and had studied Xingyi with Bu Xue Kuan (布學寬) at an early age. Mr. Chan was a professional Chinese Medicine practitioner. He was very hard-working and this led to overwork; he would often fall asleep during work and when traveling. When I accompanied him to Mr. Liang Zi Peng's place to study martial arts theory, we would take the cross-harbor bus. Mr. Chan could sleep either seated or standing. He would wake up immediately when we arrived.



DOCTOR CHAN YUET SUN AND MR. LIANG ZI PENG

1 Xingyi and Xingyi Quan are used interchangeably.

Mr. Chan treated me like a son. Because his two sons were very young then, often when he went out he would take me along. He felt close to the mainland, and loved to watch mainland movies. One time he took me to Lai Dao Cinema to watch *Wu Song*. He said the actor, Koi Jiao Tin, had the spirit and flavor of Yi Quan in his movements. However, once we got into the cinema and the movie had officially started, he would fall asleep!

When China tested its first nuclear bomb, Mr. Chan was excited and cheerful and took me to Kwok Tai Cinema to watch a movie of it. When it reached the "explosion," I turned around and found that Mr. Chan was asleep.

When Hong Kong Cinema showed *The Burning of Neng Yi Temple*, the opening had a short introduction to the Shaolin Temple and the Abbot's Sho Shum Dragon fist. Mr. Chan said it was a must-see and took me to the cinema. After seeing the Shaolin Temple, and the lights were dimmed, he went to sleep and didn't care for the story in the movie!

Whenever there was a new martial arts demonstration, Mr. Chan would quickly go to watch, investigate, and learn. When the World Wrestling Federation (WWF) wrestlers Mario Milano and Mark Lewin came for a demonstration, tickets were $100 each, which was very expensive at the time. But Mr. Chan would still buy tickets and take me to watch in the football stadium.



WRESTLERS MARIO MILANO AND MARK LEWIN

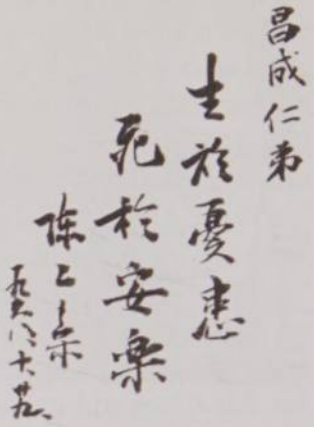
He was very frugal, but gentle to others. When the Japanese sumo wrestlers came to perform in Hong Kong, tickets were also expensive, but he still brought me to watch. When there was a live show on TV for Mohammed Ali's fight, he would take me to his mother's house to watch.

Mr. Chan was very hardworking when it came to training martial arts. Day and night, he would do Zhan Zhuang and practice the routines. Every Sunday he would meet me and Lao Ng Jai at the Wanchai Gap road. We would practice Pi Quan, Beng Quan, and Liao Shu Au Bu on the Second Road up the mountain, take a rest and drink tea at the tea stall, then go up the Third Road. As we walked, he would shout the Dragon sound of Yi Quan.

He was very good friends with Sin Man Ho, Lo Wai Keung, and Miss Ha Kim Ping. Mr. Chan loved to collect martial arts manuals; he himself also wrote down a lot of Yi Quan notes. Whenever he took photographs and collated them together, he would also make a copy for me, hoping that I would preserve his materials for posterity. He gave me some very useful advice: "When you hear Mr. Liang's boxing theory, you may not understand, but you must write notes and

later frequently reread and practice—this will lead to understanding!"

The Xingyi Quan that he taught me consists of Five Fists and Lung Xing and Hu Xing (Dragon form and Tiger form), and is influenced by Yi Quan. He abandoned the other ten animal forms. We practiced the Five Fists with the Yi, without Ming Jing and hard power but slow and deliberately. In Mr. Chan's school, training would start with Ba Duan Jin, then Zhan Zhuang with three postures: Fu An, Can Po, and Santi Shi. This would be followed by Liu He Ba Fa, Taiji Quan, prostration, push hands, and emission of power (Fa Li).



DOCTOR CHAN YUET SUN'S HANDWRITING

The rest of the night would be spent on continuous repetitions of the Five Elements Fists. At the conclusion of the training session, we would go to the hawker stand at Fleming Road for Night Congee.[2]

Because Mr. Chan wanted his children to have an overseas education, he closed his business and moved overseas to Portland in the United States, and continued to practice medicine and teach martial arts. Unfortunately his talents were not recognized and appreciated. Not long after this, he had a stroke and eventually died in the United States.





DOCTOR CHAN YUET SUN'S CLINICS IN WANCHAI AND CENTRAL, HONG KONG

2 Night Congee is a term commonly used in Hong Kong to describe a person who has practiced martial arts. In the old days, students would practice martial arts after office hours and then late at night go to a restaurant to eat noodles and congees.

Xingyi Mixed Form

Mr. Ngai Wah (魏華) taught me Yang-style Taiji Quan and Yi Quan standing practice. He learned his kung fu from Li Bai, Sun Dit (孫秩), Lee Ying Ang, and Liang Zi Peng. The teaching method of Mr. Liang had one special characteristic: he would not accept any fees and there was no ranking in his school. Everyone had a proper job and it was not necessary to use martial arts to earn a living. As long as you were introduced, it did not matter whether you were a grand-student or student; you were welcomed to study and learn. You did not address anyone as teacher or sifu, but as Mr. Chan, Mr. Liang, and so forth. Mr. Sun learnt Bagua Zhang and Xingyi mixed form from Lee Ying Ang and taught Ngai Wah. Ngai said there was no need for secrecy, and he taught me the mixed form straight away, which I practiced diligently.



MR. NGAI WAH



MR. SUN DIT



The Five Fists of Lee Ying Ang

At one time, my Chu Gar Praying Mantis teacher Chu Kai Ming took me to Lee Ying Ang's clinic and asked me to demonstrate some Chu Gar Tong Long for Mr. Lee. Mr. Lee felt this southern style had a good frame and explosive power, and after a long discussion he asked me to come back the next day to give me some lessons in Xingyi and sword skills. I was of course very happy and willing, and

these sessions continued on and off for a period of time. Mr. Lee asked me to copy the Wudang sword and Xingyi manual. Later when Ngai Wah and I came to visit Mr. Lee, he was working on the book of Liu He Ba Fa and his whole desktop was filled with pictures of Wu Yi Hui (吳翼輝). He gave me one photograph as a gift. I saw a calligraphy of Master Wang Xiang Zhai on his wall and asked him about it. He made a copy for me immediately.



LEE YING ANG'S TEACHER, MASTER BUXUEKUAN





LEE YING ANG'S XINGYI QUAN

Unfortunately Mr. Lee went to Guatemala, in Central America, shortly thereafter and developed cancer, passing away at a relatively young age.

The Xingyi Five Elements Fists of Ho Ho Choy

A lot of teachers were like us when they were young, curious and hungry for new and varied materials, learning many different styles before settling on one to teach and pass on formally. Noted examples include Kan Tak Hoi who knew Xingyi, Bagua, and Taiji. Wong Hong Fun, apart from Seven Star Praying Mantis, also learnt Ying Jow from Lo Kwang Yu and Choy Lee Fut from his elder brother.



SENIOR STUDENTS WITH MR. HO HO CHOY IN 1970

After Mr. Chan left Hong Kong, I was looking to further my knowledge and sought out teachers and friends, learning from them the three forms of Hung Gar, Wing Chun, old Hung Kuen, Choy Lee Fut, Dai Shing Pek Kwa (Pigua), Lung Ying, Bak Mei, etc. Later I learnt formally from various teachers. From Chu Kai Ming I learnt Chu Gar Tong Long, and from Tse Man I learnt Fong Gar Tong Long. I learnt Yang-style Taiji Quan from Yang Shou Chung, Yang and Fu family fists from Wong Yit, Ching Wu forms, and the Crane Flying stance. Eventually I entered the school of Master Ho Ho Choy to study Gao-style Bagua Zhang.

Sifu (Master) Ho was a very low-key person and didn't attend dinners and celebrations except that of his good friend Wong Dong Choi. When asked the characteristics of his style of Bagua Zhang, he would answer that he taught Guang Hua Shan Bagua Zhang; it has 64 palms with attack, evasion, and continuous movements.



Sifu Ho taught on the rooftop of his student Lam Po's shop in Wanchai. No lights were switched on; the



THE ROOFTOP WHERE MR. HO HO CHOY TAUGHT

only lighting depended on what came from the surrounding buildings. When teaching weapons, because of fear of injury, only the pole was taught at night time. Later my three kung fu brothers Lui, Chui, and Ng and I invited Sifu to teach weapons on Saturday afternoons, and this is when he started to organize and teach Dao, Jian, pole, and spear. The two-man pole and two-man spear forms taught at the time were recorded by me. Later the photographs for empty hand material were demonstrated by Wong Dong Chuan and me, with Sifu holding the camera.



MR. HO HO CHOY PERFORMING BENG QUAN DRILL

Because at the Saturday afternoon class there were only a few of us, we had a lot of opportunities to discuss and talk about any topic. Most of my notes recording Sifu's background, learning, teaching, etc. were written under these circumstances.

I asked Sifu what styles he learnt and what he remembered and can still teach. He said that he had forgotten the Hung Kuen Dao. Gung Ji Fook Fu Kuen was the first form he learnt, so he remembered it, but, after he had an argument with Mok Gwai Lan, he decided against teaching Hung Kuen. His Taiji Quan is from the Yang family, with a definite Taiji flavor. He also knew Xingyi Quan and Wudang sword, which he learnt from his training brothers in Tianjin.

He demonstrated the Xingyi Five Elements Fists for us. The next Saturday afternoon I arrived at the rooftop a bit earlier and invited Sifu to teach me the essential points of Xingyi. He was very willing to pass Xingyi Quan onto me, so thereafter for every session I would come early, first learning Xingyi, then Bagua weapons.

We asked Master Ho, in his understanding, who he thought was the best Xingyi Quan master. He did not hesitate and said "Che Yi Zha" (車毅齋).

The Xingyi Manual and Five Xingyi Tiger Forms of Zhang Jun Feng

When I went to Taiwan and paid a visit to Sibak Zhang Jun Feng (1902–1974), he asked me whether I practiced Xingyi Quan. I said yes; I learnt from teachers and also Ho Sifu had taught me. He was very happy and said his Xingyi Quan came from Li Cunyi, and gave me a printed book on Xingyi, at the same time commenting that Xingyi is very powerful and depended very much on Gong Li to achieve victory, but needed the true transmission.

He taught me five Xingyi Tiger forms that are not very widespread.



MASTER ZHANG JUN FENG AND C S TANG IN TAIWAN

Chu Gui Ting Xingyi Fists and Weaponry Transmission

We practiced the Bagua weapons on the rooftop with Ho Ho Choy Laoshi. Later a plainclothes policeman came to the school. This was Lee Bo, who came during the day to the rooftop. On arrival he would put down his gun and wrap it with a cloth, then begin to practice the pole. Earlier he had studied the "King of Pole," Lee Yun Sang's, pole techniques, and felt that Ho Laoshi's northern pole was dangerous (to the wielder) because it frequently required changing of the hands. Lee would often get into debates with Ho Laoshi, ending up with Laoshi striking Lee's pole out of Lee's hands in anger.

Later, after we graduated from the school, I met up with Lee. He wanted to revise Bagua Zhang, so we practiced together at Fortress Hill in North Point and at Eagle Center in Wanchai. Lee had also learnt from many teachers. He learnt from Chan Yit Yan, who had studied Liu He Ba Fa and Lui Hong Ba Shi from Wu Yi Hui, Bagua Zhang from Jiang Rong Jiao and Ng Jun Shan, and Xingyi from Chu Gui Ting (褚桂亭) (1892–1977). Chan's opinion was that the most practical and effective in terms of fighting was Xingyi Quan. He therefore taught

Lee Bo Hebei Xingyi Quan first and used terminology from Jiang Rong Jiao's "Xingyi Mother Fists" and "Xingyi Eight Form and Mixed Form Fists."

Lee Bo was very bold; when he entered the school he wanted to test the teacher's skill first, and got knocked down with a Beng Quan by Chan, and was unable to speak for half the day. He was left with a permanent swelling in the rib area; Chan told him this was a symbolic marking for him and told him not to be so arrogant from now on.



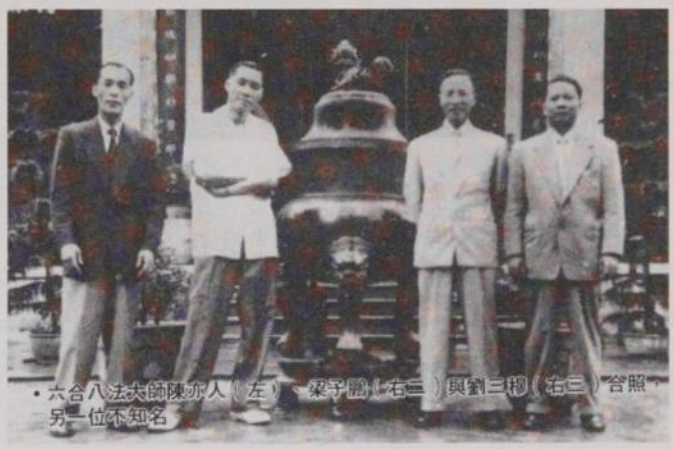
MASTER CHU GUI TING

Lee first learnt Xingyi, then Liu He Ba Fa, Ba Da Zhang, Bagua eight kicks, and Bagua 72 palms. He then followed Chan's younger kung fu brother Wan Tien Hung (Yin Tien Xiong) to learn Jiang Rong Jiao's old eight palms and Lui Hong Ba Shi.

During our sessions, Lee Bo taught me all of these arts and at the same time advised me to make records.



MASTER LEE BO



MASTER CHAN YIT YAN AND MASTER LIANG ZI PENG

I thus learnt all of the Xingyi forms, two-man practice drills, and Xingyi weaponry passed down by Chu Gui Ting.

Twelve Forms of Shanxi Xingyi

In my study of Xingyi Quan, I wondered why the Twelve Animals forms were so simple with only one or two movements per animal? Eventually I got an answer.



FUNG'S ANIMAL FORM



FUNG'S DRAGON FORM

When I practiced Xingyi Twelve Animals by myself at the Eagle Center, a young man observed me for some time, then approached to introduce himself. I found out his name was Fung Nai, from Hak Long Gong. He had come to Hong Kong to work on a short visit, and had not seen anyone practice Xingyi before. He himself practiced Shanxi Xingyi Quan, and in Shanxi Xingyi each animal had a complete routine (Taolu). We had exchanged knowledge and he taught me the Shanxi Twelve Animals forms. These Twelve Animals forms I was to later see again in Beijing at Liu Jing Ru Laoshi's place.



FUNG NAI AND LEE PO

The Richness of Liu Jing Ru's Treasures

When I practiced Bagua Zhang, I had already heard of the famous Cheng Shi Bagua Zhang of Liu Jing Ru. Fate would have it that the Hong Kong Wushu Union held an exhibition, inviting many masters from China to perform in Hong Kong. Because I performed in the same event as Liu Laoshi, I had the opportunity to make his acquaintance and later went to Beijing to study his competition Bagua Zhang and Cheng-style Bagua Zhang. Later I realized his Xingyi Quan was much

deeper, especially his knowledge of Shanxi Xingyi Quan's Twelve Animals, and so I pursued it with him further. Subsequently I learned that he was skilled and knowledged in Six Harmonies Praying Mantis, so I sought to learn it from him.



MASTER LIU JING RU AND C S TANG IN BEIJING

Liu Jing Ru Laoshi is a brilliant teacher with very broad knowledge of the martial arts. He is able to express the theory clearly, highlight the important points, and hands-on teach you to understand and be able to absorb the material. His analysis of the Xingyi knowledge is thorough, such as how to see the Five Elements Fists in Xingyi Twelve Animals, how to adapt based on circumstances, and realize the essential points, intent, and applications of the Twelve Animals. His Gung Li is also very deep; when he demonstrated the Snake form and advanced, he was able to knock the opponent airborne and flip him.

Xingyi Twelve Animals Dui Lian

I noted that Xingyi Five Elements Fists had San Shou Pao and San Hua Pao Dui Lian (two-man practice), but there was no two-man practice for Twelve Animals. I wondered why.

I got my answer when I met Mr. Hung Gwun from Shantung, who showed me an old Xingyi manual which showed Twelve Animals paired practice. It is not that it doesn't exist, it is just that it is not easily passed on.

At that point it enhanced my art.

The Castle of Niu Sheng Xian

Because of my work in publishing the Hong Kong Wushu magazine, I went to Macau to attend the activities of the Long Fei Association, and had the chance to meet Li De Run (李德印) and Niu Sheng Xian (牛勝先).

Niu Laoshi's deep knowledge and skill in the martial arts have really inspired me on my own path. He described the Santi Shi as a strong castle structure; the

Beng Quan rear hand should feel like ten thousand men who cannot hold you back; one should stamp the front foot, not the rear one; balance and steadiness comes first; and there is no need to learn many fists. Single techniques need to be repeated and repeatedly practiced; two words—hard work—encompass it all. Listening to his words is more beneficial than ten years of study!

His teacher, Li Tianji (李天驥),[3] put it this way: "Ten years as if one day; when the work has been done the achievement will be fulfilled."



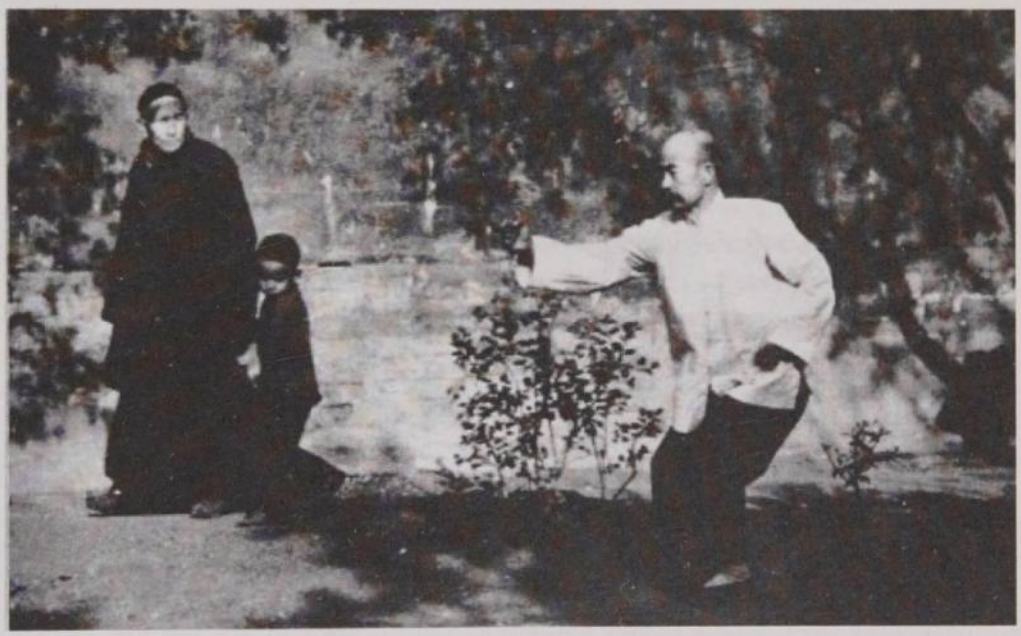
MASTER NIU SHENG XIAN AND C S TANG AT MACAU

3 Li Tianji (1913–1996) was the son of Li Yulin, who was the student of Li Jinglin, Sun Lu Tang, and Yang Chengfu. Li Tianji studied Wushu with them, graduating from the Shandong Wushu Institute. He became a college professor, the executive of the Harbin Wushu Federation, and the first chief coach of the China Wushu Team. Li Tianji has been memorialized as one of the "Ten Best Wushu Masters of China (Zhongguo Shi Da Wushu Mingshi)." In 1956 Li Tianji created the first standardized simplified Taiji Quan: 24-Form Simplified Taiji Quan and 32-Form Simplified Taiji Sword.

CHAPTER 2

The History and Development of Xingyi Quan

Xingyi Quan is one of China's three famous internal martial arts. Bagua Zhang and Taiji Quan are the other two famous arts. Xingyi Quan was founded in the Ming Dynasty and flourished in the late Qing Dynasty. Today it has over three hundred years of history. Many famous martial artists emerged from this style. Its influence has been great and it has been taught widely.



A Master performing Beng Quan in the park of Beijing, 1930

Xingyi Quan has undergone many generations of research, experimentation, compilation, and improvement, and has gradually become a relatively complete theoretical system. Its theory is based upon intention leading Qi, and Qi leading power. Intention and form are two faces of the same, and form and intention are one unity. It is through the adjustment of form and intention, and the use of both the internal and external, that one achieves the training of body and applications. The scientific principles of Xingyi Quan demonstrate the essence of traditional

Chinese folk culture. It uses hard training and integrity, and has the aim to strengthen body and soul. Apart from training the body and nourishing the spirit, and apart from healing disease and extending the lifespan, it has extremely effective combat applications.

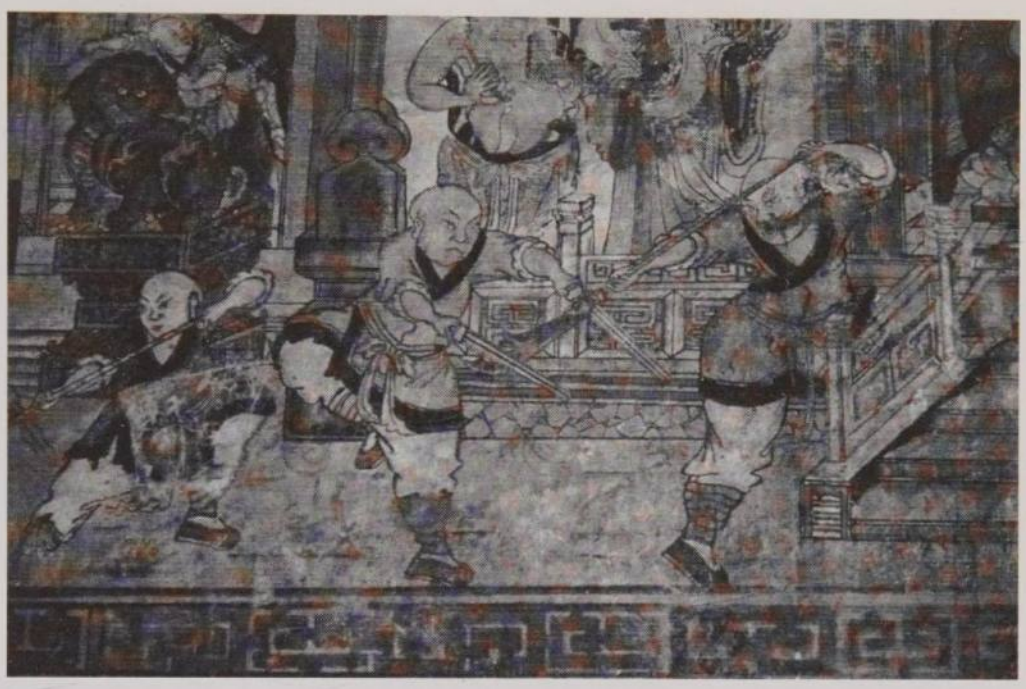
The Origin of Xingyi Quan and Its Founder

There are many conflicting stories concerning the origin of Xingyi Quan. Here are two legends that have been more influential in the past.

The first states that it was the patriotic Sung general Yue Fei who created it. The book *First Steps in Xingyi Quan*, written by twentieth-century author Li Jian Chiou, quotes Zai Lung Bang's *Heart Intention Six Harmonies Boxing Manual* written in the fifteenth year of the Emperor Qianlong (1750 CE). The preface states:

> When relaxing, I wanted to write down my theories...my heart was dedicated to the task...reading Yue Fei's manual, his intention was simple and pure and his words were clear and flowing. I hurriedly copied it down, and remembered his honesty and compassion...when Yue Fei was a child, he learned his craft from his teacher who called it Yi Quan or Intention Fist. It was mysterious and unfathomable, and was unlike any other martial art in the past. After Yue Fei, during the Jin, Yuan and Ming dynasties this style was rarely seen...until Lord Yi, whose name was Jike and was also known as Lung Feng. He was born at the end of the Ming Dynasty, near the beginning of the Qing Dynasty, at Jufeng in Pudong. His search for famous teachers led him to Nanshan, where he came into possession the boxing manual of Yue Fei. He then taught it to Cao Ji Wu and Qiu Pu, who practiced for twelve years before achieving mastery.

This preface is the earliest extant material concerning the origins of Xingyi Quan. As a result, all later commentators used this as proof of its origins. As Yue Fei has been a revered folk hero over the generations, using his name has aided in the spread of Xingyi Quan and has associated Xingyi Quan with the objective of strengthening the Chinese people and strengthening the country. Because of this, the legend has been widely accepted by many martial artists and has continued until today.



THE WALL PAINTING AT SHAOLIN TEMPLE

Another legend has Xingyi Quan being created by the Indian monk Bodhidharma who came to China to teach during the Northern Wei Dynasty (386–534 CE). Sun Lu Tang's *Study of Xingyi Quan* and Ling Kui Ching's *Diagrammatic Explanations of Xingyi Five Element Fist* both contain this view. The books state that after Bodhidharma came to China to teach for nine years, he sat facing a wall to meditate at the Shaolin Temple. Later, in order to commemorate Bodhidharma's spirit in teaching, monks composed a poem stating "Bodhidharma came from the West without a word, everything depended on working with the heart—intention." And from the very early days the Song Mountain Shaolin Temple had been teaching "Xinyi Boxing," which was also known as "The Handle of Heart Intention," (Xinyi Ba). According to Huang Xin Ming in his *Searching for the Original Method of the Xinyi Six Harmonies*, he demonstrated that "Xinyi Ba" has 12 stances altogether, and 12 changes. This accords with documentary evidence that Xingyi Six Harmonies Boxing has six front and six back stances. Thus previous commentators, using this book as support, spread this theory widely.



C S TANG, LOHAN QUAN, AT BODHIDHARMA CAVE AT SHAOLIN MOUNTAIN

Ji Lung Feng should be credited as the creator of Xingyi Six Harmonies Boxing. According to the records, Ji Lung Feng once studied at an ancient temple. Seeing a rooster and chicken fight, he had a revelation, and converted a spear form into a boxing form. This accords with the book *The Record of the Legend of My Ancestor Ji Ke*, which stated that "Ji Ke lived in the Shaolin Temple for ten years and taught many people." According to the Ji family records, it also states that he taught in Henan Province. The authors of the preface and afterword to the *Xingyi Six Harmonies Boxing Manual* are both from Henan. Not to mention that this style was first popularized in Henan. "Xingyi Ba" should be an early form of "Xingyi Six Harmonies Boxing." In the eleventh year of the Yongzheng Emperor (1689 CE), the *Xingyi Six Harmonies Boxing Manual* was already in print in a revised edition. In the fortieth year of the Qianlong Emperor (1751 CE) we have the footprints in the Thousand Buddha Temple as evidence. Thus from this we can conclude that "Xingyi Ba" was created at the end of the Ming Dynasty and the beginning of the Qing Dynasty.



C S TANG PERFORMING SHAOLIN XINGYI BA IN SHAOLIN WUSHU INSTITUTE, AUGUST 2007

Xingyi Quan is a new form of boxing derived from Xingyi Six Harmonies Boxing. Its founder was Li Luo Neng. Mr. Li arrived in the Dai family around 1840–1850 to study martial arts, which is approximately one hundred years after Dai Lung Bang wrote his preface. According to the people of Qi County, Mr. Li studied the art from Dai Wen Xun's cousin Guo Wei Han. From the history of Xingyi Quan you can see there is a deep connection between Xingyi Quan and Xingyi Six Harmonies Boxing. Because the time of creation was different, the basic forms are different. But you can say that Xingyi Quan built upon the foundation of Xingyi Six Harmonies Fists.

The Development of Xingyi Quan

Thus, according to the evidence, Xingyi Quan was created by Ji Ji Ke, also known as Lung Feng, from Puzhou in Shanxi Province, between the end of the Ming Dynasty and the beginning of the Qing Dynasty. It was originally called "Yi Quan," then later called "Xingyi Six Harmonies Fists." The Master was very skilled in the art of the spear, and using the spear he developed a boxing technique, and spread it widely around China. Those who received his true transmission were Ma Xue Li (from Luoyang in Henan) who formed the southern branch. Cao Ji Wu



(from Cizhou in Anhui Province), Prince Zhou during the time of the Emperor Kangxi, had a position as an official, but later gave up his position and retired to seclusion. He taught the art to the Jinshi (official) of Henan, Wang Zi Cheng, and to Dai Long Bang of Shanxi (and these constituted the northern branch). After Dai mastered the art, he returned home and taught his art to his sons Dai Wen Ying and Dai Wen Hung and Guo Wei Han and Li Fei Yu, amongst others.

The Key Points of Xingyi Six Harmonies Boxing

According to the boxing manuals, Ji Ji Ke, when he first created Yi Quan, wrote, "The initial movement of the heart/mind (Xin) is called intention (Yi)...the direction of the intention is called the fist." He had the Six Harmonies as the organizing principles—that the heart is harmonized with intention, intention is harmonized with Qi, Qi is harmonized with power—and these are called the internal three harmonies. The hand is harmonized with the foot, the elbow is harmonized with the knee, and the shoulders are harmonized with the pelvic basin (Kua)—these are the external three harmonies. Together they are called the Six Harmonies. Using conscious thinking as the lead, the effects are manifested in the form (Xing)/body. Using intention (utilizing the conscious thought of the brain), Qi (using intention to stimulate changes in the meridian system), and power (harmonizing the body with the fighting applications) combined together to gradually achieve the high-level unification of the "six harmonies," having the cultivation of inner and outer as the objective—this is what is meant by "Xingyi Six Harmonies Fists." The fighting stance is a slanted "bow arrow" stance and requires the head, shoulders, back, pelvis, back leg, and back foot to be in one diagonal line. The head, front shoulder, front knee, and front foot need to be in a straight vertical line forming a right-angled triangle. The applications are manifested through using the hands to attack, using the shoulder to attack, using the pelvis to attack, using the foot to attack, using the knee to attack, and using the head to attack. The method is separated into the front six forms and the back six forms. The front forms use soft Qi. Each form can change into 12 forms, and finally the 12 forms return to the original form. Its meditative forms consist of the standing forms or Zhan Zhuang.

Cao Ji Wu used the "Heart Method" taught by Mr. Ji, and the front and back six forms. Extracting their essence he applied it to the Five Elements and the Twelve Animals to form a new way to practice. The 12 shapes were Dragon, Tiger, Monkey, Horse, Alligator, Chicken, Swallow, Sparrowhawk, Snake, Tai Bird, Eagle, and Bear. These exercises usually focused on practicing a single form, and each form was a standing meditation and could be practiced individually. Their key points were having the hips of a dragon, arms of a bear, the grasp of an eagle, a tiger's head, and the sound of thunder. Dai Lung Bang, using the principles of Xingyi

Six Harmonies Fists combined with his own personal experiences, created Five Elements Fists, which included Pi Quan, Beng Quan, Zhan Quan, Pao Quan, and Heng Quan. Using the ancient theory of the Five Elements as its guiding principle, he argued that internally we have the changes of metal, wood, water, fire, and earth arising and opposing each other, and using this principle he expanded the ten large forms to the Twelve Animals forms and added a sequenced (Taolu) practice. The training curriculum included many new items. When practicing Dai family boxing, one emphasizes the unification of spirit and form, and the harmonization of internal and external. Intention, movement, and breaking are all co-ordinated. All the movements and stances are round; training comes from standing and speed comes from slowness; from relaxation comes softness; and extreme softness turns into hardness, with hardness and softness penetrating each other—these are all the characteristics of Dai-style "Xingyi Six Harmonies Boxing."

The Characteristics and Development of Xingyi Quan

The art of Xingyi Quan originated from the Dai family "Xingyi Six Harmonies Fists." Li Fei Yu from Shen County in Hebei Province, also known as Hungran, and whose honorific name was Luoneng, stated that according to the principle, "the honesty of the heart intention arises internally, and is expressed externally in the form of the limbs and body," he thinks that "the heart intention is close to the original principle, and when the heart intention is expressed physiologically, it manifests itself as man's natural ability." The uniqueness of martial arts lies in the fact that it manifests itself both internally and externally at the same time. Thus he changed the character "heart" or "Xin" to "form" or "Xing" and changed the name to form "intention boxing" or Xingyi Quan.

Li relentlessly experimented using the original principles and special characteristics of martial arts and revolutionized the art of Xingyi Quan. He developed the boxing principles into a three-tiered training system: "training the essence it transforms into Qi, training the Qi it transforms into Spirit and training the spirit, one returns to Emptiness." In training he used the palm to replace the fist and changed the basic stance from the tilted bow stance to the "Santi" or 3/7 stance, shifting the center of gravity to the back leg, with a ratio of 30 percent to 70 percent; this formed the basic steps for Xingyi Quan which is still in popular use today. He adapted the training so that it was more suitable for the human body's mechanism for transitioning between tension and relaxation and had the characteristics of being comfortable and natural. From this he developed an art that was primarily based on Xingyi Six Harmonies Boxing, but also incorporated the systematic theory and techniques of Xingyi Quan. This overcame the weakness and clumsiness of the original art's central wide stance. Li reconstructed the

12 forms from scratch and added new forms and paired forms. The efforts of past masters to research and innovate both theory and applications have led to Xingyi Quan being widely transmitted, developed, stabilized, and raised to a very high level, becoming one of the major schools of Chinese martial arts.

The Development of Heibi Xingyi

After Xingyi Quan was revolutionized by Li Nengran, it was openly taught and broadly promoted in the Hebei region. His famous disciples included Che Yi Zhai, Sung Shi Ying from Shanxi, and Liu Chi Lan and Guo Yun Shen from Hebei.



A GATHERING OF XING YI MASTERS. SHANXI 1903
FRONT LEFT: CHE YI ZHAI; RIGHT: GUO YUN SHEN

The major students of the major recipient of the art, Liu Qi Lan, in Hebei were his eldest son Liu Wen Hua, second son Liu Jintang, third son Liu Rongtang, and Wang Fu Yuan, Li Cun Yi, Zhang Zhan Kui, Geng Ji Shan, Zhou Ming Tai, Liu Feng Chun, and Tian Jing Jia, amongst others.

The major disciples of Li Cun Yi were Shang Yun Yang, Hao En Guang, Li Cai Ting, Li Wen Ting, and Li Yau Ting (they were called the Glorious three Lis), Wang Bo Nian, Ma Yu Tang, and others. Shang Yun Yang taught the art to his daughter Shang Yi Rong, and to Chen Zi Jiang, Xu Xiao Yu, Wang Feng Zhang, Gao Xiou Ting, and Li Wen Bin. Kui En Guang taught Li Yu Bin, Hao Jia Jun, and Luo Xing Wu. Li Wen Shi taught Tang Feng Ting, Tang Feng Tai, Li Dun

Dong, Li Chun Bo, and Li Chun Fang. Ma Yu Tang taught Zhu Guo Fu and Zhu Guo Zhai, amongst others. Geng Ji Shan's main disciples were his son Geng Xia Guang, Liu Cai Chen, Guo Yun Feng, and Zhao De Xiang, amongst others.

Liu Cai Chen taught his son Liu Ching Quan, and Geng Xia Guang taught his son Geng De Fu. Guo Yun Feng taught his sons Guo Wen Ying and Guo Wen Shun, his disciples Wu Zi Zhen, Li Wang, and Zhang Wen Yuan, amongst others. Wang Fu Yuan's major students were Wang Ji Wu, Peng Ying Xi, and Peng Xi Tai, amongst others.



GUO YUN SHEN (郭雲深)

The main disciples of the major lineage holder in Hebei, Guo Yun Shen, were Li Kui Yuan, Xu Zhan Li, Qian Yan Tang, and Wang Xiang Zhai. Li Kui Yuan's major students were Sun Lu Tang, Tian Shen Ze, and Li Han Zhang, amongst others. Sun Lu Tang transmitted the art to his daughter Su Jian Yun, his son Sun Cun Zhou, and his disciples Qi Gong Bo, Guo Huai Xian, and Li Yu Lin, amongst others.



LI CUN YI (李存義)

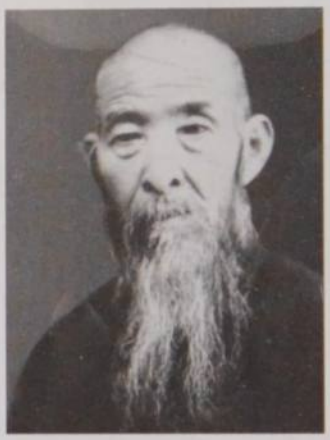
Each generation of the Hebei Xingyi Quan produced masters of strength and renown, and served as a model for later generations. Li Cun Yi took part in the Boxer Rebellion, using his broadsword to repel invaders, resisting the Eight Nations Alliance, and leading the enemy to respect his courage. People called him "Single Knife Li." Sun Lu Tang was widely known for defeating the Russian strongman Peter Loff and was feted by Peking for using the half step breaking fist to defeat the follower of Bushido, Sakagaki Kazuo, who had been decorated by the Emperor of Japan himself. The deeds of the forefathers are too numerous to mention. Their services to society and transmission of skills brought honor to Chinese martial arts. Their development of Xingyi Quan and their efforts to strengthen the country and the people led to outstanding contributions.

In 1900 Gen Ji Wu set up the "Beijing Simin Martial Arts Research Institute" in the Xicheng area near the Huoshen Temple in Dianmen. He invited famous martial artists from each style to teach Xingyi, Bagua, Taiji, and different weapons forms. Later Guo Yun Feng and his disciple Wu Zi Zhen took over the school. The school lasted about 70 years and groomed many fine students; its influence

was significant. Wu Zi Lung's famous disciples included Li Ching Quan, Li Zi Sheng Dai Yu Bin, Song De Kui, Wang Shi Xun, Niu Bao Gui, and Cang Yu He.

In 1900 Sun Lu Tang set up the Puyang Spring Society in Beiwan County in Hebei to transmit the art and educate the masses, and to promote traditional Chinese martial arts.

In 1911 Ye Yun Biao, a Legislative Yuan member, Ma Feng Tu, Li Cun Yi, and others set up the Chinese Martial Artists' Association in Santiaoshi in Tianjin. They sent the Xingyi Quan Master Hao En Guang to Japan to set up a branch association to promote martial arts abroad.



SUN LU TANG (孫祿堂)

In 1912 the mayor of Peking, Zhang Yuan Lang, and Xu Yu Shang set up the Peking Athletics Research Institute.

In 1928 Li Cun Yi's next generation, Tang Feng Ting and Tang Feng Tai, taught at the Huoshen Temple in Congwen Area and later moved to the Huoshen Temple at the Flower Market and set up the Peking Ta Shing, No. 1 Kuoshu Training Hall, teaching many students. Amongst the most famous ones were Chen Qing You, Ma Feng Ming, Ai Yu Shan, and Tian Rong Fu and the grandson Tang Zhen Rong.

In 1949 Hao En Guang's senior disciple Luo Shing Wu set up the Shing Wu Kuoshu Research Institute in Xuanwu District, Yanshou Temple Street, No. 100 to teach Bagua and Xingyi, and taught many students. Relatively famous disciples included his son Luo Dacheng and his students Wang Shi Xiang, Xiang Tung, Liu Jing Ru, Li Ke Ren, Fu Qu, Fu Wei Zhong, and Xu Shi Tian, amongst others.

With the collective effort of so many martial artists and recipients of the art, Xingyi Quan experienced a great development. Its students spread to each and every province as well as abroad, and its influence has never slackened. Xingyi Quan, in terms of theory and application, continues to be perfected daily, making this folk treasure increasingly famous and respected.

Entering the Heart of Xingyi Quan

On August 8, 2009 we joined a team to celebrate the 160th anniversary of the birth of the founder of Song's Xingyi Quan. We came to the village of origin of Xingyi Quan—Taigu City, Taiyuan County, Shanxi Province. We have heard many famous stories about the masters and heroes of Xingyi Quan; now we have a chance to explore the mysterious city and the legends.

The Motherland of Song Xingyi—Song's Courtyard

The Song family is now led by Song Guang Hua. Master Song is 78 years old; he is still energetic, with a sharp mind.

His son, Song Bao Gui, is now living in Yu Ci City (渝次市) and still teaching at the Song mansion. The second brother teaches in Tai Yuan City.

The Song mansion is located in Taigu City: from a bustling road one turns into a quiet alley; turning right one enters a large enclosed courtyard house.



AT THE ENTRANCE OF SONG'S COURTYARD

In the courtyard, one faces the main hall, which is the reception area for guests, and on the walls are hung the stern portraits of the heroes of the Song family—Song Shi Rong, Song Shide, Song Tie Lin, and others. On the right is a weapon's rack with sabers, swords, spears, and staffs. On the right wall there is a painting by the Master Song. The left side is a bedroom.

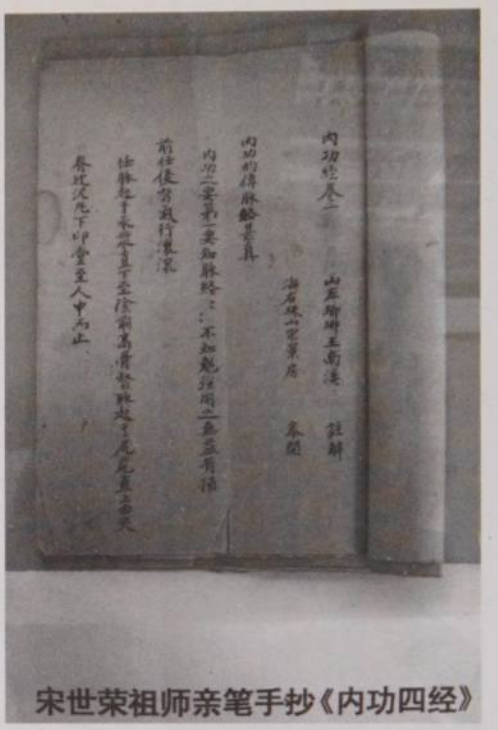
On the right side is a display room with photographs of the key disciples and recent videos. In the center are two important cultural artifacts: one is a hand-copied boxing manual, and the other is proof of the historical stories—a pair of deer antler sabers used by Song Shi Rong. The hand-copied manuals include "Mr. Song Yue Zhai's Glory Memory," "The Four Classics of Neigong," copied by Song Shi Rong, "The Old Manual of Xingyi Quan," copied by Song Tie Lin, "Collections of Oral Teachings," and "The Key Points of the Cheng Family Ten Methods."



SONG'S SPECIFIC WEAPON—DEER ANTLER SABER



宋世荣先生哀荣录



宋世荣祖师亲笔手抄《内功四经》



宋铁麟先生亲笔手抄
《心意拳老谱》等拳谱



SOME OF SONG'S MANUSCRIPTS



MASTER SONG GUANG HUA AND AUTHOR



INSIDE THE DISPLAY ROOM



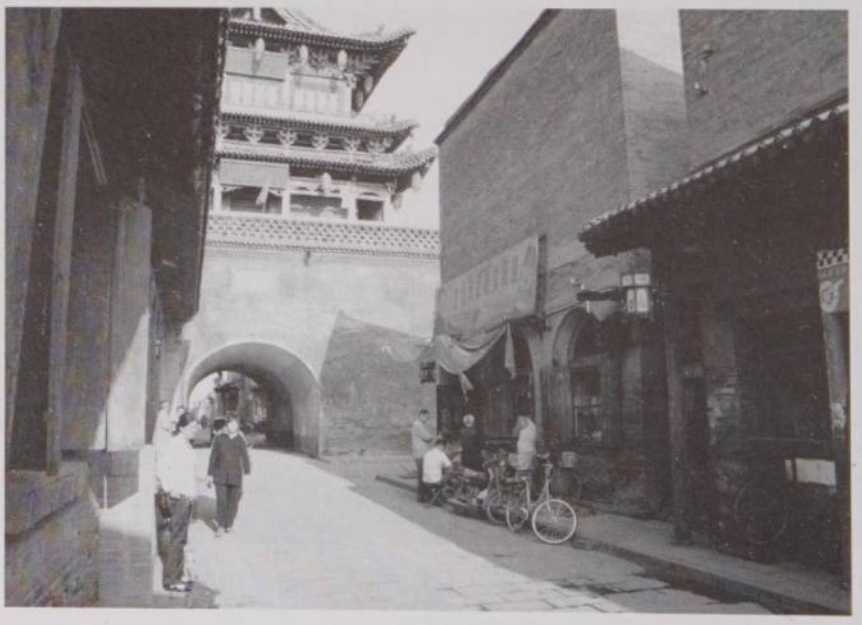
GROUP PHOTO OF HONG KONG PARTICIPANTS IN THE COURTYARD

This Siheyuan (Courtyard House) has over a hundred years of history and still retains a simple rustic feeling. According to legend, the Song family records go back four hundred years, with their ancestors living in Nanjing and moving to Beijing during the Ming Dynasty, and it was Song Rong Lu who moved to Taigu at the end of the Qing Dynasty.

Song Shi Rong (1849–1927), courtesy name Yue Zhai, was a native of Daxing in Beijing. His profession was the repair of clocks and watches. In 1865 he followed Song Rong Lu to Taigu to set up a business and built a big house on a busy street and set up the Rong Shan Xing Clock and Watch Company. At that time, clocks and watches were selling well, so the repair business was also doing very well. Later Li Luo Neng, from Shen Zhou, came to Taigu to become a bodyguard for the household, and the father of the Song family and the Li family exchanged martial arts. Song taught Li how to repar watches, Li taught Song Xingyi Quan, and Song Shi Rong took Li as his teacher. Although the repair business was flourishing, competition was fierce. The Song family diversified into other businesses, opening an antique shop in front of the Drum Tower. The rest of the family moved into the large mansion.

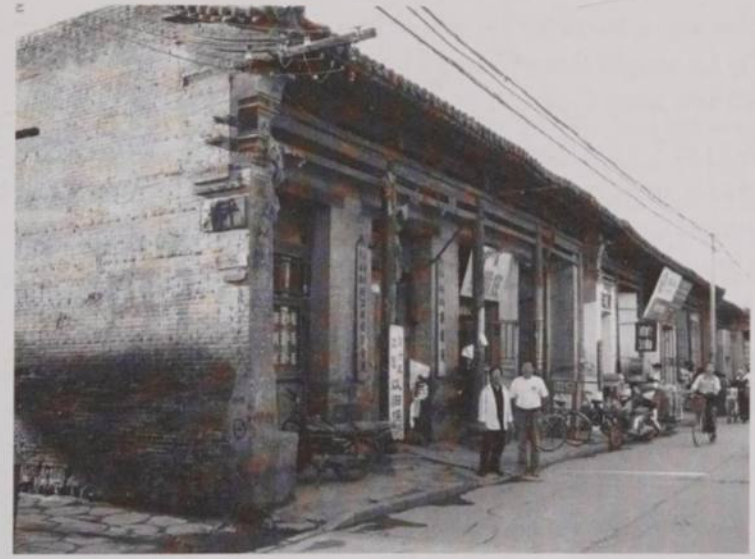


SONG SHI RONG (宋世荣)



FORMER ANTIQUE SHOP IN FRONT OF THE DRUM TOWER





LOCATION OF THE FORMER RONG SHAN XING CLOCK AND WATCH COMPANY WHERE MR. SONG BAO GUI IS STANDING

When Song Shi Rong was 24, he made the acquaintance of Liu Xiao Tang of

He taught his technique to Song Hu Chen, his nephew Song Tie Lu, and students such as Ren Yi Qi, Jia Wen Gao, Wang Yu Chang, Zhao Shou Quan, and others.

The Lineage

Li Luo Neng (1807–1888), Nengran, Old Farmer, "Spirit Fist Li"

1. Che Yong Hung (1833–1914) (She Zhai)
2. Song Shi Rong (1849–1927) (Yue Zhai) taught: Song Hu Chen and Song Tie Lu
3. Song Shi De (1857–1921) (Fu Ren and Yun Chue) had four sons: Song Tie Lu teaches his son Song Guang Hua
4. Liu Qi Lan teaches Li Cun Yi (1847–1921) (lightning fist single saber Li)

Song Hu Chen was a bachelor his whole life; Song Shi De had four children. His son, *Song Tie Lu*, taught Song Guang Hua (born in 1932), second son Song Guang Jie, and third son Song Guang Yao.

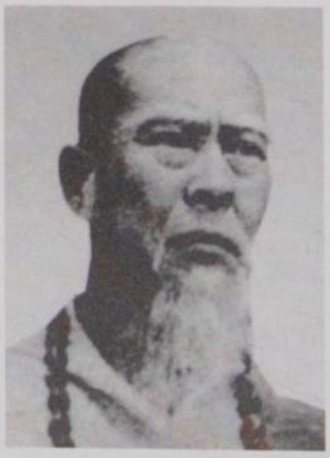
Song Shi De (1857–1921), courtesy name Fu Ren, also known as Yun Chue, also trained with his twin brother under Li Luo Neng. He was solitary and of few words. Of simple character, he went wandering in his forties and returned to Taigu in his later years, retiring to the Puci Monastery to seek nirvana. He taught his technique to his son, Song Tie Lu.



SONG HU CHEN (宋虎臣)



SONG TIE LU (宋鐵麟)



SONG SHI DE (宋世德)



SONG SHI DE STAYED AT THE CORNER ROOM OF THIS PUCI MONASTERY TILL HE PASSED AWAY. PHOTO WITH MASTER WAN XI MAN



THE PAVILION WHERE SONG SHI DE WENT TO GET WATER AND BOILED TEA EVERY DAY

Li Luo Neng Brings Xingyi Quan to Taigu

Li Luo Neng (李老農) (1807–1888) was also called Fei Yu, had the courtesy name Nengran, and was also known as the Old Farmer. His nickname was "Spirit Fist Li" due to his punch being fast and heavy with many variations. He was born on the farm, had a simple personality, learned his art from the Dai family in the neighboring county, and was very honest. However much the Dai family taught him, he practiced only what was taught, and was not greedy to learn more; thus he learned everything in a very thorough manner.

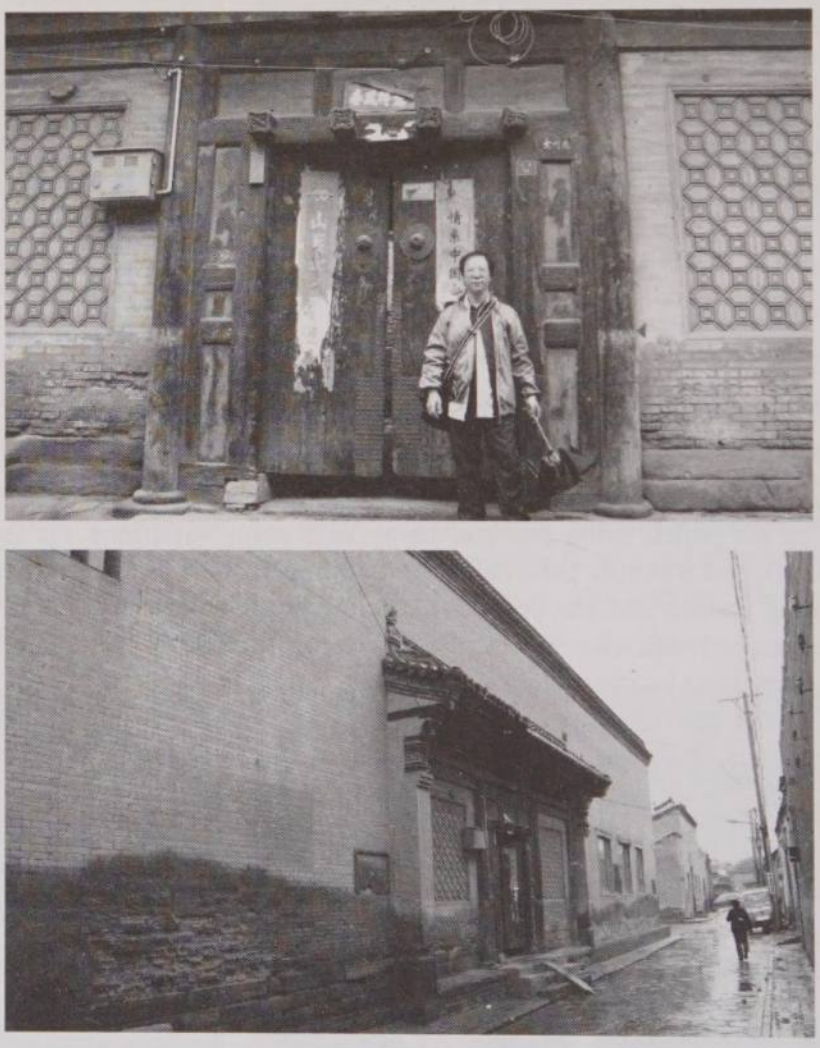
His power was great and heavy, hard hitting and hard entering, without avoiding or blocking, and he was able to kill or knock out with one punch. The Dai family was a family of scholars and lived in a large mansion; all the family members were very cultured and very creative, and made great use of the principles of *The Book of Changes* (I Ching).



DAI ER LU, TEACHER OF LI LUO NENG

There is a story of how Li, having studied for a long time, having only learned five fists, was taking part in the New Year's banquet, where all the participants were showing off their skills. Mrs. Dai noticed that his steps were solid and had presence, and his punching was powerful, but he kept demonstrating the same five fists. So she spoke to Dai out of curiosity. Dai replied that Li was not one of the

members of the family, so he did not teach him. She scolded him, saying that the boy's bones and tendons were very strong and his character was honest, so Dai should transmit the principles to him. So Dai began to teach him to enter and retreat, the linked set, and the animal forms. According to the legend Li only remembered simple movements, and the animal forms were all simple single movements and were only one half of the movements of the ten forms.



MENG FU RU'S BIG HOUSE WHERE LI LUO NENG ACTED AS BODYGUARD

At that time one of the tycoons of Taigu, Meng Fu Ru, was looking for security guards for his property and had heard of Spirit Fist Li's reputation and invited him to Taigu. Thus Li left his teacher and came to Taigu to work, and in his spare time he taught martial arts. The mansion where he came to serve as a guard still exists

and, although the doorway is not large, the courtyards are wide and spacious. It is one of the earliest historical relics of Xingyi Quan being transmitted from the Dai family into Shanxi.

Che Yong Hung (車永宏) (1833–1914), honorific name She Zhai, was a member of the Jia family in Bao Village, Taigu. He was second in the family and was also known as Che Er. In 1848 he came to Taigu as a driver for the businessman Wu Bo Nian, and after that he followed one of the nephews of the family, a disciple of Shaolin fist, Wu Hung Fu, to stay at Shaolin for a number of years. In 1856 Wu introduced Che Er to become a disciple of Old Farmer Li to learn Xingyi's Five Elements and Six Forms. They both became famous at that time.

In 1863 Li changed profession to work as a professional escort for transporting goods, and introduced Che to his old teacher Dai Wen Hung for further study and completion. In 1867 Li returned to his old home at Zhi Li (Hubei), and named what he was teaching Xingyi Quan:

> Using "Yin and Yang as the Mother, Si Xiang[1] as the Root, six harmonies as the method" to form this "five elements 12 forms boxing."



CHE YONG HUNG (車永宏)



COURTYARD OF CHE'S XINGYI QUAN

1 Si Xiang is the four appearances: Chicken legs, Dragon body, Bear shoulders, Monkey look (鸡腿, 龙身, 熊膀, 猴相).

The Legends of Li Cun Yi

Li Luo Neng, when living in Taigu, taught Che She Zhai and Song Shi Rong. When he left Taigu he introduced the security guard job to Che She Zhai. He also introduced Che to his teacher, from the Dai family, for further study. Thus he learned a number of strong and rhythmic techniques. He reorganized and created a lot of single and paired practice series, and at the same time Song Shi Rong combined the boxing principles of both families of Bagua Zhang into Xingyi, combining hard and soft, and included walking the circle and Pan Gen as well as his own creation—the deer antler knives. This became the Song style.

After Li Luo Neng returned to Hebei, he taught many students who were to become famous and important exponents of the art: "Half Step Breaking Fist" (Guo Yun Shen), Liu Qi Lan, Li Tai He, Liu Zhi Chun, Li Zhan Yuan, Zhang Shu De, Bai Xi Yuan, and others.



LI CUN YI

Li Cun Yi (李存義) (1847–1921) was also known as Single Saber Li. He came from Shen Zhou. He learnt from Liu Qi Lan and was only taught the Five Fists and Six Forms by Old Farmer Li, so in 1898 he went to Taigu to seek the origin of the art. He earnestly pleaded with his Shibo Che She Zhai to teach him the 12 forms, as well as the single and paired practice forms, so he could complete his understanding of the art. He then brought it back to Tianjin and started teaching a complete form of Xingyi Quan.

Li Cun Yi was famous for his fighting skills, with the nickname of Lightning Fist Single Saber Li, and he taught many students. In 1900, due to the failure of the Boxer Rebellion, he slipped away to Taigu to take refuge in Che She Zhai's home. Later he went to Song Shi Rong's house to hide, and chose a warehouse with several exits to live in, which was convenient for escape should there be any incidents. At this time he also received his Shibo's special attention, practicing night and day in the Song family's house, and thus became a strong fighter who had received teachings from two teachers.

Li Cun Yi was very famous and he had many students, and they created written teaching materials on his behalf. We came with Song Bao Gui to the ancestral home; looking at the warehouse where he lived, we reminisced about old times, and suddenly Li Cun Yi seemed to appear before our eyes, performing his art. With overflowing emotions we solemnly paid our respects to that place.



THE GODOWN OF SONG SHI RONG'S SHOP WHERE LI CUN YI WAS HIDING



SONG BAO GUI DEMONSTRATES XINGYI QUAN

In 1903 Guo Yun Shen went to Taigu and, along with Che She Zhai, set out the 12 forms of supplementary matters.

The sequences are as follows:

The tiger and the dragon are making friends,
The monkey and horse are running behind,
The snake and chicken are fighting on the ground,
The swallow and sparrowhawk are both birds,
Alligator and Tai are playing in the water,
The eagle and the bear are both performing.



SUN LU TANG VISITED SONG'S COURTYARD



AT MASTER HAO SHAO HUA'S PINGYAO SONG'S XINGYI TRAINING CENTER



CONFERENCE AT TAIGU SPORTS CENTER

Martial Arts System of Song's Xingyi Quan

(Original Chinese text follows this translation.)

1. Theoretical part: Classics such as: "The Liuhe classic," "Nine thesis," "7 fists and 14 parts—usage methods," "Neigong Si Jing," "Xi Sui Jing," "Yi Jin Jing," "Quanshu Yun Yi," etc.

2. Basic techniques: Santi Shi standing, divided into "Yin" and "Yang" forces; high, middle, and low stances; single and double center stances; five fists and their different training methods; Twelve Animals and different training methods; Pan Gen method, etc.
3. Basic forms: Xingyi Quan Tan Tui, Five Elements Form, Linking, four seizes, eight characters, 17 forms, mixed forms, etc.
4. Two-men forms: Sanhua Pao, Wuhua Pao, Wuxing Pao, Anshen Pao, 16 seizes, etc.
5. Weapons forms: Spear, stick, saber, sword, etc.
6. Weapons two-men forms: Different forms of saber, spear, stick, sword, etc.
7. Other methods created by first and second generation practitioners, according to their experience in free fighting and many methods: Yin Yang grip; the iron gate lock; ball training; six coordinations Chang Quan, etc.

宋氏形意拳拳藝

一、 理論部分：古譜《六合拳譜》、《拾法摘要》、《九要論》、《七拳十四處用法》、《內功四經》、《易筋經》、《洗髓經》、《拳術運義》、《宋氏形意拳及續編》等。

二、 基本拳法：三體式椿，分陰、陽兩勁，上、中、下三勢，單、雙重站法，五行拳及多種練法，十二形拳及多種練法，盤根功法等。

三、 基本套路：形意彈腿十二趟，左右五行連環，進退連環，左右四把＞捶，八字功，十七勢，雜勢捶等。

四、 對練套路：三花炮，五花炮，五行炮，挨身炮，十六把等。

五、器械套路：槍、棍、刀、劍基本功，六排刀，六合刀，春秋大刀，六合大槍，翼德大槍，左門槍，三才劍，六合劍，盤龍劍，六合棍，麟角刀，抖大杆等。

六、 器械對練：對砍十三刀， 對八卦刀，對紮六槍 ，迎手棍，劃大杆，對劍等。

七、 其他功法與套路，由第一、二代弟子秉承先輩理念，依據實踐經驗創編有：陰陽把，鐵門閂，揉球勢，六合長拳，摸身掌，三節推掌，五方鴛鴦掌，醉八仙，十面埋伏，戰鬥槍、劍，盤根刀、劍，刀槍對練等，以及柔身術，伸筋拔骨功，丹田功，靜功和各種基礎功法與 "練保" 結合的養生功法等。

ILLUSTRATIONS OF MASTER SONG GUANG HUA



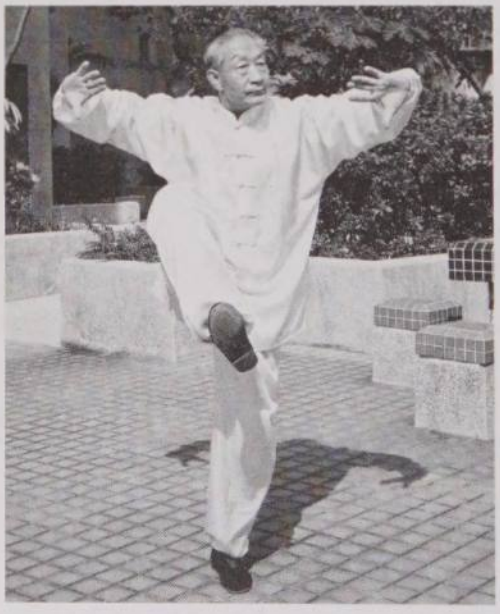
SANTI STANCE I

STRAIGHT WRIST: QI FLOWS ALONG GOVERNOR VESSEL (督脈) AT THE BACK



SANTI STANCE II

PRESS WRIST: QI FLOWS ALONG CONCEPTION VESSELS (任脈) IN FRONT

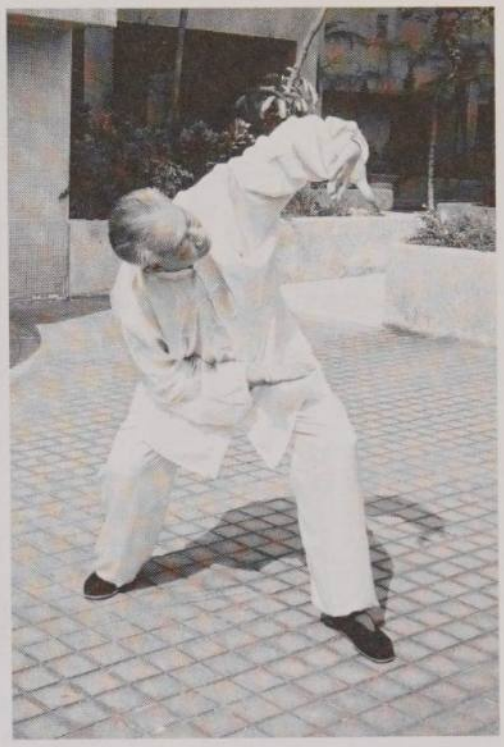




DRAGON FORMS



PAN GEN (盤根)



PAINSTAKING STANCE





TWO-MAN DRILL OF XINGYI QUAN, BY MASTER SONG GUANG HUA AND SONG BAO GUI



MASTER SONG GUANG HUA, SONG BAO GUI, MR. TSANG HON KIT, LAW WAI HUNG, AND AUTHOR IN HONG KONG, NEW YEAR 2002



MASTER SONG GUANG HUA, DOCTOR LAM, MA WAI WUN, AND AUTHOR IN HONG KONG, DECEMBER 19, 2010

CHAPTER 3

The Legend of Yue Fei

The Martial Arts of Yue Fei

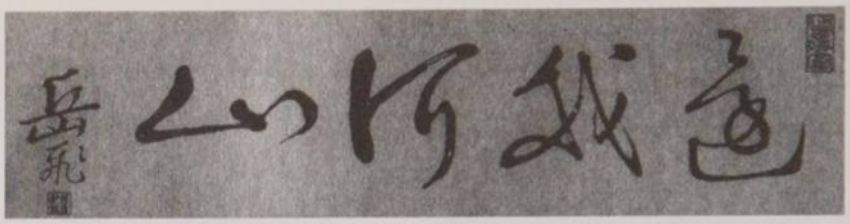
Yue Fei was a famous general of the Song Dynasty. According to the *History of the Song Dynasty*, the section on Yue Fei's childhood states:

> Yue Fei (1103–1142) was a Marshal of the Southern Song, his name was Fei and his honorific was Peng Ju. He was a native of Tangyin in Xiangzhou (what is now Henan province).
>
> At the time he was born, there was a big bird like a swan that flew and cried over his room. This was how his name "Fei" came about. Not more than one month after he was born, the Yellow River flooded. The floodgate was broken and the water rushed in, his mother held him in a big pot, swimming with the flood till they reached the shore.

Fei was full of moral integrity when he was young. He seldom spoke, but was intelligent, and remembered books quite well. He liked to read historical books and Sun Zi military strategies. He was poor, he gathered the wood to burn as a light for reading, and studied till dawn. At age 20, he was very powerful and could use a strongbow.



General Yue Fei



RETURN THE HOMELAND TO US (CALLIGRAPHY BY YUE FEI)

The River Runs Red (Poem by Yue Fei)

My wrath bristles through my helmet, the rushing rain stops as I stand by the rail; I look up towards the sky and let loose a passionate roar. At age 30 my deeds are nothing but dust and soil, my journey has taken me over eight thousand miles by days and nights. So do not sit by idly, for young men will grow old in regret.

The humiliation of Jingkang still lingers when will the pain of his subjects ever end? Let us ride our chariots to destroy the Helan Mountain. There, laughing, we shall feast on barbarian flesh and drink their blood. Let us begin anew to recover our old empire, before paying tribute to the emperor.

滿 江 紅—岳飛

怒髮衝冠，憑欄處、瀟瀟雨歇。抬望眼，仰天長嘯，壯懷激烈。
三十功名塵與土，八千里路雲和月。莫等閒、白了少年頭，
空悲切。
靖康恥，猶未雪；臣子恨，何時滅！駕長車，踏破賀蘭山缺。
壯志饑餐胡虜肉，笑談渴飲匈奴血。
待從頭，收拾舊山河，朝天闕。

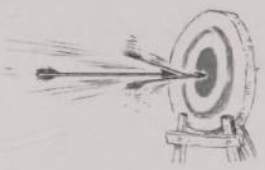


CONVERTING THE SPEAR TO FIST (脫槍為拳)

His mother moved three times in order to be close to a good neighbor, which influenced the conduct of her son. She also made a tattoo on the back of Yue Fei, with the words "be loyal and repay my country."

Yue Fei's maternal grandfather used the utmost effort to raise Yue Fei to be an outstanding individual. When Fei was 11 years old, he hired the most famous broadsword and spear specialist in the county, Chen Guang, to be his teacher. Chen Guang exerted great effort to teach Yue Fei to apply the broadsword and spear. Yue Fei was blessed with natural ability and was willing to work hard, and before long his abilities with the spear exceeded those of his teacher and he became undefeated in the county.

He later learned archery with Zhou Tong. Tong shot three arrows, which all hit the mark. It was Fei's turn; he let loose one arrow and split the nock and shaft; he shot again and it again hit the mark. Tong was extremely surprised and gave his beloved bow to him. Due to the fact that Fei spent ample time practicing by himself, he was able to shoot from left and right on target every time, having followed all of Tong's teachings.

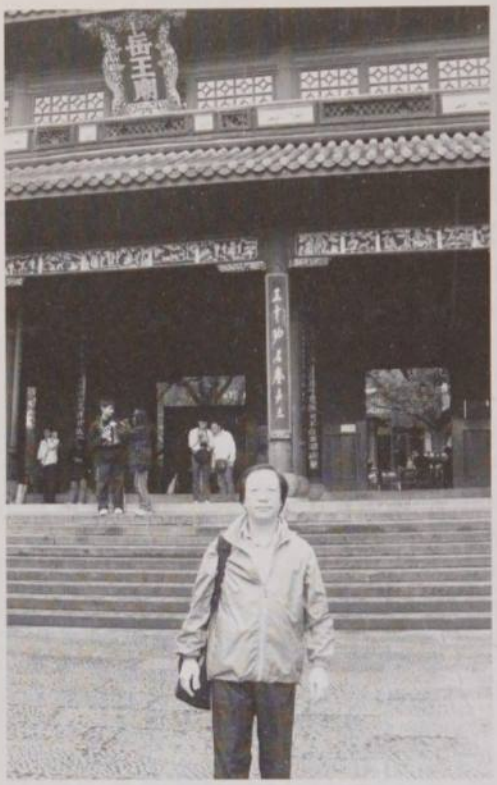


SPLIT THE NOCK

Not long after, Tong passed away and Fei was beside himself. Every month on the first and fifteenth, he prepared wine and meat, and set it in front of the grave and wept; he also took out the bow he received and fired three arrows, then made a libation. His father came to know of this and comforted him, patting his back and saying: "In the future, when you use your abilities, will you dedicate yourself and give your life for your country?"; he replied: "If you allow your son to dedicate himself to repay his country, there is nothing that I am unwilling to do."

When Yue Fei was 21 he enlisted in the military under General Zongze and fought at Kaide and Caozhou, and performed many deeds of valor; Zongze liked the fact that he had the countenance of a great general and so taught him how to manage battle formations. Yue Fei replied: "Setting a formation and then fighting is common military knowledge, but the subtlety in execution lies in having a unity of purpose." Zongze then valued him as an advisor.

Yue Fei's life took him to the 17 provinces and cities of the Pearl River and the Yangtze River and he experienced over two hundred battles. Every time he fought, he won—it was all due to meticulous planning before moving. When using troops or in logistics it was likened to music; whether he fought with few or many, there was nothing he could not overcome. For instance, he used eight hundred Yue Family soldiers to defeat more than ten thousand of Wang Xian's bandits at Nanxun Gate, or with five hundred tattered riders he annihilated fifteen thousand Jin cavalry at Yancheng. The Jin soldiers said, "It is easy to break a mountain, but it is difficult to break the Yue army." In 1130 he recaptured Jiankang (modern-day Nanjing) and laid the foundation for 150 years of good fortune for the Southern Song.



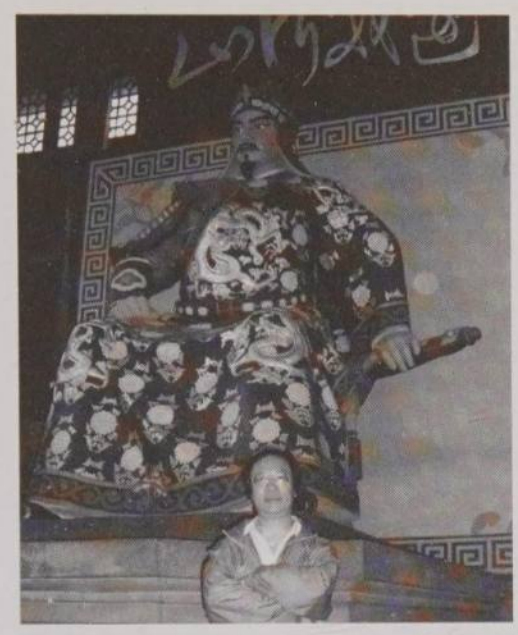
YUE FEI TEMPLE, HANZHOU, OCTOBER 2008



YUE FEI'S INK POSTER AT LUSHAN, CHINA, JANUARY 2009

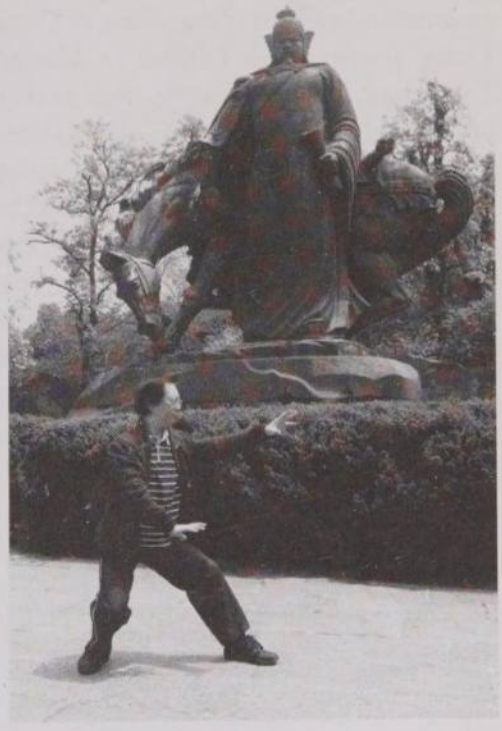
When the Yue Family Army approached Zhuxian Village, hoping to capture Huang Long, the Emperor Gaozong was taken in by the evil plan of Qin Kuai; in one breath he issued 12 gold message tablets (the personal orders from the emperor were recorded on these tablets), and prevented Yue from leading his soldiers north. Using the pretext of "perhaps the rumors could be true," he was put to death at the Pavilion of Wind and Waves in the Dali Monastery. Before dying he wrote "the Heavens know, the Heavens know."

In the 32nd year of Shaoxing, Xiaozong ascended to the throne. He stated that General Yue was loyal to his country and was wrongly slandered and he issued an imperial edict to reverse the charge. He restored Yue Fei's rank and canonized him as Wu Mu, designating him Zhong Wu and giving him the title of the Prince of E. His bones were reburied in Qixia Peak at West Lake, which is now the "Tomb of Song Yue, Prince of E." A temple was also built in Wuchang in Hebei, and the official history of the Song List of Historical Heroes was edited to include his story.









YUE FEI'S WALL PAINTING AND BRONZE STATUE AT YELLOW CRANE BUILDING, WUHAN, CHINA. APRIL 2009

Yue Fei's Teacher: The Story of Zhou Tong

Zhou Tong (周侗) (c. 1040–1121) was a Grandmaster of Martial Arts; he received his art from Tan Zheng Fang, a master of the Shaolin style, and became a master of many other styles. Especially good with respect to the spear, he was nicknamed the "Spear God." There was also a "Zhou Tong Boxing" that was similar to that founded by Yue Fei.

He was a native of Duzhao village in Shanxi, and had a wife and one child. His wife died early; his son Zhou Yun Qing served under General Lu Zhun in the patriotic war against the Liao and died in battle. Later Zhou Tong took Yue Fei as his adopted son.

Zhou Tong was skilled both in the martial arts and traditional cultures. People called him the Hero of Shanxi—Iron Arms Zhou Tong. When he grew up he gained the recognition of Bao Zheng, who was of high social standing, and entered the military as an officer. Later he was appointed the official instructor of the Imperial Boxing Academy in the capital. There were three positions—those of Heaven, Earth, and Man. Zhou had the "Heaven" position, which was the most exalted of the three, and he was good friends with the famous general at court, Zongze, who was Tan Zheng Fang's youngest disciple. Later it was because of the recommendation by Zhou Tong to General Zongze that Sun Li, a hero of Mount Liang, the youngest student of Master Tan, became the Military Governor of Dengzhou. He also had one other martial arts brother, the Zhu Jia Zhuang martial arts instructor Luan Ting Yu. It was later that Sun Li was able to leverage off these relationships to fight in Zhu Jia Zhuang.

Due to the fact that he advocated resisting the Khitans and the Liao, he was not favored at court, so he concentrated his energies on practicing martial arts. He created many sequences of the standard style of classic martial arts, which included the five steps, 13 spears, piercing leg which was developed from the Shaolin Overturning Fist, the Zhou Tong pole, etc.

He carefully researched the martial arts, and only took three disciples formally during his time as instructor at the Imperial Boxing Academy. They were all Heroes of Liang Mountain. (The novel *Water Margin* is vaguely based upon the historical bandit Song Jiang and his 36 companions. The group was active in the Huai River region where Liang Mountain is situated and eventually surrendered to government troops in 1121.)

One was Jade Kirin—Lu Jun Yi. Lu Jun Yi had vast arable land and did not want to become an official.

The second was Leopard Head Lin Chung. Lin Chung succeeded Zhou Tong as head instructor for the 800,000 Imperial troops.

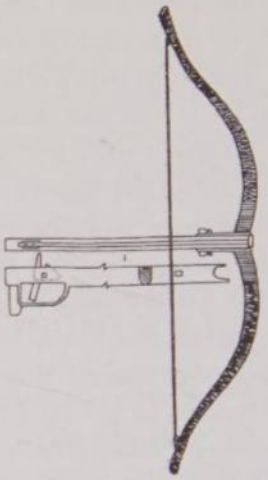
The third disciple was Shi Wen Gong, the Head Boxing Instructor of Zeng Tou City, who shot Xiao Gai dead (a famous villain in *Outlaws of the Marsh*).

At that time Zhou Tong had one more famous disciple, Wu Song. After Wu Song killed the tiger (a famous incident in the novel), the County Head, Sun Guo Yin, wanted to bribe some senior officials, and sent Wu Song to the Imperial Instructors with Tiger Bone Balm (a precious medicine made from tiger bones) as a gift for the senior officials. Wu Song stayed for a while with the Imperial instructors and got to know Zhou Tong. Zhou Tong felt that Wu Song was very strong, but lacked finesse in fighting. So he took time to instruct him. They contended to kill Xi Menqing (a corrupt merchant) and beat Jiang Men Shen (another villain); their style was very strong. At the same time, Zhou Tong taught Wu Song the Mandarin Duck Leg Style, and this became Wu Song's killing technique. This technique was transmitted by Wu Song to his good friend Golden Eye Husky—Shi En. And this became Shi En's family style.



YUE FEI COULD SHOOT WITH LEFT AND RIGHT HAND

When Zhou Tong grew older, he gave up his position, and spent some time as a guest at Liu Guang Shi's court. Liu Guang Shi's troops were stationed at Henan, and thus he was able to take Yue Fei on as a disciple in Tang Yin. Fei was able to shoot from the left and the right, and was able to pull the hip crossbow that could split eight rocks. Legend has it that Yue Fei received the true transmission in the Overturning Fist from Zhou Tong, and developed it into Eagle's Claw Overturning Fist, Yue Style Linked Fist, and Xingyi Quan.



CROSSBOW

Because of his advanced age, Zhou Tong caught a chill when riding his horse, but before he died gifted his horse and spear to Yue Fei and wrote an introductory letter to Zongze. Yue Fei had Zhou Tong buried in Tangyin.

After Zhou Tong died, Yue Fei could not forget his teacher, and wore sackcloth, drove the hearse, and conducted all the rites due from a filial son to bury him. On the first and fifteenth of each month, whether he was leading troops to fight in the wild, or in camp, he would offer prayers to his teacher. After crying to his heart's content he would take up the 'God's arm bow' weighing 300 catties (150 kg) and shoot three arrows. Yue Fei would say, "Master taught me the principle of standing upright in the world to be loyal and repay my country and taught me the archery and martial arts that he spent his life perfecting. My Master is the one person I cannot forget in this lifetime."

The ancients said:

> The Saints of the three religions (Buddhism, Taoism, Confucianism), none of them did not have a teacher, the Kings and Emperors, many thousands of years ago, none of them did not have a teacher. If one does not respect their teacher, that is ingratitude and how can one attain enlightenment? From ancient times the saints, philosophers, and holy men have used their actions as an example and have had the utmost humility. Their attitude of respecting their teachers and exhaling the Way serves as a model for later generations, for their descendants to learn from and to admire.

CHAPTER 4

The System of Xingyi Quan

Levels

Level 1 Basic Exercises and Basic Forms

1. Basic exercises
   1.1. Static posture:
      1. Santi standing (page 72)
      2. Prick stand (Press Pole) (page 104)
   1.2. Basic stretches:
      3. Basic methods (page 100)
2. Basic forms

   Five Elements Fists 五行拳 (page 105)

   Ming Jin: Explicit Power 明勁

   Three stages:
      1. Fixed step
      2. Drag step
      3. Following step

   1. Pi (metal) 劈拳 (page 122)
   2. Zuan (water) 鑽拳 (page 126)
   3. Beng (wood) 崩拳 (page 128)
   4. Pao (fire) 炮拳 (page 131)
   5. Heng (earth) 橫拳 (page 133)

   Elementary Linking forms:

   1. Evolving form (page 237)
   2. Destructing form (page 247)
   3. Forward and Backward Linking form (page 252)

2. Tiger (Hu) 虎形 (page 176)
3. Monkey (Hou) 猴形 (page 180)
4. Horse (Ma) 馬形 (page 185)
5. Alligator (Tuo) 鼉形 (page 187)
6. Chicken (Ji) 雞形 (page 189)
7. Swallow (Yan) 燕形 (page 193)
8. Sparrowhawk (Yao) 鷂形 (page 197)
9. Snake (She) 蛇形 (page 201)
10. Bird (Tai) 鮐形 (page 203)
11. Eagle (Ying) 鷹形 (page 205)
12. Bear (Xiong) 熊形 (page 206)

Level 3 Partner Drills and Set Forms

1. Partner Drills:
   Three Hands Cannon (San Shou Pou) 三手炮 (page 304)
   Five Elements Cannon (Wu Xing Pao) 五行炮 (page 306)
   Five Flowers Cannon (Wu Hua Pao) 五花炮 (page 317)
   Five Elements Fists Drill (Fixed Step Wu Xing Pao) (page 319)
2. Intermediate Linking Forms:
   Four Grip form/Chicken Four form (Shi Ba Chui) 四把捶 (page 258)
   Five Elements Chicken Four form (Wu Xing Shi Ba Chui) 五行四把捶 (page 264)
   Eight Postures form (Ba Shi) 八式捶 (page 266)
   Combination form (Zashi Chui) 雜式捶 (page 278)

Level 4 Five Elements Fists—Application

1. Three variations of application
2. Two-man drill on each fist on attack, defense, and linking

Level 5 Elementary Weapons Form

1. Saber:
    1. Five Elements (page 332)
    2. Linking forms:
        Twelve Dao Linking form 形意十二刀 (page 339)
        Forward/Backward Dao 進退連環刀
    3. Drill—Dao to Dao, Dao to cane
2. Pole/Cudgel (page 334):
    1. Five Elements
    2. Linking form
    3. Drill—pole to pole, Dao to pole

Level 6 Intermediate Weapons Form

Linking forms:

1. Sword: Five Elements (page 333)
2. Spear: Five Elements (page 337)

Level 7 Advanced Forms

1. Six Harmonies form 六合拳 (page 274)
2. Eight Word form 八字功
3. Twelve Arm Hammer 十二肱椎
4. Twelve Combat form 十二戰 (page 290)
5. Two-man Anshen Pao 安身炮
6. Animal Drill forms—self and counter animals

Level 8 Advanced Weapons Forms

1. Xing Yi Dai Dao 形意大刀
2. Xing Yi Guan Dao 形意關刀

Level 9 An Jin—Concealed Power 暗勁

Level 10 Hua Jin—Transformational Power 化勁

Tao Exercises 道功

CHAPTER 5

The Basic Shapes

Hand Shapes

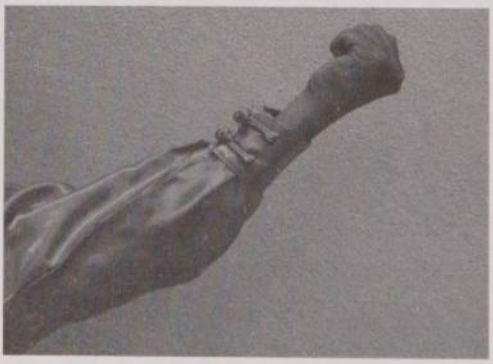
1. Beng Quan—Straight Fist 崩拳



2. Feng Yan Quan—Phoenix Eye Fist 鳳眼拳



3. Zuan Quan—Drill Fist 鑽拳



4. Fan Bei Chui—Back Fist 反背錘



5. Ma Xing Quan—Horse Fist 馬形圈錘





6. Cha Zhang 插掌



7. Li Zhang 立掌



8. Chuan Zhang 穿掌



9. Ba Zi Zhang—Character Eight Palm 八字掌



(FOREFINGER AND THUMB SPREAD OPEN TO FORM PALM SHAPE)

10. Ying Zhua 鷹爪



11. She Xing Tiao Zhang 蛇形挑掌



Stance Shapes

1. 3/7 Stance (Sha Qi Bu) 三七步

- The feet are in one line. The front foot points forward and bends inwards at 15 degrees and the back foot is twisted away about 45–60 degrees. Both heels have to stay on the floor.
- The weight is rested 70 percent on the back leg and 30 percent on the front leg.
- Sit lower to keep the center of gravity stable.



1

- The width of legs is measured when the back leg kneels down with the knee touching the front leg.



2



3

- The toe of the front leg rests on the same line as the heel of the back leg.
- Do not rest the heels of the front leg and back leg on the same line.



4

- Three points fit on one line (三點一線): nose, fingertips, and knee are in one vertical line.



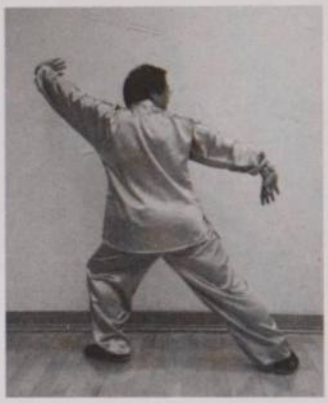
5

2. Bow Stance (Gong Bu) 弓步

- The feet are in one line. The front foot points forward and bends at 15 degrees inwards, and the back foot is twisted away about 45–60 degrees. Both heels have to stay on the floor.
- The back leg is extended with knees relaxed and the front leg is bent 90 degrees; lower leg is vertical, and the thigh is horizontal.



1



2

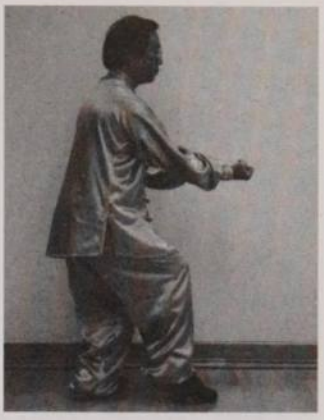
3. Horse Stance (Ma Bu) 馬步

- Stand with feet about two shoulder widths apart and keep parallel. In a lower posture the feet can turn outwards slightly.
- Sit down to keep thighs horizontal.
- The knees should point outward.
- Keep upper body straight vertically.
- Keep shoulders horizontal.



4a. Cat Stance (Empty Stance) (Xu Bu) 虛步

- Stand with weight on bent back leg.
- Front leg bends 90 degrees; thigh is almost horizontal. The heel of the front leg is elevated. Keep to minimum weight.



4b. High Empty Stance 高虛步

- Front leg bends a little bit. The heel of the front leg is elevated and just touches ground.



5. Flat Stance (Drop Stance) (Pu Bu) 仆步

- Sit down; one leg extends flat.
- The other leg bends.



6. Resting Stance (Xie Bu) 歇步

- Sit down with legs crossed, one knee under the other.
- The heel of the leg which has the knee under the other is off the ground.



7. Lying Dragon (Wu Long Bu) 卧龍步

- Sit down with legs crossed, one knee under the other.
- The heel of the leg which has the knee under the other is off the ground.
- The upper body leans forward.
- Also called Dragon Coiling Stance 盤龍步.



8. Kou Bu 扣步

- Step hooking in.



9a. Gui Bu 蓋步

- Cross-over step: foot crosses over the other.



9b. Cha Bu 插步

- Cross step: foot steps behind.

10. Chicken Stance (Rooster Leg Stance) (Ji Bu) 雞步

- A one-legged stance, with the empty leg held midway at the shin.



11. Duli Bu 獨立步

- One-leg stance.



1



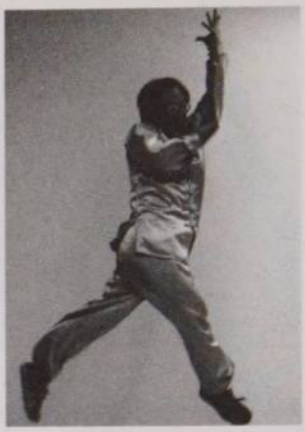
2



3

12. Yue Bu 躍步

- Leaping.



Alignments

- Shun Bu 順步

  Aligned stance: same hand and foot forward.

- Ao Bu 拗步

  Reverse stance: opposite hand and foot forward.

Elbow Shape

Ding Zhou 頂肘

- A short horizontal strike with the elbow, by a sharp point of the body.



Kick Shapes

1. Cai Tui 踩腿

- A trample kick; strikes on the opponent's shin or knee.

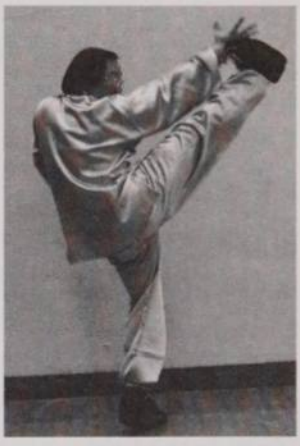


2. Ti Tui 踢腿

- A high upper kick for training purposes; appears in Dragon form.



1



2

3. Deng Tui 蹬腿

- Upper thrust heel kick.



CHAPTER 6

The Culture of Santi Shi in Xingyi Quan

The Meaning of Santi

The components of Santi:

1. upper basin
2. middle basin
3. lower basin.

In our body:

1. head
2. hands
3. feet

are the three appendages. These correspond to heaven, earth, and man.

In ancient times this was called the 3/7 stance and is also called the San Cai posture (三才椿).

The Definitions of Xingyi

Taiji Is the Basis

Encompassing the Hun Yuan Qi, the Qi penetrates through the whole body.

The five-step Dan Tian practice:

1. stand
2. squat
3. embrace
4. open diagonally
5. pound

cultivates the Hun Yuan Qi of the Dan Tian.

Yin Yang is the Mother

Liang Yi are in opposition, such as the front and the diagonal directions, and the opposite strength.

> The front is Yang, the back is Yin;
> outside is Yang, inside is Yin;
> moving is Yang, stillness is Yin;
> attacking is Yang, defense is Yin;
> hardness is Yang, softness is Yin;
> advancing is Yang, retreating is Yin.

The Xingyi Quan manual states: "The mixing of the Yin and Yang of heaven and earth can bring rain; the mixing of the Yin and Yang of martial arts can defeat others."

The San Cai Forms the Body

Heaven, earth, and human beings correspond to the upper, middle, and lower basins.

Si Xiang is the Root

Chicken legs, Dragon body, Bear shoulders, and Monkey look.

In Si Xiang Yin and Yang are further separated into two—Yang is divided into Yang within Yang and Yin within Yang; Yin is divided into Yin within Yin and Yang within Yin. These are called the four appearances or Si Xiang.

Six Harmonies is the Method

Internal three harmonies:

1. heart and intention are aligned
2. intention and Qi are aligned
3. Qi and power are aligned.

External three harmonies:

1. hand and foot are aligned
2. elbow and knee are aligned
3. shoulder and Kua are aligned.

The Six Harmonies are heaven, earth, east, west, south, and north.

Up and down and the four directions correspond to the Six Harmonies, which represent the whole universe.

The Three Joints as the Function

1. branch joint
2. central joint
3. root joint

The whole body:

- the hand and arm are the branch joint
- the torso is the central joint
- the legs and feet are the root joint.

For the arms:

- the hand is the branch joint
- the elbow is the central joint
- the shoulder is the root joint.

For the torso:

- the head is the branch joint
- the chest is the central joint
- the stomach is the root joint.

The lower body:

- the legs are the branch joint
- the knees are the central joint
- the Kua is the root joint.

The use of the three joints lies in rising, following, and chasing. The branch joint rises, the central joint follows, and the root joint chases. Rising originates at the root, follows along the central joint, and culminates in the branch. Power issues with one touch, strength reaches the four branches, and with one movement the three advancing Jing come together. Like the snake in the mountain Chang, the head and the tail move in co-ordination.

The three entering (advancing) Jing—the rolling Jing, horizontal Jing, and wrapping Jing—are the attacking Jing of the hand.

Overview of Xingyi

The Importance of the Three Points

The point of the nose, the point of the fingers, and the point of the foot have to align. All three points are in one perpendicular line.

Three Levels of Practice

1. Ming Jing refers to the external form of the practice. The practitioner, using the boxing methods, achieves the hands, eyes, body, and footwork working in a co-ordinated way, extending and retracting at will, opening and closing at the right points, and issuing power with ferocity. The form functions on an external level. Through this kind of practice, one will strengthen the muscles and joints, the skeletal frame will be free to move, and endurance and flexibility will improve, finally attaining the goal of strengthening the bones and tendons.
2. An Jing means to have a lively practice and to seek the soft. Movements should be refined, and transitions should be very quick, using internal power to reside in formlessness and to connect to the external form. Through this kind of practice one can use the hands, eyes, body, and feet to move in a more natural manner, reaching an effect of having "needles concealed within cotton."
3. Hua Jing builds upon the foundation of Ming Jing and An Jing, seeking a higher level of refinement. With familiarity one begins to seek artistry, and in artistry one searches for a varied beauty. Regardless of single or paired practice, or if one is sparring with an opponent, one can utilize movements as though they were the streaming clouds or flowing waters, never ending or interrupted. The form is like a rolling stone without stopping, dissipating the coming energies, controlling the opponent. Truly it is how the boxing proverbs state: "fist without fist, intention without intention…having no fist and no intention is the true intention" or "four taels move a thousand catties…every step is under my control."

The Four Stages

1. hard
2. soft
3. flexible
4. lively

The Four Extremities have to be Together

1. blood
2. flesh
3. tendons
4. bone

The Five Bows are Readily Equipped

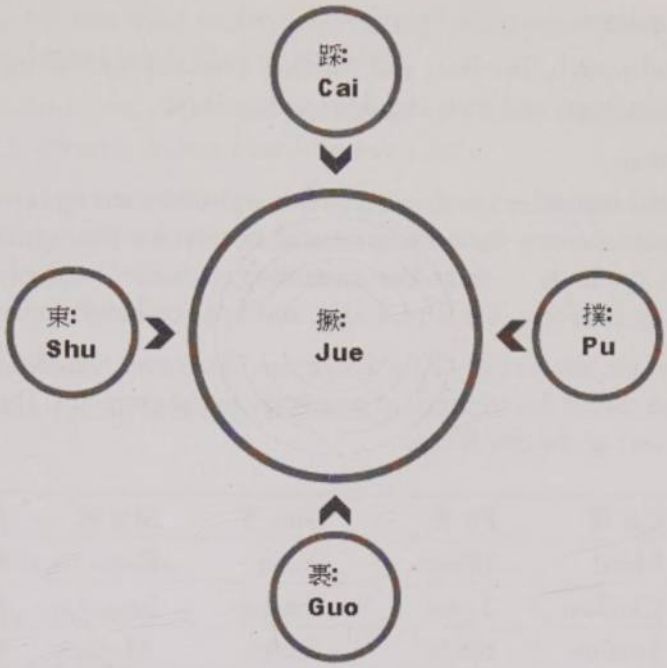
The body, arm, hand, thigh, and leg are the five bows in one's self.

The Secret of the Five Forces (Jing)

1. treading
2. pushing
3. wrapping
4. binding
5. snapping

"The three joints are apparent, the five Jing support each other, treading, pushing, wrapping, binding (only snapping is without fault)."

1. Treading is using the foot to stamp on a poisonous animal—firm, precise, without remorse, one must not be careless; once the foot reaches its target you are successful.
2. Pushing is to extend the hands as though you are a hungry tiger grabbing its prey; once the hands reach you are successful, using the unexpected to achieve victory.
3. Wrapping or embracing means to defend the body by holding a protective stance like holding a bundle tightly; do not lift the elbows or collapse the knees and do not allow the opponent anywhere to attack.
4. Binding means tying the upper and lower body into one; the stance must be strict, the power must be orderly. If one part moves there is no part that does not move; if one part arrives there is no part that does not arrive.
5. Snapping means the power will vibrate and break.



THE FIVE FORCES OF XINGYI QUAN

There are five forces to be generated in Xingyi Quan. The unity of five forces requires the co-ordination of internal and external harmonies and structures. These forces are the key strength of the whole Xingyi system, the Five Elements Fists, and Twelve Animals forms.

1. Cai 踩 tread

   The front leg must tread hard on the ground, like planting a tree in the ground; drill deep into the earth as if stamping on a poisoned insect. When practicing the first fist, the Pi Quan, the arm, the palm, and the leg are trodden hard at unity strength. The Chicken and Swallow forms apply this force.

2. Pu 撲 push

   Pushing like the tiger, fierce and fast. The strength needs co-ordination of intention, Qi to push, head strikes forward, body enters, front leg stamps, back leg supports, arms stretch, and waist upright. The Tiger and Horse forms apply this force.

3. Guo 裹 wrap

   Wrapping is to hide the shape. This force is used in protection. Use drill first, then attacks. The Dragon, Snake, and Alligator apply this force.

4. Shu 束 bind

   Bind and stretch. The Bear and Monkey forms apply binding and squat to gather the force, and then stand up and emit out.

5. Jue 撅 snap

   This is the explosive force, using shock and shake strength to generate the Jue forces in a very short distance and at very fast timing. The movement requires the body to react like contacting with fire, suddenly shaking and exploding the force. Tai Bird, Eagle, and Sparrowhawk apply this force.

The five forces are also called "Five Extremes." It means when you practice or attack, you must use all the strength of your body to the extremes. The charts below show the relations of the five forces.

Forces	Cai 踩	Pu 撲	Guo 裹	Shu 束	Jue 撅
Elements	Metal	Wood	Water	Fire	Earth
Animals	Chicken	Tiger	Dragon	Bear	Eagle
Belonging	Swallow	Horse	Snake	Monkey	Sparrowhawk

五行	金	木	水	火	土
勁路 形拳 象意	踩	扑	裹	束	撅
陽	雞	虎	龍	熊	鷹
陰	燕	馬	蛇	猴	鷂

The Six Ways

1. Gong refers to the subtle use of technique; do not struggle with brute strength.
2. Shun means the hands, footwork, and body methods should flow and be natural; if the sequence does not flow, then the Qi does not flow. If the Qi does not flow then the Jing does not flow, and if the Jing does not flow it is difficult to achieve victory.
3. Yong means that one must be fierce and courageous and dare to seize the initiative when confronting your opponent; do not be afraid.

4. Chi means one must be fast when using technique; with dynamism, well-executed attacking is like the thunder.
5. Hen means cruel; once you attack, do not allow weakness. Even if your father is present, do not treat him as a father.
6. Zhen means true; when you strike, you must hit the target accurately. The hands must not stretch too far; the strike must not lose the target. Do not let your opponent have a chance to recover.

The Big Six Collide

Arms, shoulders, breast, back, leg, and Kua.

Six Patterns

1. Relax the shoulders.
2. Sink the elbows.
3. Hollow the chest.
4. Round the back.
5. Empty the head.
6. Stick out the neck.

Seven Important Points

1. Relax the shoulders and sink the elbows.
2. Hollow the chest and round the back.
3. Lift the head and straighten the neck.
4. Lift your anus.
5. Crouch down from the waist and contract the crotch.
6. Know the block and strike meaning.
7. Rising and falling is to be clear.

The 24 Adjustments

Three straight, three hooks, three circles, three sensitivities, three embraces, three sinkings, three bends, and three lifts.

Nine Songs

1. body
2. shoulders
3. upper arm
4. hands
5. fingers
6. buttocks
7. feet
8. tongue
9. anus

The Ten Body Adjustments

Eight key points plus oblique and frontal:

1. **Ding:** Lift the neck to the top of the head, spread your fingers and cup your palm, and touch the tongue to the palate.
2. **Kou:** Round your shoulders and combine your Qi, lock your teeth and

brace your skeleton, and lock your hands and feet so the power permeates through your body.

3. **Yuan:** The upper back is rounded so the strength breaks, the elbows are rounded so the Qi flows naturally, and the space between thumb and forefinger (thenar space) is rounded so the strength is fierce.
4. **Min:** When the heart is nimble the soul changes, when the hands are nimble the hands extend quickly, and when the eyes are nimble you can see the six roads, anticipating opportunities.
5. **Bao:** The Dan Tian bundles the Jing so the Qi is strong; embracing the Qi, the gall is heroic; and covering the ribs there is no danger.
6. **Chui:** Grounding the Qi, the body is stable; relaxing the shoulders, the power is alive; and sinking the elbows, the ribcage is firm.
7. **Qu:** Curving the arm the strength is abundant; rounding the legs the strength is full; and when the body is round it is like a bow.
8. **Ting:** When the neck is lifted the Qi flows to the top of the head, when the upper back is lifted the four extremities are orderly, and when the kneecaps are lifted the tree has roots.

9. **Xie:** Seeing the oblique it is like straight on; when it seems like oblique it is not oblique.
10. **Zheng:** Seeing the straight on it is like oblique; when it seems like straight on it is not straight on.

Santi Shi: Substantial Standards and Requirements

- Attention: The body has to be lifted.
- Body shape: The three points have to be aligned; the nose, the fingertips, and the knees have to be in one plane and cannot lean to the left or collapse to the right.

Head: Upper Basin

- Head: The head has to be in alignment and lifted upward.
- Neck: The neck has to be straight and the neck is lifted.
- Chin: The chin has to be tucked in.
- Eyes: The two eyes look straight out, the brows are furrowed, and the eyes pulled back in the sockets.
- Teeth: The teeth should be clenched lightly.
- Mouth: The mouth should be closed, and should not hang open.
- Tongue: The tongue should touch the upper palate.

Upper Body: Middle Basin

- Tiger mouth means the area between your thumb and forefinger (thenar space) should be supported in a curve.
- The fingertips should be extended and slightly curved.
- The knuckles should be lifted.
- The front hand should be extended forward; the back hand should be pressing downward.
- The back elbow should adhere to the rib; the hand pushes down and protects the groin.
- Sink your elbow and relax your shoulders; do not lift your elbow and let the arms sink.

- The shoulder sticks forward; the upper arm is supported and strong.
- The chest is lifted and the hips sink: the upper and lower body pull in two directions.
- The hips are centered and do not tilt to the front or sit to the back.
- The back is straight; the upper chest is hollowed inwards and the back of the shoulders brought forward.

Lower Body: Lower Basin

- The buttocks are pushed forward, and the knees are strengthened: the buttocks are pulled round to the front, and the kneecaps are lifted.
- The crotch is rounded and the Kua is being strengthened: the crotch pushes out to outside; the outside of the hips pulls inwards. The Kua pushes to the outside while the outside of the hip pulls inside.
- Lift your anus and retract your genitals.

Legs

The center of gravity should be distributed 30 percent to the front and 70 percent to the back.

- **Measure of rotation:** The front foot is turned inward and the back leg is turned outward.
- **Distance:** The distance between the two feet is equal to the distance between the big toe to the knee; the back toe pushes to the ground; and the back knee bends forward, close to the back of the front foot.
- **Direction:** The front toes should be turned inward so the tip of the foot is in line with the heel of the back foot; the ten toes should grip the ground and the arches should be lifted.
- **Strength of leg:** Should push off from the back foot, forming a triangular structure; the front foot should push backward.
- **The knees:** The knees should be 90 degrees to the ground and open 45 degrees from the body.

Other Requirements

- **Breathing:** Abdominal reverse breathing.
- **Timing:** Stand for 20 minutes per side; rotate left and right.



1 MEASUREMENT OF ROTATION



2 MEASUREMENT OF DISTANCE



3 RETURN TO ORIGINAL POSTURE AFTER MEASUREMENT



4 DIRECTION

- **Remember:** After standing firmly, remember and keep closely to the requirements of the eight points and nine songs.
- Fear the *five harms*: Avoid anger, clumsy strength, wooden strength, stupid strength, puffing out the chest, and sticking out the buttocks.
- **Continue:** Continue testing the energy; softly issue some stepping energy, energy in opposite directions, and lifting energy. Make the power sink and have the correct alignment; adding power every day the frame will become firmer and firmer.
- **Target:** Through the requirements above one must understand how to stand, and understand what one needs to train in the process of training,

in order to achieve the overall goals of "clearing the meridians, nurturing the true Qi, setting the form, strengthening the lower basin, and seeking the unified Jing, giving rise to Fa Li." Power needs to be manifested from relaxation, sinking, unifying, being firm and solid, and concentrating the Five Spirits.

- **The Five Spirits:**
  1. **Song:** Not hard and wooden. Avoid the three softnesses: soft hands, soft waist, soft knees.
  2. **Chen:** The center of gravity falls onto the two feet.
  3. **Aligned:** Form, Qi, and body have to be as if forged from steel.
  4. **Firm and solid:** Strong and cannot be pushed; stable like a boulder.
  5. **Concentrate:** Concentrate your attention.
- **Protect:** The three points have to be aligned and be protecting the centerline.
- **Strong fortress:** The head is lifted and neck is straight; the shoulders press and the elbows sink; the chest is hollowed and the back rounded; press waist and sit into the Kua; the soles of the feet should be rooted to the ground; supporting and lifting, the spirit issues forth and the Qi permeates the body; back and waist are straight and emit snapping strength; the Six Harmonies are co-ordinated; and the Hun Yuan Qi permeates the body. Pulling and pushing does not move the body; the body is full and expansive and resists blows, and is stable like the great Mount Tai.

The Styles of Santi Shi Stance

To practice Santi Zhan Zhuang hard, the objective is to achieve the power of the complete Six Harmonies Hun Yuan Jing. The standing method is divided into the upper, middle, and lower three basins, single and double weight, the governing and conception meridian Yin and Yang stances, as well as many other forms of Zhan Zhuang forms and variations.

The Santi whole body practice method is divided into:

- style
- stance
- basin
- Jing

- weight
- form.

The combinations:

- Directions are divided into right and left styles.
- Meeting the opponent is divided into receiving and opposing stances.
- Standing frame is divided into the high, middle, and low basins.
- The center is divided into single weight and double weight styles.
- Jing is divided into Yin and Yang Jing.
- Standing form is divided into defense, attack, cross, and health forms.

Detailed Analysis

THE DIRECTION IS DIVIDED INTO RIGHT AND LEFT

- When the left hand and left foot are in front that is the left stance.
- When the right hand and right foot are in front that is the right stance.

MEETING THE OPPONENT IS DIVIDED INTO RECEIVING AND OPPOSING

- Using the left hand, left foot in front is called the receiving stance.
- Using the left hand, right foot in front is called the opposing stance.

STANDING POSTURE IS DIVIDED INTO HIGH, MIDDLE, AND LOW FRAME—THREE BASINS

1. **High Zhan Zhuang**—stand with the body upright; the front leg is gently bent and the back leg is more deeply curved, nimble, and strong; it is easy to move and apply the legs. This is good for health; the breathing is calm and even; use the intention to lead the Qi; the blood and the Qi flow together.

   Three joints: The front hand pushes with extreme force; the lower hand presses down at the level of the hips/buttocks.

2. **Middle frame**—stand with a medium posture; the leg is more bent with a balance between agility and grounding; this is suitable for practitioners in their prime and for demonstrations. This is easy to attack, with the form, intention, Qi, and power unified in one body.

   Three joints: The front hand pushes out with extreme force; the middle joint of the lower hand presses at the level of the navel.

3. **Low frame**—the posture is low; the leg is very bent, with a wider space between the feet. The front leg is bent deeply, and the back leg is almost 90 degrees, with an emphasis on grounding. The ancients all practiced like this. The whole body wraps round in a circle, concentrating the spirit and rectifying the Jing, and strengthening the insides to increase the power and stabilize the lower basin.

   Three joints: The front hand pushes forward; the front joint of the lower hand presses at the area of the front elbow.

CENTER OF GRAVITY IS DIVIDED INTO SINGLE AND DOUBLE WEIGHTEDNESS

- **Single weight:** This means that the weight of the whole body is put on top of one leg; the center of gravity is further from the center of the body, and is more on top of the supporting leg—this can be done with a 6/4, 3/7, 2/8, or 1/9 distribution for different levels of practice.
- **Double weight:** The weight is evenly distributed between the two legs; also known as 5/5 step.

THE JING IS DIVIDED INTO YIN AND YANG

- **Yin:** This is the Jing of the **conception meridian**; the Jing issues out of the ribs and the sternum, and the wrist is cocked (with fingers extending upwards). Also known as Pi Quan Zhuang. One focuses on the lifting/pressing energy.
- **Yang:** This is the Jing of the **governing meridian**; the energy is issued from the back and between the shoulders, and the wrist is in a neutral position with fingers extending forward. This is the San Cai Eagle Claw stance, and focuses on the long energy and the energy in opposing directions.

STANDING SHAPES

Standing behavior can be adjusted according to different requirements:

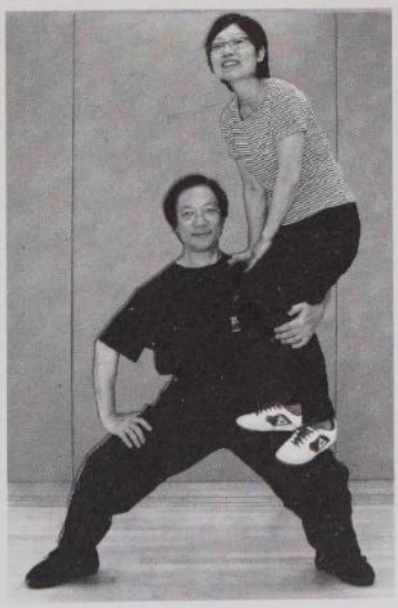
- Defense Form
- Attacking Form
- Cross Form
- Health Form.



YIN JING 陰勁走任脈

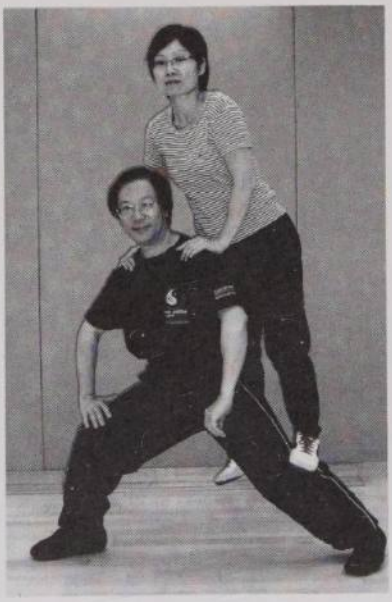


YANG JING 陽勁走督脈



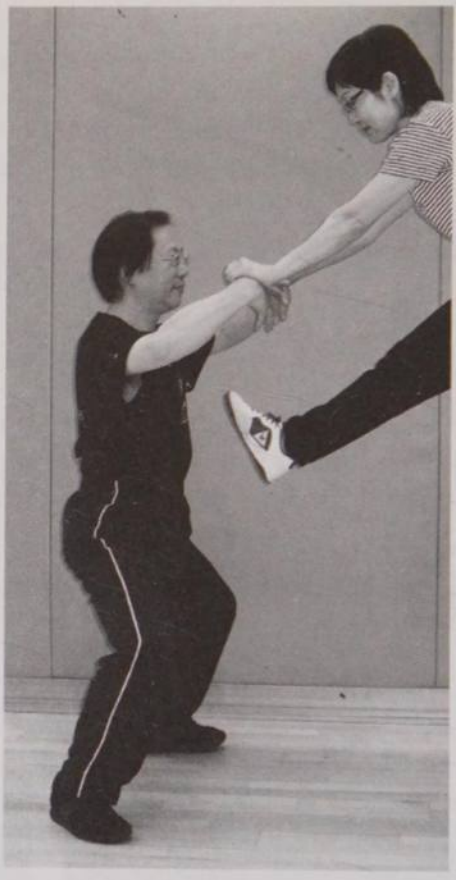
MAU BU 馬步

TEST STRENGTH OF STANCE—SUPPORTING



GONG BU 弓步





UNITY STRENGTH 混元力

TEST UNITY



MA BU SIDE TEST 馬步側試



GONG BU FRONT TEST 弓步正試

TEST STRENGTH

CHAPTER 7

Santi Shi

The Foundation of Xingyi Quan

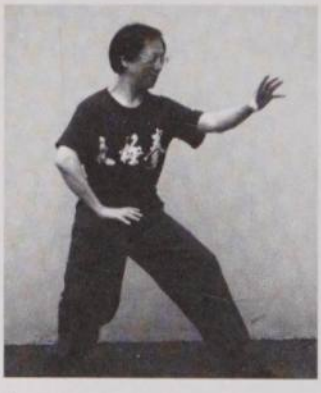
James Carss

Mr. C S Tang is a familiar and respected teacher in Hong Kong's martial arts community. Best known for his deep knowledge and ability in Gao Style Bagua, he is also a Master of Xingyi, an aggressive forward attacking art which appears more linear in appearance.

Mr. Tang first learned the Hebei version of this system in the 1960s from Chan Yuet Sun and Lee Ying Ang. Today he teaches a small number of students Xingyi Quan on a private one-to-one basis. I personally relocated to Hong Kong around one year ago and have been lucky to continue my studies in this style under his direction. He is a modest and humble man with an incredible understanding of the internal martial arts; it is my pleasure to share some of Sifù Tang's training concepts and principles.

The performers in the following sets of photographs are Master C S Tang and his student James Carss.

Santi Shi



FRONT VIEW



LEFT VIEW



RIGHT VIEW

Santi is the basic posture or stance of Xingyi Quan and is the key to developing a high level of skill and power in this system. The Five Fists (Pi, Beng, Zuan,

Pao, and Heng) all begin from the Santi posture. Santi is the most simple and straightforward of stances, yet incredibly complex and detailed to perform correctly. Mr. Tang firmly believes that time spent on learning and correctly performing this is the key to unlocking the power and secrets of Xingyi. It is said that three individual Pi Chuan techniques are equivalent to one practice of Santi.

As previously stated, the Hebei version of Xingyi Quan is comprised of five basic fists. Later these fists are combined in linking forms and then used in different strategies to form 12 separate animal forms (Dragon, Tiger, Monkey, Horse, Chicken, Alligator, Sparrowhawk, Swallow, Snake, Tai Bird, Eagle, and Bear). Without a thorough understanding and practice of Santi, these forms are meaningless and empty.

So why is this? The reason why this posture is so important can be summarized in the following:

- The skeleton will be held in a strong and firm manner.
- The shape of the body will not collapse or give way to any external force.
- The body will be protected and not hurt from any attack.
- The individual will be ready and in position to effectively attack at any point.

So by practicing and standing in Santi we can effectively:

- develop whole body power—for attacking
- maintain our structure—for defense.

Mr. Tang relates Santi to being like a castle or fortress. This structure protects the body from attack. It is being in a state of constant alertness and power, sensing and testing, and ready to launch an attack at any time. In Xingyi Quan and also Taiji Quan we build this structure by uniting the Six Harmonies:

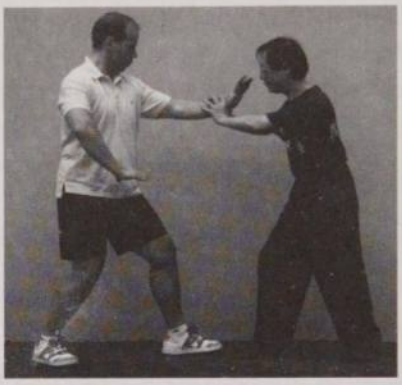
- hands and feet
- elbows and knees
- shoulder and hips.

Partner Testing

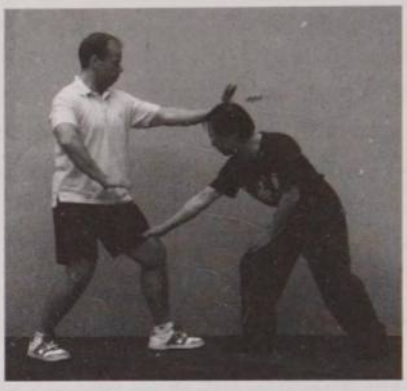
It is beneficial and far easier to test and correct the requirements of Santi with a partner. This provides feedback and can then highlight areas of weakness within the structure that need to be improved. Specifically we look at:

- **Head:** the eyes should be alert and the forehead angled slightly toward the opponent.

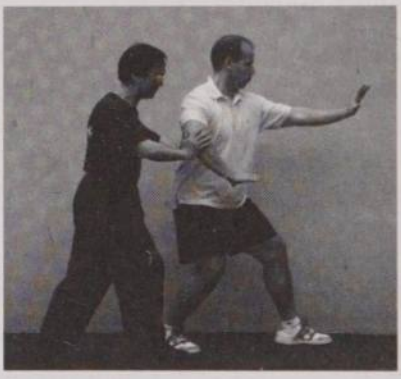
- **Neck:** the chin tucked and the muscles supporting the top vertebrae held straight.
- **Shoulders:** dropped without tension, but force pressing forward and pulling back.



TEST ARM STRUCTURE



TEST LEG STRUCTURE



TEST RIGHT SIDE



TEST BODY STRUCTURE



TEST HEAD STRUCTURE

- **Chest:** held both firm and relaxed with breath kept in the diaphragm.
- **Back:** kept straight, not leaning forward or back.
- **Stomach:** should feel contracted and strong, neither weak nor empty.
- **Elbows:** dropped and turned inwards slightly.
- **Wrists:** aligned to the forearm, feeling strong but not tense.
- **Fingers:** open and powerful; the whole hand should feel strong.
- **Hips:** tucked and in line with the lower back. The whole pelvis should maintain this and not press forward and also the backside should not stick out.
- **Upper legs:** the thighs are held firm and strong in a bent and ready position. Weight distribution is approximately 70 percent rear and 30 percent to the front.
- **Lower legs:** the shins are powerful and ready. Particularly important on the lead leg where the weight is 30 percent but the feeling is still heavy, not empty or light.
- **Feet:** should feel connected to the ground; grip with the toes.

Training

Mr. Tang is adamant that if one is serious in Xingyi the practice of Santi must become a daily ritual. The more one can practice, the stronger the structure will become, and the physical feeling and sensation will also be enhanced. It is not necessary to hold this position for 30 or 40 minutes at a time.

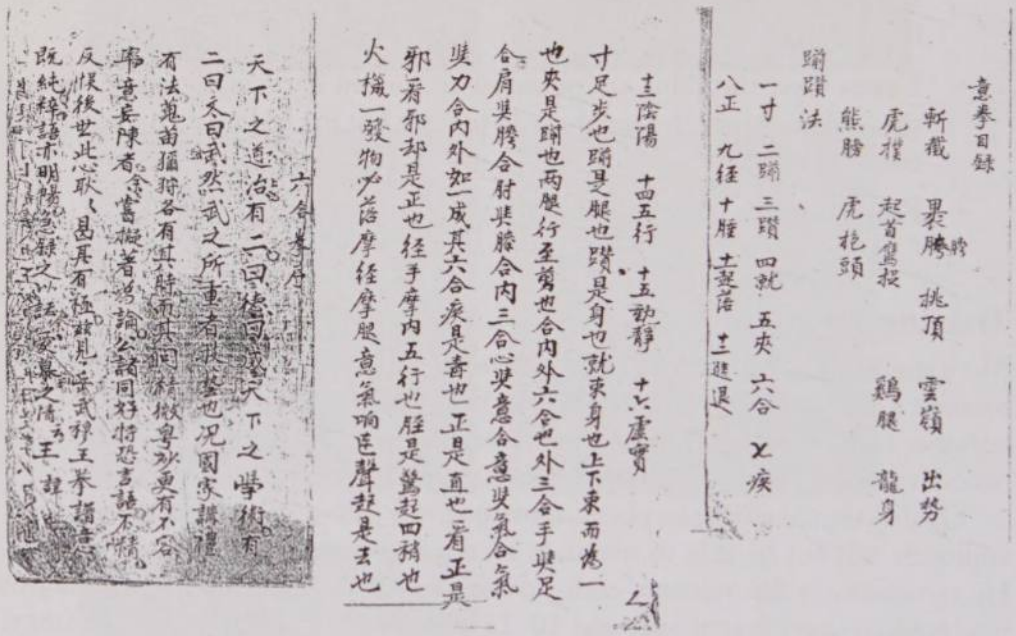
Quality should always be placed above quantity. Those following a high-volume approach will not be able to maintain all the requirements and gain little value. He recommends five minutes each side as more than enough for a beginner or intermediate-level practitioner and 10–15 minutes for a very experienced Xingyi practitioner. It is easy to stand like a statue with no feeling or "aliveness," but this is not the state we are trying to reach.

When we stand in Santi we should be constantly testing and feeling for small movements in the joints and muscles that generate the power; this does not happen overnight and takes time and consistency. Along with being a method of protecting and attacking, the daily practice of Santi will also improve the individual's overall health and physical fitness.

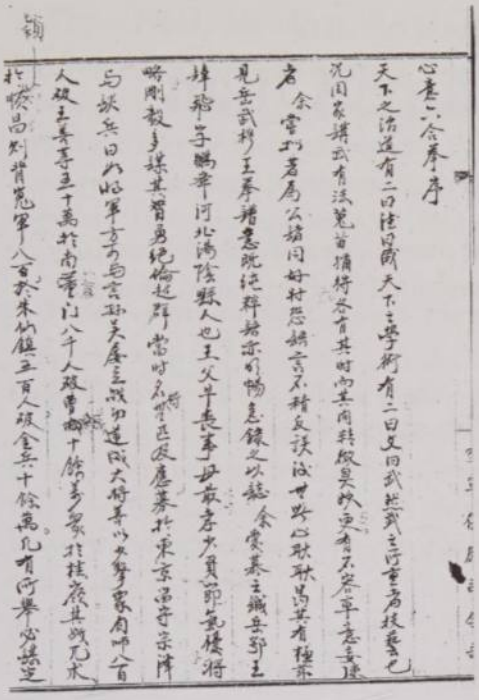
CHAPTER 8

The Manuals of Xingyi Quan

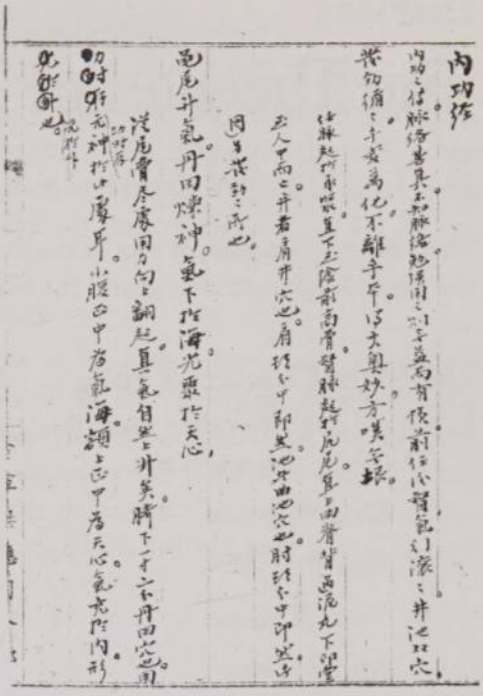
The old Masters of Xingyi Quan wrote several famous martial arts manuals, some illustrated below. Xingyi Quan practitioners should read and follow their instructions carefully.



THE MANUSCRIPT OF XINGYI LIUHE QUAN



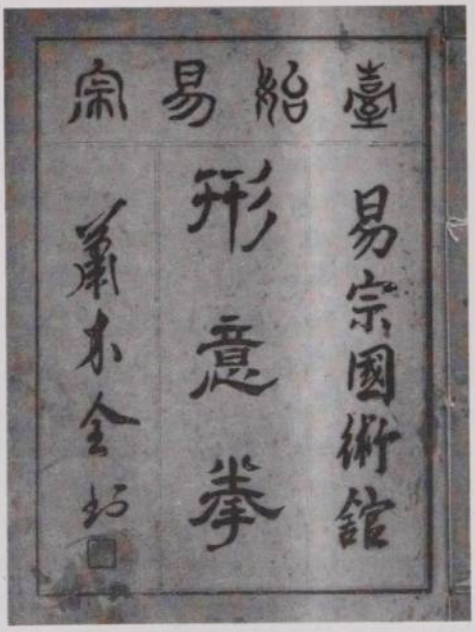
ANOTHER COPY OF THE MANUSCRIPT OF XINGYI LIUHE QUAN



THE MANUSCRIPT OF SONG-STYLE XINGYI QUAN



MANUAL WRITTEN BY LI LUO NENG



MANUAL WRITTEN BY ZHANG JUN FENG, TAIWAN

CHAPTER 9

The Theories of Xingyi Quan

There are two traditional sets of theories that practitioners should follow. They are the Eight Characters Song and the Six Harmonies (Six Postural Attributes).

The Eight Characters Song

In the old days, we called these the "eight Characters/24 essences."

The eight characters are:

1. Ding 頂 point
2. Kou 扣 hook
3. Yuan 圓 round
4. Min 敏 quick
5. Bao 抱 embrace
6. Chui 垂 keep down
7. Chu 曲 bend
8. Ting 挺 erect.

When practicing the static stance and fist form stance, these eight characters must be properly adhered to. These store strength and nurture the Qi. Facing your enemy, you must keep these requirements and be well prepared. Each character is subdivided into three items.

1. Ding—Point: Head, Palms, Tongue

Head lifted upwards will generate the courage to take arms against heaven. The head controls the whole body. When the head points upwards, the three gates are easily passed through. The kidney Qi goes up and nourishes the brain. When the palm points outwards, it will have the ability to move mountains. The Qi will permeate the whole body and strength will flow to the four limbs. When the tongue points upwards it will generate a roar to shout down the lion and swallow the whole elephant. It can lead the kidney Qi to rise upwards and return down the Dan Tian. This will prolong life.

2. Kou—Hook: Shoulders, Backs of Hands and Feet, Teeth

Both shoulders must be brought forward. Then the front of the chest will be empty and broad. The Qi and strength will arrive at the ribs. The backs of the hands and the backs of the feet must hook. Then the Qi and strength will reach at the hands and the static stance strength will be firm and steady. The teeth must clench together. Then the tendons and bones will tighten and contract.

3. Yuan—Round: Back, Chest, Tiger Mouth

The back must be rounded, and the strength is directed inwards and propels the body. Then the coccyx will be centered and straight. The vitality can then permeate to the top of the head. The front of the chest must be round. Then the strength of both ribs will be full. The chest will be slightly contracted and the breathing will flow throughout. The tiger's mouth of the palm must be rounded. Then your bravery and fierceness will be proclaimed to all. The hand will have wrapping and embracing strength.

4. Min—Quick: Mind, Eyes, Hands

The mind must be quick like an angry racoon dog that grabs a mouse. Then you can react to the changing circumstance any time. The eyes must be quick like a hungry eagle snatching a rabbit. One may observe every direction and monitor any opportunity that arises. The hands must be quick like a hungry tiger hunting a goat. Then you can act first to control your enemy before he moves.

5. Bao—Embrace: Dan Tian, Mind and Qi, Ribs

The Dan Tian must be contracted so that Qi is not dispersed outwards and can strike the enemy immediately. The mind and Qi must be contracted. When meeting the opponent, you are in full control and will not be disturbed no matter what is happening. Both ribs must be rounded so that advancing and retreating are not in a mess. Facing an enemy, you will not be in danger.

6. Chui—Keep Down: Qi, Shoulders, Elbows

The Qi must keep down, which will descend to the Dan Tian and the body will be stable like a mountain. Both shoulders must keep down. Then the arms will be long and move freely, and the shoulders will support the elbows to lead power to the front. When both elbows are kept downwards, then both arms will be naturally round and you can strengthen both ribs.

7. Chu—Bend: Elbows, Knees, Wrists

Both elbows and arms must be bent. They must be bowed like a half moon. Then the strength will be strong and vigorous. Both knees must be bowed like a half moon. Then the strength will be full. The wrists must be bent like a half moon. Then the strength will be structured. The energy flow will be continuous without breaks by naturally expanding and contracting the arms, legs, and wrists.

8. Ting—Erect: Neck, Spine, Knee

The neck must be erect. Then the head will be straight and upright and vitality will permeate to the crown of the head. The spine must be erect. Then the strength will pass to the four limbs and the Qi will permeate through the whole body. The kneecaps must be lifted. Then the leg will be strong and stand stable, like a tree penetrating deep to the roots.

Xingyi Six Harmonies

1. Chicken legs 雞腿 quick and clear
2. Dragon body 龍身 twisting and folding
3. Bear shoulders 熊膀 defense
4. Eagle claws 鷹爪 attack
5. Tiger embrace 虎抱頭 storing force
6. Thunder sound 雷聲 suddenness

The Six Harmonies are a convenient way of remembering certain key qualities of proper Xingyi practice.

1. **Chicken legs** refers to the need for precise shifting of weight between the legs to facilitate quick and clear nimble movement and changes of direction without sluggishness, as well as the quality of balance.
2. **Dragon body** is the segmentation of the body into three regions: from heels to knees, from knees to hips, and from hips to hands. This means that one should embody the characteristics of a dragon's body, which undulates while twisting, or folding, expanding, and contracting in storing and releasing force.
3. **Bear shoulders** refers to the requirement of rounded shoulders capable of releasing power from the spine and the attitude of defense.

4. **Eagle claws** refers to the necessity for the hands to grasp tightly, expressing the Jin at the extremities that is generated from whole body co-ordination and the attitude of attack.
5. **Tiger embrace** refers to an attitude of boldness, decisiveness, and quickness, as well as the storing up of power like a tiger waiting to ambush.
6. **Thunder sound** refers to the strong vocalization emanating from the lower abdomen co-ordinated with reverse breathing power release augmentation, as well as the quality of suddenness.

CHAPTER 10

The Basic Exercises

Xingyi Quan has several traditional basic exercises for holding in the typical training stance, illustrated below.

Single Hand Push



1



2



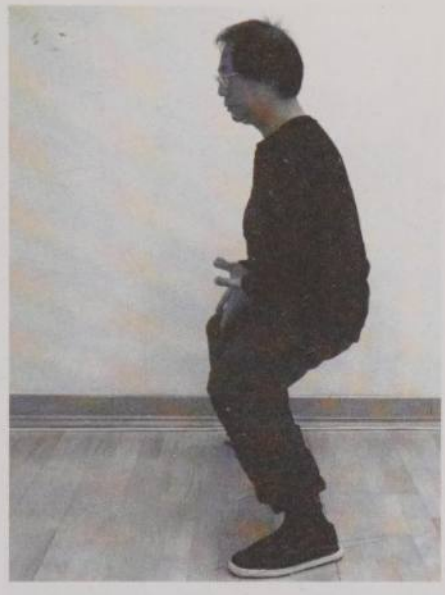
3

- Sit with horse stance.
- Push palms above the other arm alternately.

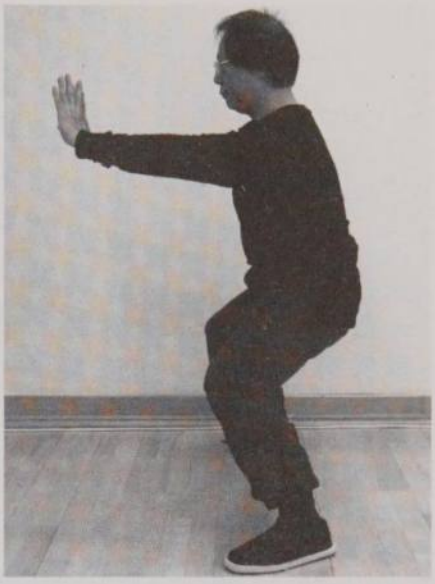


4

Double Hand Push

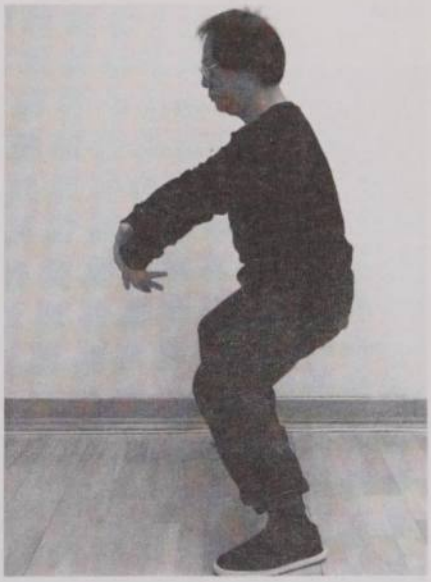


1



2

- Sit with horse stance.
- Push both palms from center line with strength.

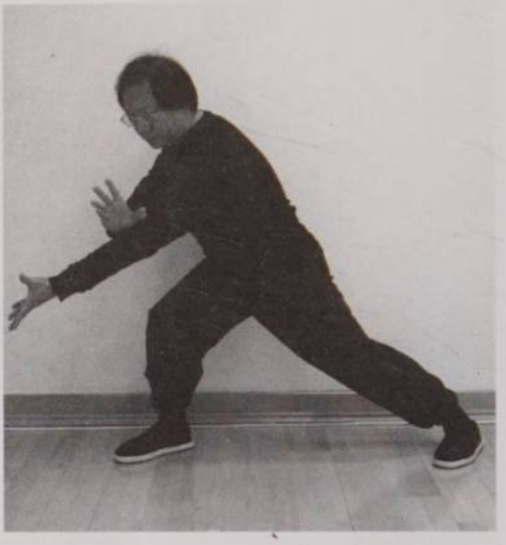


3

Golden Chicken Shakes Wings



1 SIT WITH HORSE STANCE; STRIKE LEFT BACK PALM



2 STRIKE LEFT PALM TO RIGHT LOWER PART



3 STRIKE RIGHT BACK PALM



4 STRIKE RIGHT PALM TO LEFT LOWER PART

Golden Chicken Lifts Wings



1 STRETCHES BOTH ELBOWS HORIZONTALLY WITH STRENGTH



2 CONTRACT TO CHEST; OPEN PALMS



3 STRETCH BOTH ELBOWS HORIZONTALLY AGAIN



4 CONTRACT TO CHEST; OPEN PALMS

Press Pole

Illustrated by Master Liu Jiang Ru.



1 KEEP SANTI STANCE



2 FRONT LEG AND FRONT HAND MOVE BACKWARDS TO STOMACH



3 FRONT LEG AND HAND STRIKE WITH STRENGTH. REPEAT WHOLE MOVEMENT

CHAPTER 11

Five Elements Fists

Mechanically, Xingyi Quan lays great emphasis on developing a powerful vertical store and release emanating from the Dan Tian. Orthodox Xingyi develops five different basic means for delivering internal power. These different modes of delivering power are referred to as the Five Elements:

Fist	Element	English	Organ	Characteristic
1. Pi Quan 劈拳	Metal	Splitting	Lungs	Chopping/Splitting, Power/Sharp
2. Zuan Quan 鑽拳	Water	Drilling	Kidneys	Springing up, Draining down/Fluidity
3. Beng Quan 崩拳	Wood	Crushing	Liver	Expanding power/ Crushing, Bursting
4. Pao Quan 炮拳	Fire	Pounding	Heart	Explosive power/Spiral like a cannon
5. Heng Quan 橫拳	Earth	Crossing	Spleen	Horizontal/Rounded, Solid, Centered

As indicated in the chart:

- Pi (splitting) is characterized by a rising and falling action like an ax.
- Zuan (drilling) has a flexible fluid quality.
- Beng (crushing) is straight like an arrow.
- Pao (pounding) explodes like a cannon rifling in a spiral.
- Heng (crossing) involves the centered use of horizontal force.

Tactically, Xingyi practitioners tend to be aggressive in pressing a straightforward attack, likely influenced by the historical development of Xingyi for training infantry. At first glance, Xingyi appears to be somewhat more linear than its sister arts, Taiji and Bagua, though circular motion can be found throughout the art. The Five Elements also comprise the basic level of tactical application.

At the intermediate level of Xingyi tactics, the Five Elements movement attributes are melded in different combinations to form the Twelve Animals (十二形):

Dragon (Long)	Tiger (Hu)	Monkey (Hou)
Horse (Ma)	Alligator (Tuo)	Chicken (Ji)
Swallow (Yan)	Sparrowhawk (Yao)	Snake (She)
Tai Bird or Fish (Tai)	Eagle (Ying)	Bear (Xiong)

Xingyi contains many forms. They all based on the foundation of Five Elements Fists and Twelve Animals. They include Five Elements Evolving form, Five Elements Linking form, Chicken Four Posture form, Five Elements and Four Grip form, Eight Postures form, Combination form, Twelve Torrent Fist, etc. There are two-man sets also, namely Five Elements Unity form, Five Elements Evolving and Destructing form, and Close Contact Cannon Fist.

Strategically, Xingyi seeks to directly invade and penetrate the opponent's space. One saying, "Xingyi is like running through high grass," means that one attacks as if the opponent can offer no effectual resistance. Some have said, "He may hit me many times, but I hit him once," which implies extremely powerful strikes.

The Theories of Five Elements Fists

What is the Five Elements Theory?

Based on observations of the natural world, ancient Chinese people recognized continuous patterns of transformation and change in the universe. Initially, these observations were interpreted using Yin–Yang logic; later they were expanded using a new theory called the Five Elements.

The Five Elements Theory evolved from the study of various processes, functions, and phenomena of nature. The theory asserts substances can be divided into one of five basic elements: wood, fire, water, metal, and earth. Each contains its own specific characteristics and properties. Today, the Five Elements Theory is still used as a tool for grouping objects, and as a method for analyzing changes of natural phenomena.

The Origin of the Five Elements Theory

The Yin–Yang Theory has a close relationship with the Five Elements Theory. They are often used simultaneously to explain natural phenomena. Ancient Chinese medical philosophers integrated the Yin–Yang and Five Elements Theories into their medical practices very early. As integration of these theories took place, a more formalized system of medicine was established. Today we refer to this medical system as Traditional Chinese Medicine (TCM).

The Five Elements and Their Relationships with Nature and the Body

The Five Elements correspond to different aspects of the natural world and the body. Wood, for example, corresponds to spring and wind in the natural world and to the liver, gallbladder, eyes, and tendons in the body.

The Relationship between the Five Elements

The Five Elements of wood, fire, earth, metal, and water are not isolated; rather they work closely together and have their own internal orders and patterns. The rules that govern the Five Elements include a mutual generation cycle, a mutual restriction cycle, over-restriction, reverse restriction, and balance between creation and destruction.

MUTUAL CREATION CYCLE

This cycle refers to the manner in which the elements create one another. Wood easily burns and makes a fire. Fire produces ash, creating earth. The earth contains mineral from which metal is mined and extracted. When metal is heated and cooled, water droplets will be found over the metal as a result of condensation. Thus, metal creates water. Water promotes the growth of trees, which are wood. The cycle is cyclic and continually gives rise to change and transformation.

MUTUAL DESTRUCTION CYCLE

This cycle refers to the manner in which the elements restrict and control one another. Wood breaks up the soil and depletes the earth's nutrients, thus controlling earth. Earth contains water in many places, and as a dam prevents flooding, earth controls water. Water extinguishes fire and, therefore, controls its spread. Fire controls metal by its ability to melt it. Metal can be made into an ax that cuts wood into pieces, thus controlling wood. The control repeats in a cyclic fashion and provides an opposite force to balance the generative power. The generation and restriction properties of the Five Elements hold each other in check, preventing over-functioning.

BALANCE BETWEEN CREATION AND DESTRUCTION

Balance between creation and destruction is important for normal transformation of the Five Elements. Each element is under the influence of the other four in some way. Wood generates fire and water generates wood. On the other hand, wood inhibits earth, but itself is inhibited by metal. In this way, all Five Elements establish an intricate homeostasis in nature. This wisdom has also been applied to

TCM by incorporating the theory of the Five Elements into health maintenance strategies, which have been successful for thousands of years.

Application of the Five Elements Theory

RELATIONSHIPS OF FIVE ELEMENTS AND THE FISTS

In the art, the Five Elements Fists are called Pi, Zuan, Beng, Pao, and Heng. Their origins are in the Five Elements. These are metal, wood, water, fire, and earth.

The form of Pi Quan is like that of an ax. Its nature corresponds to metal. Zuan Quan is like lightning and corresponds to water. Beng Quan is like an arrow and corresponds to wood. Pao Quan is like a cannon and corresponds to fire. Heng Quan is like a ball and corresponds to earth.

MUTUAL CREATION AND DESTRUCTION

- **Mutual creation**: Pi creates Zuan, Zuan creates Beng, Beng creates Pao, Pao creates Heng, Heng creates Pi.
- **Mutual destruction**: Pi destroys Beng, Beng destroys Heng, Heng destroys Zuan, Zuan destroys Pao, Pao destroys Pi.

According to Taoist principles, everything arises from earth. Therefore Heng Quan is the center and creates each of the other fists. Each element is linked closely as a cycle to create and destroy. In combat, they mean a continuous attack following a sequence of Quan and also a defense against each other.

This is the complete practice of Five Elements. Practice a sequence of Pi, Zuan, Beng, Pao, and Heng, then practice Mutual Creation and Mutual Destruction together. That is the paired striking practice called Wu Xing Pao.

RELATION BETWEEN THE FIVE ELEMENTS AND CREATION AND DESTRUCTION

The Five Elements are metal, wood, water, fire, and earth. Inside the body there are five organs. Outside the body, there are five senses. Each one is mutually co-ordinated with the Five Elements. The heart corresponds with fire. The spleen corresponds with earth. The liver corresponds with wood. The lungs correspond with metal. The kidneys correspond with water. These are the Five Elements as they are concealed inside. The eyes are connected to the liver. The nose is connected to the lungs. The tongue is connected to the heart. The ears are connected to the kidneys. Man's center is connected to the spleen. These are the Five Elements as they appear on the outside.

In Taoist principles, metal creates water, water creates wood, wood creates fire, fire creates earth, and earth creates metal. However, metal destroys wood, wood destroys earth, earth destroys water, water destroys fire, and fire destroys metal.

The Five Elements are seen as a vast pattern. When used in martial arts, they firm up the organs inside and completely order the body outside. These strengthen the body, increase the Qi and strength, and resist the enemy.

A Discourse on Lianhuan Quan

This is the method for mixing the Five Elements Fists in a connected and organized manner. It suddenly advances and suddenly retreats. The forms cycle endlessly. It uses dodging, turning, leaping, and moving. The forms are all connected. They advance or retreat but are never fixed. Therefore it is called Advance and Retreat Connected Fists. It is also called Lianhuan Quan, which means "linking fist."

This routine uses the Five Elements Fists as its core. Therefore, mastering the Five Elements Fists is the first step. The Mutual Creation and Mutual Destruction are advanced techniques. Lianhuan Quan is the most advanced form. Advancing and retreating is each half of the routine. It includes the style of Alligator (Tuo), Tai Bird (Tai), and White Crane as a linking joint.

The routine seems short, which is intended to keep the practitioner concentrated and perform each movement in a smooth, fast, efficient, effective, and powerful way. However, it can be prolonged. To stretch it out, when you arrive at the Beng Quan at the end of the front section, instead of turning the body, repeat the front section again. When you come to Beng again, one can decide whether to turn or go straight again. The Create and Destroy Fists and Lianhuan Quan are therefore linked.

When you are familiar with the forms, you can develop the Five Elements Fists. In the bare-handed form, you can grasp the hands to make fists or just use the palm to do the forms instead. These changes can also be made in Lianhuan Quan. The same principle can be applied to weapons: the spear, staff, saber, and sword all have the applications of split, stab, chop, and strike. These are transformations from the hand postures. The Five Elements Fists, Creation and Destruction Fists, and Lianhuan Quan are the basic or mother fists of Xingyi Quan. They can include each type of weapon. Therefore the transformations of the maneuvers are unfathomable territory.

The Three Jin in Xingyi Quan

Xingyi Developmental Stages

Level	Energy	Transformation	Changes
Ming Jin 明勁	Obvious	Jing to Qi	Bones
An Jin 暗勁	Concealed	Qi to Shen	Sinews
Hua Jin 化勁	Changing	Shen to Emptiness	Marrow

The terms of Xingyi Quan's three levels of practice—Ming Jin (明勁), An Jin (暗勁), Hua Jin (化勁)—came from Guo Yun Shen and were systematized by Sun Lu Tang, who proposed three levels of practice:

1. training the Jing to transform into Qi
2. training the Qi to transform into Shen
3. training the Shen to return to emptiness.



Initially this theory was a concept without clear differentiation. In Dai family Xingyi Quan, each time one began to train a fist one had to practice it several times with a soft Jin at first, and then a few times with a hard Jin, before closing the movement. The intention was to practice slowly to begin with, ensuring that the movements were accurate, and to use the Yin energy completely, co-ordinating the movements between hands and feet. Through repeated practice one would collect the Jin in the body, accumulate a ball of Qi and release it with power and sound, with an integrated and explosive force, in a single movement.

Hebei Xingyi Quan inherited the above method but took a more direct approach, whereby one had to learn the hard Jin at first so that one would achieve power and could apply it quickly. Once one had mastered the fierce and hard way of practice, they would then begin to train the An Jin and Hua Jin.

The practice method of the three Jin is mainly used in the Five Elements Fists. Each fist is practiced in three ways. First, master the hard movement so that you can face the enemy; then begin to practice sets of the form; finally, go back to the beginning to train An Jin. When you are proficient you can train the Twelve Animals forms, before finally training the Five Elements Hua Jin.

The differences and training methods of the three Jin are described in detail below.[1]

Ming Jin

Hard Jin, long distance, extension, stepping hard into the front foot, fierce attacks, arm strength.

1 Modern practitioners do not explicitly demarcate three levels of training Jin, choosing to focus on training Ming Jin (as it looks good and is fierce) and stop there. As for An Jin and Hua Jin, many do not understand them and that is why they do not practice them. Most people think that practicing slowly and using less force is An Jin, and do not understand the way to practice Hua Jin at all.

This is the power of metal, and explodes forward without thinking of retreat. As the *Sword Classic of Yu Dayou* states, "Every step moves forward, unmatched under heaven." *The Boxing Classic* states, "Rushing up and rushing down the posture is like a tiger, fighting hard, entering hard without blocking."

Ming Jin requires one to train the six harmony and four tips at first. The three centers (hearts) need to be solid and the Qi needs to sink into the Dan Tian. The body needs to prepare the five bows, and train so that one is stable and low, hard and fierce; one needs to have great courage. The Hun Yuan power, which is stable and accurate, must infuse the whole body, which has the effect of increasing power and speed. When striking one is able to knock the opponent back several feet, like "hanging a picture on a wall" or breaking the wall with a step. The classics state, let one "build one's foundation, strengthen one's body, the bones and body become solid like a rock of iron, and the form and energy field are imposing like the Tai mountain." This is the foundational practice for changing the bones and transforming Jing into Qi.

An Jin

Soft Jin, short Jin, braking feet, blocking hand, the back foot following, using the Jing to hit, the power of the legs.

This is the wood energy; the steps are small, and thus you are able to advance and retreat. Each step is like an encampment. An Jin is the energy of being round outside but square inside: when training the outside looks soft and round and "moist," but when issuing power the internal is square and hard and at right angles. When you strike your opponent, he will only retreat half a step but will have an internal injury. The classics state, let one "expand and lift their membranes, lengthen their tendons, the expansion is limitless." This is the practice for training the tendons and muscles, and for transforming Qi into Shen.

Hua Jin

Elastic strength, twisting strength, the mystique of change, the wonder of dissolving.

At first one needs to develop a dragon's waist—to twist and turn, to use opposing energy, and to hit slowly. The steps are lively—you will be moving in a zig-zag triangle—and the applications of the steps come from the Twelve Animals forms. The Five Fists contain more than six ways of dissipating the opponent's energy. This form contains six changes and the fists attack in eight directions. The classics state, "Cleanse and empty the inside, lighten the body, the signs that indicate the interior is clean and empty: the flow of the Shen and Qi can be used, moving in a circle without hindering the moving and turning of the body, and one is as light as a feather." Hua Jin is not categorized as bright or dark, hard or soft. Ming Jin is

Yang and An Jin is Yin; thus, Hua Jin is a mixture of Yin and Yang, with Yin and Yang interpenetrating each other. The Shen and the intention penetrate the whole body, washing the bone marrow; this is training the Shen to return to emptiness.

The Differences between the Three Jin

The three Jin, from a theoretical perspective, are divided as above. Thus, Ming Jin is Jin or power that is easily seen; An Jin is hidden and cannot easily be detected; Ha Jin is negating the enemy's force and returning it to the enemy.

During the training process, each level of training of the Five Elements has a strict demarcation. As with hand work, foot work, and body methods, each fist has a unique and fixed training method. It is a complete and complicated process.

Ming Jin is in the hands; An Jin is in the elbows; Hua Jin is in the body.

Ming Jin is hard; An Jin is soft; Hua Jin is elastic.

Ming Jin trains the Jing; An Jin trains the Qi; Hua Jin trains the Shen.

Ming Jin goes out and returns in a straight line; An Jin only begins when stillness reaches its zenith; Hua Jin remains inside and is not revealed.

Ming Jin uses power; An Jin uses Jin; Hua Jin uses the intention.

Finally, they all interpenetrate each other, shifting the soft to the hard and shifting the hard to the soft. Hua Jin is in complete control of Ming Jin and An Jin, mixed into one body.

The three Jin are shown within the Xingyi Quan system, with form and intention, as below:

- The Five Element Fists contain the three Jin:
  Ming Jin: Pi Quan, Zuan Quan
  An Jin: Beng Quan, Pao Quan
  Hua Jin: Heng Quan
- The Twelve Animals forms are also divided into the three Jin:
  Ming Jin: Tiger, Horse, Chicken, Eagle
  An Jin: Bird, Snake, Bear, Alligator
  Hua Jin: Dragon, Monkey, Swallow, Sparrowhawk

The Three Jin in Practice

Compared to its sister arts, Taiji Quan and Bagua Zhang, Xingyi training methodology typically begins closer to external martial arts training. The students are usually taught first to develop and exhibit strong power while learning the core Five Elements and Twelve Animals techniques before refining their movements to increasing levels of relaxed, subtle efficiency.

After first developing visible physical skill and power through sound basic body mechanics and alignments at the Ming Jin level, a Xingyi student works to smooth and soften their movements to develop a more relaxed and less obvious skill level termed An Jin. Many Xingyi practitioners never progress even to this intermediate level; even fewer ever ascend to the highest level of Hua Jin, where one's movements become so subtle and refined that one's power is indiscernible to all but the most expert observers.

Although the progression of Ming Jin, An Jin, and Hua Jin is typically associated with Xingyi, these levels are also applicable to Taiji Quan and Bagua Zhang. The difference is that Taiji Quan training focuses from the beginning on Hua Jin. Perhaps this is the reason that it is so difficult for many Taiji practitioners to achieve real fighting ability. Bagua Zhang training approaches from the level of An Jin, in contrast to the Xingyi emphasis on developing Ming Jin first, before proceeding to An Jin and finally Hua Jin.

The Training of Five Elements Fists

The Five Fists of Xingyi Quan: The Structure

English	Pinyin	Element	Description
1. Splitting 劈	Pi	Metal	Like an ax chopping up and over
2. Drilling 鑽	Zuan	Water	Like a geyser drilling forward
3. Crushing 崩	Beng	Wood	Like an arrow exploding straight forward
4. Pounding 炮	Pao	Fire	Like a cannon exploding outward
5. Crossing 橫	Heng	Earth	Cross the line of attack while turning over

Basic Routines: Individual Movements

MING JIN (HARD AND LONG, STRETCHING STRENGTH)

Practicing at a Fixed Spot

- Fixed steps strike
  1. Ma Bu.

2. 3/7 steps.

- Moving steps strike
  1. Steps left and right.
  2. Steps forward and retreats.

Moving Steps

- Front leg step stamps forward, wide and heavy.
- Back leg does not move; stay at original place.
- Strike uses long strength.

An example is Pi Quan—find a big space to Pi forward, and "Fa Li" along the long hall; this will improve endurance, Qi, and stretch the lung (open the lung) (步步前進, 天下無敵).

AN JIN (SHORT, BREAKING, AND SLOW STRENGTH)

Follows Steps Strike

1. Back leg follows up and stamps hard; the leg and hand use short strength.
2. Back leg follows up and fast. Once the back leg reaches the ground, the front leg steps forward immediately. The movements involve advancing without any pause.

FA JIN (SOFT, TWIST, AND FAST)

Follows Steps

- Twist waist, screw arm, and use arrow penetrating strength with Phoenix Eye Fist.
- Use Dan Tian Qi turning.
- The detailed training process of Fa Jin follows.

Moving Steps—Shift Left (L) and Right (R) Leg

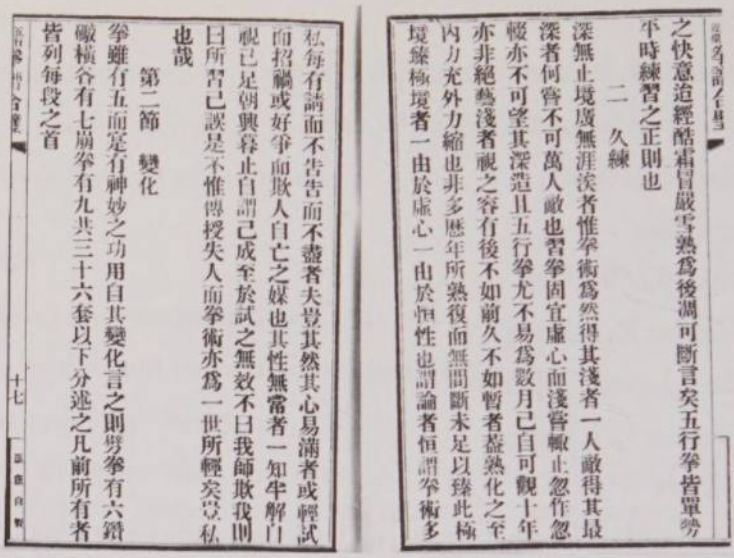
Start from left Santi Shi.

1. Pi Quan
   1. Retreat L leg and stamp, with L Zuan.
   2. Stamp R leg and R Pi.
   3. Repeat R side.

2. Zuan Quan
    1. Retreat L leg and stamp, with L Zuan.
    2. Stamp R leg and L press, R Zuan.
    3. Repeat R side.
3. Beng Quan
    1. Stamp L, R Beng.
    2. Retreat R, L Beng.
    3. Step L, step R, R Beng.
    4. Retreat L, L Beng.
4. Pao Quan
    1. Retreat L, legs together; hands left circle and rest at stomach.
    2. Stamp R, R Pao.
    3. Retreat R, legs together; hands left circle and rest at stomach.
    4. Stamp L, L Pao.
5. Heng Quan
    1. Retreat L, legs together.
    2. Stamp L, R Heng.
    3. Retreat R, legs together, stamp R, L Heng.

Variations of Five Elements Fists

- Each fist has 6/9 predetermined variations.
- When a trainer becomes familiar with the movements, he can create his own variations.



之快意迨經酷霜冒嚴雪熟爲後凋可斷言矣五行拳皆單勢平時練習之正則也

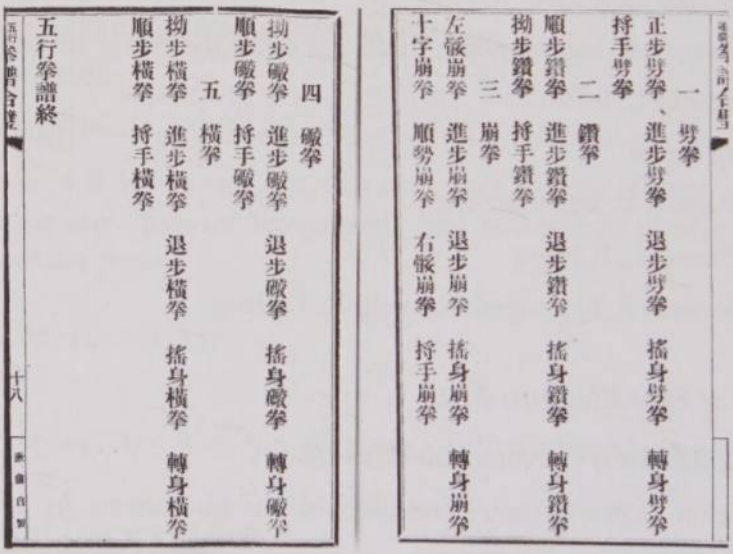
二　久練

深無止境廣無涯涘者惟拳術爲然得其淺者一人敵得其最深者何啻不可萬人敵也習拳固宜虛心而淺嘗輒止忽作忽輟亦不可望其深造且五行拳尤不易爲數月已自可觀十年亦非絕藝淺者視之容有後不如前久不如暫者蓋熟化之至內力充外力縮也非多歷年所熟復而無間斷未足以臻此極境臻極境者一由於虛心一由於恒性也謂論者恒謂拳術多

私每有請而不告告而不盡者夫豈其然其心易滿者或輕試而招禍或好爭而敗人自亡之媒也其性無常者一知半解自視已足朝興暮止自謂已成至於試之無效不曰我師敗我則曰所習已誤是不惟誨授失人而拳術亦爲一世所輕矣豈私也哉

第二節　變化

拳雖有五而定有神妙之功用自其變化言之則劈拳有六鑽皺橫各有七崩拳有九共三十六套以下分述之凡前所有者皆列每段之首



一　劈拳

正步劈拳　進步劈拳　退步劈拳　搖身劈拳　轉身劈拳

拶手劈拳

二　鑽拳

順步鑽拳　進步鑽拳　退步鑽拳　搖身鑽拳　轉身鑽拳

拗步鑽拳　拶手鑽拳

三　崩拳

左鞍崩拳　進步崩拳　退步崩拳　搖身崩拳　轉身崩拳

十字崩拳

順勢崩拳　右鞍崩拳　拶手崩拳

四　皺拳

拗步皺拳　進步皺拳　退步皺拳　搖身皺拳　轉身皺拳

順步皺拳　拶手皺拳

五　橫拳

拗步橫拳　進步橫拳　退步橫拳　搖身橫拳　轉身橫拳

順步橫拳　拶手橫拳

五行拳譜終

AN ORIGINAL COPY OF THE MANUSCRIPT PUBLISHED BY LI CUN YI ILLUSTRATES FULLY THE VARIATION PRACTICE METHODS OF THE FIVE FISTS

DETAILED FORMS OF THE VARIATIONS OF FIVE ELEMENTS FISTS

1. Pi Quan 劈拳

正步劈拳 進步劈拳 退步劈拳 搖身劈拳 轉身劈拳
捋手劈拳

1. Front stance Pi Quan
2. Advance step Pi Quan
3. Retreat step Pi Quan
4. Shake body, switch stance Pi Quan
5. Turn around Pi Quan
6. Stroke hand Pi Quan

2. Zuan Quan 鑽拳

順步鑽拳 進步鑽拳 退步鑽拳 搖身鑽拳 轉身鑽拳
捋手鑽拳 拗步鑽拳

1. Aligned stance Zuan Quan
2. Advance step Zuan Quan
3. Retreat step Zuan Quan
4. Shake body, switch stance Zuan Quan
5. Turn around Zuan Quan
6. Stroke hand Zuan Quan
7. Crossed stance Zuan Quan

3. Beng Quan 崩拳

左腿崩拳 進步崩拳 退步崩拳 搖身崩拳 轉身崩拳
捋手崩拳 順勢崩拳 右腿崩拳 十字崩拳

1. Aligned left stance right Beng Quan
2. Advance step right Beng Quan
3. Retreat step Beng Quan
4. Shake and switch Beng Quan
5. Turn around Beng Quan
6. Stroke hand Beng Quan

7. Aligned left stance left Beng Quan
8. Aligned right Beng Quan
9. Crossed hand Beng Quan

4. Pao Quan 炮拳

拗步炮拳 進步炮拳 退步炮拳 搖身炮拳 轉身炮拳
捋手炮拳 順步炮拳

1. Crossed stance Pao Quan
2. Advance step Pao Quan
3. Retreat step Pao Quan
4. Shake and switch Pao Quan
5. Turn around Pao Quan
6. Stroke hand Pao Quan
7. Aligned stance Pao Quan

5. Heng Quan 橫拳

拗步橫拳 進步橫拳 退步橫拳 搖身橫拳 轉身橫拳
捋手橫拳 順步橫拳

1. Crossed stance Heng Quan
2. Advance step Heng Quan
3. Retreat step Heng Quan
4. Shake and switch Heng Quan
5. Turn around Heng Quan
6. Stroke hand Heng Quan
7. Aligned stance Heng Quan

Follow-up Combinations

COMBINATION OF TWO FISTS

For example:

Pi followed by Beng
Zuan followed by Heng
Beng followed by Pao

COMBINATION OF THREE FISTS

For example:

Pi, Beng, Beng
Pi, Beng, Zuan

Two-Man Drill on Five Fists Applications Training

FIXED STEPS

1. Ma Bu—Fixed routine two-man set (生剋單式對打).
2. Advanced step; only A attacks to the end.

MOVING STEPS

1. Three pre-set forms of two-man drill.

Hints for Success

THE KEYS OF SUCCESS TO TRAINING

1. Simplicity
2. Repetition
3. Intensive training

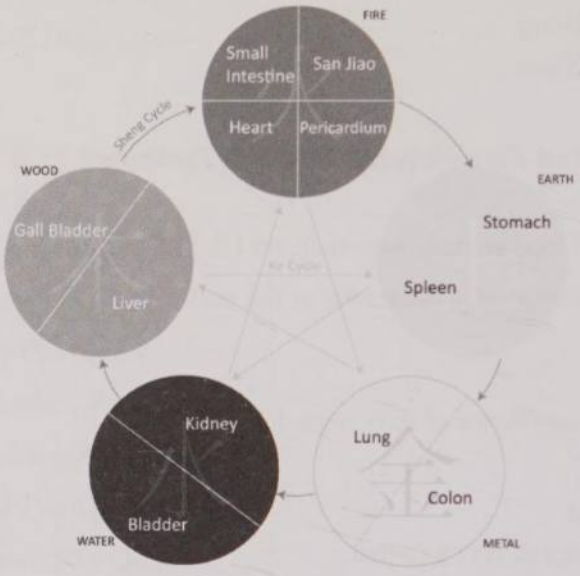
How to apply these:

- Success comes from simple movements and continuous repetitions.
- Focus repetition on one fist form at a time, for a week.
- Do not try to practice Five Fists or more than one form at a time, or else you cannot concentrate on one single fist form.

THE KEYS OF SUCCESS TO ATTACK (THE 3S'S)

1. Strength
2. Speed
3. Structure

The Movements of Five Elements Fists



The Individual Movements of Five Elements Fists



1 PI QUAN (AX)



2 ZUAN QUAN (WATER)



3 BENG QUAN (ARROW)



4 PAO QUAN (FIRE)



5 HENG QUAN (EARTH)

DRAWINGS SHOWING THE RELATED POWER OF FIVE ELEMENTS FISTS (BY C S TANG)

THE OPENING

1. Ready Posture (Wu Ji Shi)
2. Start Posture (Liang Yi Shi)
3. Three Body Posture (Santi Shi)

Key points:

- Inhale and gather the Qi; sink the Qi with the press-down movements.
- Contract the body, with head straight; turn like an eagle and guard the center line.
- Step forward with three points aligned, stable as a mountain.





1 Ready Posture
(Wu Ji Shi)



2



3 Start Posture
(Liang Yi Shi)



4



5 Three Body Posture
(Santi Shi)

PRINCIPLES AND PROCESS FOR ALL FIVE ELEMENTS FISTS

Assembling 聚		Rising 起—要鑽		Landing 落—翻
1. Contract body to store energy.	2. Push body forward as if holding a spear.	3. Stretch shoulder and extend upper arm, elbow protecting center; last finger points up.	4. Rush with wide step, full power, like a leopard.	5. Body upright; forehand pushes outward; leg tread; three points align.
↓	↓	↓	↓	↓



1. PI QUAN







OLD DRAWINGS OF PI QUAN APPEARED IN LI CUN YI'S CLASSIC BOOK

- Shape: ax—chop
- Element: metal
- Organ: lung

Key points:

1. First Zuan
    - Fist must drill tight.
    - Small finger turns up.
    - Fist drill from mouth and reach at the level of brow.
2. Then Pi
    - Striking palm strikes at the level of chest.
    - Front leg stamps heavily on the ground.
    - After striking, keep three points aligned.

The proper way of training Pi Quan

1. Start a Shanti Shi and keep standing static; scan whole body requirement, mapping peripersonal space; make sure the skeleton is firm and strong enough.
2. Grasp forehand back strongly like pulling ropes; foreleg rubs back. Inhale to Dan Tian.
3. Forehand Zuan outward; gather your strength and contract your body, then emit.
4. Back hand Zuan out and change palm to Pi, downward. Chop with edge of palm, then arrive with face of palm. Release your Qi. Exhale.
5. Keep strong and expanded static Pi Quan guarding stance; stand like a castle, and then scan your skeleton. Adjust your breathing and get strength from six directions. Keep three points aligned in vertical line. Self-criticize your process, ready for the next move.

The co-ordination of body parts in Pi Quan

- Forehand:
    - push forwards
    - press downwards
    - push outwards.
- Arms: sink the shoulders and elbows.
- Back hand: pull backwards and hold round.
- Body: head straight, neck erect, sink waist, uplift crotch.

- Back leg: tread.
- Front leg: slide and rub.
- Body axis: rotate.

Combine the above elements into a unity.



1 SANTI SHI



2



3 FIRST ZUAN



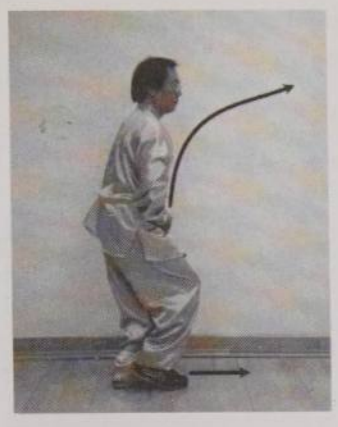
4 STAND AT CHICKEN LEG



5



6 PI LANDING



7



8



9



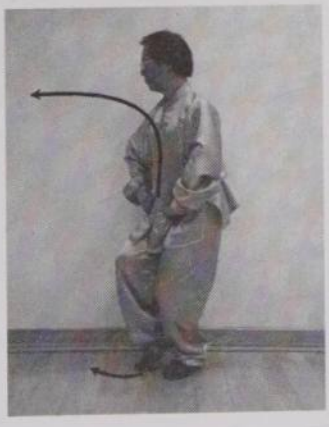
10



11



12 TURNING



13



14



15



16

2. ZUAN QUAN





- Shape: lightning—fast
- Element: water
- Organs: kidney

Key points:

- Fist must be tight.
- Fist turns until small finger faces up.
- Front elbow twists into center line.
- Fist twists from mouth and attacks the nose.

- Front palm lifts up (Tiger lift—虎托), then front arm presses down (horizontal to ground).
- Front leg stamps heavily on the ground.
- After striking, keep three points aligned.



1



2 TIGER HOLDS



3



4 RIGHT ZUAN



5



6



7 LEFT ZUAN



8 TURNING

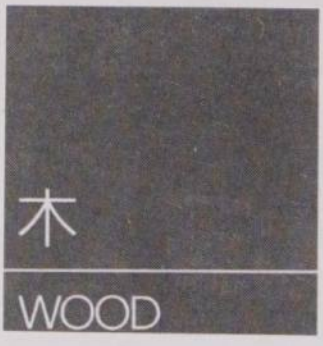


9



10

3. BENG QUAN







- Shape: arrow—to pierce
- Element: wood
- Organ: liver

Key points:

- Fist must drill tight.
- Front fist with tiger eye faces up.
- Back fist faces up and keeps at ribs.
- Front elbow twists and keeps at center line.
- Fist drills at the level of the chest.
- Front leg stamps heavily on the ground.
- After striking, keep three points aligned.



1



2



3 STEPS FORWARD



4 RIGHT BENG



5



6



7



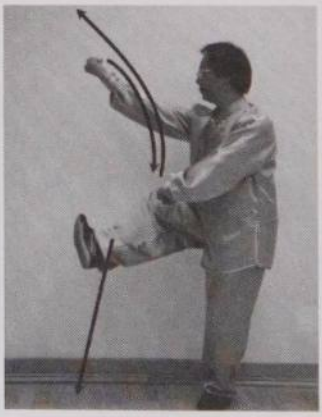
8 LEFT BENG



9 TURNING



10



11



12



13



14



15

4. PAO QUAN





- Shape: cannon—bomb
- Element: fire
- Organ: heart

Key points:

- Store energy while squatting.
- Front fist drills up at brow.
- Back fist Beng to chest.
- Front leg stamps heavily on the ground.
- After striking, keep three points aligned.



1



2 STEP FORWARD AND GRIP



3



4 RIGHT ZUAN



5 PAO QUAN



6



7



8



9



10 TURNING



11



12



13



14

5. HENG QUAN





- Shape: shell—penetrate
- Element: earth
- Organ: spleen

Key points:

- Front fist faces up.
- Back fist faces down and keeps under front elbow.
- Front elbow twists to protect heart.
- Fist drills at the level between chest and rib.
- Front leg stamps heavily on the ground.
- After striking, keep three points aligned.



1 SANTI SHI



2 LEFT ZUAN



3



4



5 RIGHT HENG QUAN



6 TURNING



7



8



9



10

THE ENDING

- Return to origin.

While practicing each fist individually, do the starting and ending movements, so that the training of each fist will have a start and end.

These will keep you in an alert and ready position when doing the starting movement.

After several repetitions of the individual fist training, end it. Be relaxed without collapsing, still keeping alert, and, at the same time, calm down your Qi.



1 SANTI SHI



2 CROSS HANDS



3



4



5



6



7 CALM THE QI

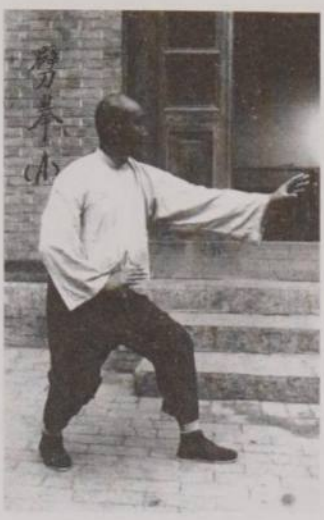


8

Illustration of Five Elements Fists by Old Masters



Pi Quan demonstrated by Master Zhang Zhan Kui



Fu Jian Qiu demonstrates Pi Quan...



...and Beng Quan

The Static Stances of Five Elements Fists

A static stance is an improvement practice of Xingyi Quan. The most common stance is the Santi Shi; however, every posture of Five Elements Fists, including starting and ending, should individually be picked out to practice a static stance.

Each posture of stances should maintain the requirements of "eight characters/ 24 essences." Keep three points aligned, stretch fully, then sink the Qi; try to maintain duration as much as you can. The purpose of the stance is to:

- fix your guarding postures with all the requirements
- keep a strong structure and skeleton
- improve your endurance
- increase your leg strength
- generate your Qi
- always keep alert
- enhance your fighting spirit
- develop unity.

Rules:

- eight characters/24 essences (八要廿四較)
- four appearances (四象)
- five damages to avoid (五害).

Four test principles:

1. Cannot be pushed.
2. Cannot be pulled.
3. Cannot be tugged to collapse.
4. Cannot be broken.

In a fight, you will win, because you have a strong basic foundation.

Beginning Stance

1. WU JI STANCE



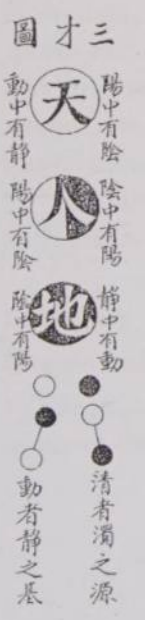


2. LIANG YI STANCE





3. SAN CAI STANCE





Five Elements Fist Stances

Photos taken by Osmend Lam at Confucius Temple, Shangtung, 2008.

1. PI QUAN STANCE



2. ZUAN QUAN STANCE



3. BENG QUAN STANCE



4. PAO QUAN STANCE



5. HENG QUAN STANCE



The Curative Effects of Five Elements Fists

Nowadays, Masters have developed the Xingyi Five Elements Fists into curative sports exercises instead of just fighting arts. Because each fist corresponds to a fixed internal organ, the proper training of each fist movement will improve and strengthen the structure of that internal organ. Qi will flow along the related meridian and improve the spirit and blood circulation.

The internal organs that can be improved are the lungs, kidneys, liver, heart, and spleen.

1. PI QUAN

Organ: Lungs

While practicing Pi Quan, full stretches of limbs and deep and long breathing will improve the function of the lungs.

Meridian

Qi will improve the circulation of the lung meridian; this will enhance the strength of the side part of the body and arms.

2. ZUAN QUAN

Organ: Kidneys

Twist your waist while punching upwards; this will rub and massage the kidneys. These movements will improve the function of the kidneys.

Meridian

Qi will improve the circulation of the kidney meridian; this will enhance the strength of the center part of the body and legs.

3. BENG QUAN

Organ: Liver

The punches are in the middle level of the body. The elbows rub the ribs. The chest will press downward during movements; these all help to massage the organ.

Meridian

Qi will improve the circulation of the liver meridian; this will enhance the strength of the side part of the body, abdomen, and legs.

4. PAO QUAN

Organ: Heart

The action of Pao Quan generates much strength while rushing and punching outwards. This will help the pumping movements of the heart to make the circulation of the blood more active.

Meridian

Qi will improve the circulation of the heart meridian; this will enhance the strength of the center part of the body, abdomen, and arms.

5. HENG QUAN

Organ: Spleen

The spleen controls the red blood cells and the immune system. It removes old red blood cells and holds a reserve in case of hemorrhagic shock.

Lower rubbing of the elbow before punching will help to improve the function of the organ.

Meridian

Qi will improve the circulation of the spleen meridian; this will enhance the strength of the neck, ribs, and legs.

The Applications of Five Elements Fists

The Attacking Points of Five Elements Fists



THE VITAL POINTS THAT XINGYI QUAN ATTACKS, AS SHOWN IN OLD SECRET MANUSCRIPTS

1. Pi Quan



1 Palm knife strikes forehead, and breaks the bones, so bone pieces drive into the brain



2 Palm face strikes forehead, and vibrates the brain. Puts enemy in shock and they become unconscious



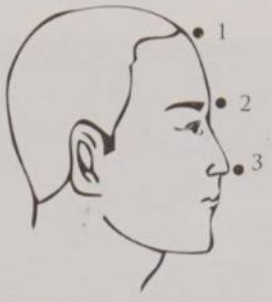
3 Face of palm strikes eyes and nose. Makes enemy blind and bleeding; loses will to fight



4 Palm strikes the chest. It breaks sternum so that the ribs and bones penetrate the lung, causing bleeding and coughing, then loss of will to fight

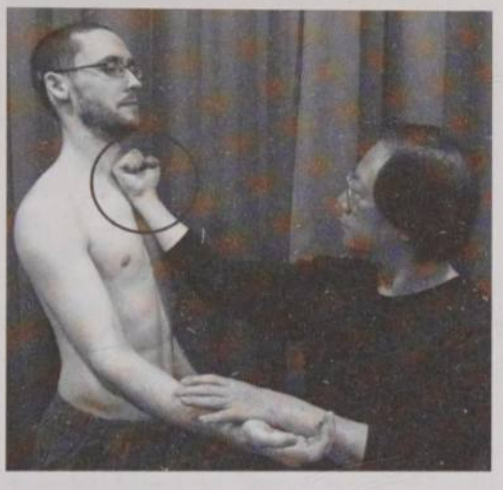
Attacking pressure points:

1. Shen Ting Xue (神庭穴)
2. Yin Tang Xue (印堂穴)
3. Su Miu Xue (素謬穴(準頭))



Effect: Skull fractured, damaging the brain.

2. ZUAN QUAN



1 FIST STRIKES THE LARYNX. LEADS TO SUFFOCATION



2 FIST STRIKES THE JAW WITH SHORT STRENGTH; SHOCKS THE ENEMY AND MAKES HIM BITE HIS TONGUE. UPWARD FORCE WILL BREAK HIS NECK, SO THAT HIS TRACHEA IS CRUSHED, LEADING TO SUFFOCATION

Attacking pressure point: Lian Quan Xue (廉泉穴), the dead pressure point of the throat.

Effect: Neck bone fractured, crushing the trachea, leading to suffocation.



3. BENG QUAN



1 THE PUNCH MUST PRECISELY ATTACK THE VITAL POINT OF THE STERNUM, THE CHEST BONE



2 USE SHARP POINT OF PHOENIX EYE TO PENETRATE AT THE CHEST BONE, SO THAT THE BONES COLLAPSE AND PIERCE THE LUNG AND INTERNAL ORGANS, CAUSING INTERNAL BLEEDING

Attacking pressure point: Shan Zhong Xue (膻中穴).

Effect: The chest bones collapse and pierce the lung and heart.



4. PAO QUAN



1 THE PUNCH HAS TO ATTACK THE LEFT OR RIGHT CHEST AND BREAK THE RIBS SO THAT THEY PIERCE THE LUNGS AND MAKE THE ENEMY BLEED

Attacking pressure points: Ji Men Xue (期門穴).

Effect: Injures the lung, breaking the ribs, causing internal bleeding. The chest bones collapse and pierce the lung and heart.



5. HENG QUAN



1 THE PUNCH ATTACKS THE LEFT SIDE OF THE ABDOMEN AND SPLITS THE SPLEEN, MAKING IT BLEED



2 THE PUNCH ATTACKS THE RIGHT SIDE OF THE ABDOMEN AND CRUSHES THE LIVER, MAKING IT BLEED

Attacking pressure points: Zhang Men Xue (章門穴). A strong and sudden attack by Heng Quan will damage the internal organs and also cause terrible pain and collapse.

Effect: Injury to the liver at the right side and the spleen at the left side of opponent's body, causing internal bleeding.



Fighting against Kicks



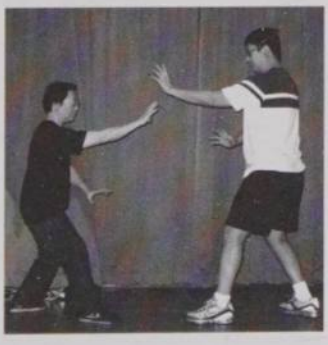
1. PI QUAN

1. Back hand block against a middle side kick. Front hand strikes the face of the enemy.





2. Back hand block against a knee strike. Front hand strikes the forehead of the enemy.





2. ZUAN QUAN

Back hand block against a middle straight kick. Front hand strikes the throat of the enemy.



3. BENG QUAN

1. Back hand block against a middle heel kick. Front hand strikes the abdomen of the enemy.



2. Back hand block against a middle up kick. Body leans forward and front hand strikes the chest of the enemy.



4. PAO QUAN

1. Front hand blocks against a high side kick. Front hand strikes the chest of the enemy.





2. Front hand blocks against a turning high back kick. Front hand strikes the ribs of the enemy.






5. HENG QUAN

Front hand blocks against a middle kick. Front hand strikes the abdomen of the enemy.





Applications in Combat



1. PI QUAN

B steps forward; A rushes forward and strikes B's face.



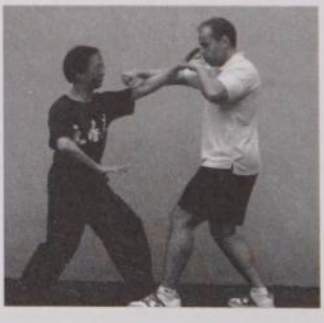
PALM STRIKE



PALM SHAPE: THE BACK OF PALM MUST STRETCH FULLY AND STRAIGHT



B THROWS A PUNCH



A USES FINGER STRIKE

2. ZUAN QUAN



B Bengs forward



A cross block



A strikes with right Zuan Quan

3. BENG QUAN



B left punch, A right Beng



A continuously applies left Beng over B's bridge

Wild Cat Climbs Up the Tree



A blocks B's right punch with right palm



Then grasps his elbow downward



Treads with leg to break his knee

4. PAO QUAN





Inside block and punch



Outside block and punch

5. HENG QUAN



Left hand blocks and right hand punches horizontally using Heng Quan

Application of Five Elements Fists in the Boxing Ring



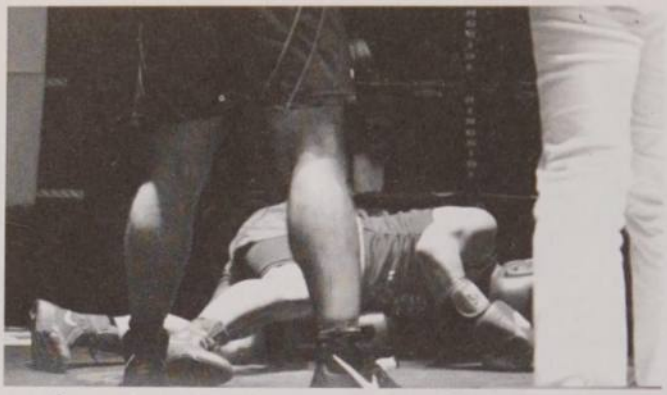
1 James Carss entered a fight in 2008



2 James fights in the ring



3 He used Zuan Quan to strike the enemy



4 HE KNOCKED OUT THE ENEMY



5 HE WON IN THE RING



C S TANG ILLUSTRATED HENG QUAN IN A SEMINAR AT BARCELONA. 2008

Application Training Routine of Five Elements Fists



Every fist form should be trained with repetitions. One keeps the Santi stance when guarding and the other is responsible for training as the invader, going forward and giving an attack of a fist, then retreating, keeping a Santi stance, and then going on another attack of that fist. The second stage will involve performing another fist attack, repeating.

The performers in the following sets of photos are C S Tang as A and Sebastian as B, Barcelona, Spain.

1. PI QUAN



1 LEFT, SEBASTIAN AND RIGHT, C S TANG



2 A ZUAN QUAN ATTACK



3 BREAK B'S GUARDING POSTURE



4 PI STRIKES B'S FOREHEAD

2. ZUAN QUAN



1 B GRASPS A'S HAND



2 A PRESSES B'S HAND



3 A HOOKS B'S FRONT HAND



4 ZUAN QUAN ATTACKS THE NECK

3. BENG QUAN



1 Facing with Santi stance



2 A right Bengs B's chest



3 Approach half step and left Beng



4 B blocks with Heng Quan



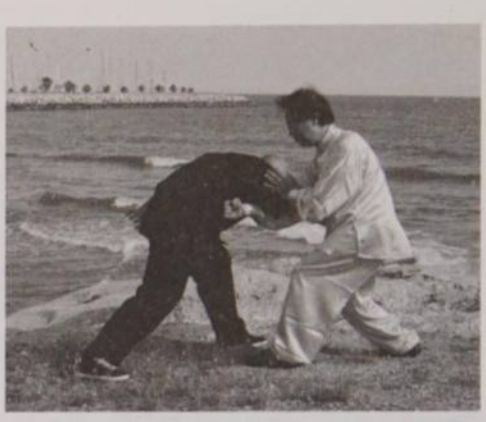
5 A twists right arm



6 Right kicks B's neck



7 PRESS DOWN IN DRAGON FORM



8 STEP FORWARD AND RIGHT PUNCH



9 STEP AGAIN AND HIT HIS RIB

4. PAO QUAN



1 FACING WITH SANTI STANCE



2 A ZUAN TO PROTECT



3 Left Beng becomes Pao



4 B blocks down



5 A changes to left high block



6 Then Pao to attack his back

5. HENG QUAN



1 Facing with Santi stance



2 A left Zuan to press B's arm



3 Step forward and left Heng



4 B counters Beng Quan. A blocks



5 A twists and prepares



6 Right Heng to attack his liver

CHAPTER 12

Xingyi Twelve Animals

The Theories of Xingyi Twelve Animals

Origins

As we saw earlier, legend has it that Xingyi Quan was created by the Song Dynasty General Yue Fei, and later rediscovered by Ji Long Feng after finding a copy of Yue Fei's boxing manual.

As the art was passed down it split into two main branches, one being that of Ma Xueli, which subsequently became known as the Henan Xinyi Liuhe Quan and practiced mainly by people of Hui ethnicity. The other branch was that of the Dai Clan of Shanxi Province.

Both branches originally had only ten animals. However, from Dai Long Bang of the Dai Clan, the history of the style took a distinct turn.

Dai Long Bang, himself being an accomplished practitioner of Dai family Xingyi Quan, accepted a student named Li Luo Neng of Hebei Province. There are many conflicting stories as to what Dai taught Li: some say it was a modified version of his family art, while others say Li took what he learnt from Dai and then modified/simplified it into his own interpretation of the art.

Regardless of the differing stories, Li Luo Neng was an exceptional student. He gained remarkable skill and became a very famous boxer. Due to his fame and skill, Li was employed as a bodyguard by the wealthy, and this allowed him to do much traveling through the country, and this in turn proved to be of great benefit in the dissemination of knowledge of Xingyi Quan. Li accepted many students both in Shanxi and Hebei, and most of his students also subsequently became famous boxers and teachers of the art in their own right. Famous students from Shanxi included Che Yi Zhai, Song Shi Rong, and Bai Xi Yuan. Famous students from Hebei Province included Guo Yun Shen and Liu Qi Lan.

From Li Luo Neng onwards, Xingyi Quan became the Twelve Animals system.

The Twelve Animals are the Dragon, Tiger, Monkey, Horse, Alligator, Chicken, Swallow, Sparrowhawk, Snake, Tai Bird, Eagle, and Bear.

Training Objectives

THE PHILOSOPHICAL

Historically, Xingyi Quan, like many other aspects of Chinese culture, is heavily influenced by traditional Chinese philosophy (which includes the famous Yi Jing).

It is thought by the ancients that the Qi of heaven and earth intermingle to form the "ten thousand things"—a slogan meant to encompass "everything," and in Xingyi boxing the Twelve Animals was chosen to represent the "ten thousand things." The philosophical objective was to "understand heaven, earth, and the ten thousand things" through training the Xingyi animals.

THE PHYSICAL

As Xingyi is literally "form and intention" boxing, we can understand that externally we seek the form, and internally we seek the "mind/intention" (which is really the "spirit"). The Twelve Animals forms offer us an opportunity to take the basic skills developed in Zhan Zhuang and the Five Elements Fists, and then explore variations in applying those basic skills in combat. Different animals have different shapes (form) and different behavioral or personality characteristics, and naturally the training is to capture those external and internal qualities in the practitioner's skill, and then become able to proficiently apply them as required in real combat. Having a large selection of animals would allow a wider range of compatibility amongst practitioners, where individuals would naturally select their own favorite animals based on their own personal attributes.

The Individual Animals

Dragon

The dragon is a mythological creature found in Chinese legends, but is commonly used as an "animal" in Chinese martial arts. Different systems may have different interpretations of the animal or take on different attributes to contribute to the particular Chinese boxing system.

THE PHILOSOPHICAL AND TCM

In Xingyi, the traditional view, initiated by Sun Lu Tang, is that the dragon, although traditionally viewed as a Yang animal, is considered a Yin animal in this particular martial art system. In Traditional Chinese Medicine, the interpretation is that the Dragon form promotes the descending of the Yin heart fire. If the Dragon boxing form is trained smoothly and correctly, the Yin heart fire descends; if trained incorrectly then the body will be burnt by the Yin fire and will be unable to achieve good agility.

The Chinese describe Yang fire and Yin fire in one's body. Yang fire will make a person more aggressive and easily lose their temper. Yin fire is quieter and slower to push the blood and Qi to various parts of the body. If external movement and breathing are practiced incorrectly, Yin fire will penetrate deep inside the wrong parts of the body and make the body uncomfortable or result in illness.

BOXING AND MARTIAL APPLICATION

In the actual physical training of the Dragon form, the attributes derived from the dragon are "descending Dragon" and "ascending Dragon," meaning the form trains the practitioner in the body movement method (Shen Fa) to extend and contract, rise and descend; the hand method to drill, overturn, bend, and extend; the footwork to interchange with agility.

In martial application, the Dragon techniques allow one to defend and attack both upper and lower body quickly and simultaneously. The basic power (Jing) comes from the basic Five Elements Fists, but here we apply them with the "Dragon's characteristics" where one suddenly ascends into the sky (high attack), suddenly dives into the sea (lower attack), and suddenly appears and disappears into the clouds (simultaneous attack—appear; and quick withdrawal—disappear).

Tiger

The tiger is well known for its fierce and bold nature, and has been used as an imitable animal in many kung fu systems.

THE PHILOSOPHICAL AND TCM

The philosophical view is that the tiger is related to the "wind" element, and in TCM the tiger is related to the rising of the "clean Qi" in the abdomen. It is said that if the Tiger form is practiced well, the rising of the clean Qi will benefit the brain. If practiced badly, the "unclean Qi" cannot descend and will be detrimental to the body.

It is said that the Dragon and Tiger together form one complete cycle where the Ren and Du meridians are cyclically promoted.

Note:

- clean Qi = 清氣 = fresh air
- unclean Qi = 濁氣 = foul air
- Ren meridians = 任脈 = meridians at the front of body
- Du meridians = 督脈 = meridians at the back of body.

BOXING AND MARTIAL APPLICATION

The tiger is known as the king of beasts in China (there are no lions in China) and known especially for its hunting prowess.

Therefore the boxing characteristics for the Tiger form are fierce, direct, and overpowering. It is most suitable for practitioners with a large body frame and a direct, straightforward personality.

Monkey

The monkey is the third animal in Xingyi, and traditionally viewed as the most clever and agile of all animals.

THE PHILOSOPHICAL AND TCM

The traditional philosophical and TCM view is that the Monkey form is related to the "heart origin." When the boxing is practiced well the "spirit and mind" will be calm; if practiced wrongly the mind will be disturbed/confused and the limbs lose their appropriate co-ordination.

BOXING AND MARTIAL APPLICATION

The monkey, not being particularly powerful like the tiger, will rely on its cleverness and agile nature to even the odds of its survival in combat. Therefore the techniques are more evasive and tricky, and the attributes to train for are speed and agility.

As the monkey cannot force its techniques directly with power, more emphasis will be on suddenness in attack, quick and accurate attacks on the opponent's weaker points, and sensitive and agile evasiveness for one's own defense.

As the monkey climbs trees with quick limb motions, and snatches food rapidly, these motions are incorporated in the Monkey form applications as rapid successions of finger thrusts and scratching motions to the enemy's face.

Horse

The horse is traditionally admired for its loyalty and viewed as a most righteous animal.

THE PHILOSOPHICAL AND TCM

The horse is said to be related to the Yi (intention), derived from the "heart origin." When the boxing is smooth, the intention is stable. When the boxing is practiced incorrectly, the intention is disturbed and the limbs become clumsy.

BOXING AND MARTIAL APPLICATION

The horse is known for its powerful legs, back kicking, and charging ability. Therefore the techniques require one to develop powerful charging footwork, and angular charging/ramming motions into the enemy.

Alligator

The alligator is considered to be the most agile water creature.

THE PHILOSOPHICAL AND TCM

The form is known for its "floating on water" ability, and in TCM is related to the kidney and can eliminate the "heart fire." When practiced well, it is thought that the Alligator form can eliminate the clumsy Qi and brute strength of the body, and improve and strengthen the tendons of the body.

BOXING AND MARTIAL APPLICATION

The Alligator form tries to capture the steady and stable "floating" ability of the animal on water, and in movement the sideways swiping movements resemble the cloud hands technique of Taiji Quan. In essence, the idea is to capture, in the actual form, the powerful sideways and level swiping motion of the armored alligator as it swims in water.

Chicken

The Chicken or Rooster form is taken for its single-legged stance, wing-flapping motions, and rooster-fighting bravery.

THE PHILOSOPHICAL AND TCM

In TCM, the Chicken form is related to the "early movement of the Yin Qi." When practiced well it is thought to enable the rising of the power of the leg and the lowering of the Qi in the head, as well as spreading the "real Qi" to the four extremities.

BOXING AND MARTIAL APPLICATION

In practice, the Chicken form is composed of two main "images" which inspire the application of the form in actual combat. One is the "chicken pecking rice" which imitates the rapid pecking motion of the chicken's beak. This is utilized in the form as a series of rapid Beng Quan, with specialized fist formation (Phoenix Eye Fist). The other image is "chicken jumping/flight (onto low tree branch)"; this is captured in the form as a sudden knee strike technique for close quarters and surprise attacks on the opponent.

Sparrowhawk

The sparrowhawk is known for its retracting wing, and agile speed and mobility in flight.

THE PHILOSOPHICAL AND TCM

In terms of TCM, it is thought that the Sparrowhawk form enables one to "cultivate the heart and preserve/hide the Qi." When practiced well, one can gather the Xiantien Qi and sink into the Dan Tian.

BOXING AND MARTIAL APPLICATION

The sparrowhawk imagery is vividly captured with the descriptions "sparrowhawk entering forest" and "sparrowhawk overturns body." Both phrases are really describing the rapid speed of the bird as it flies through dense forest and spirals and overturns its body to quickly avoid obstacles. This is expressed in the form as a series of rapid Pao Quan attacks, imitating the bird as it charges through gaps in obstacles to reach its target (the opponent); and the "overturn" component is expressed in the form as sudden explosive changes in the direction of the practitioner's posture in preparedness to fight.

Swallow

The swallow is admired for its grace and agility as it dives down from flight and "skims" the surface of the water.

THE PHILOSOPHICAL AND TCM

The traditional view is that the Swallow form promotes the rising of the kidney "water" to intermingle with the "heart fire." When practiced well the Jing and Shen are sufficient and as a consequence the brain will be strong. When practiced incorrectly, the body will be "heavy" and the Qi blocked.

BOXING AND MARTIAL APPLICATION

The Swallow form in essence captures the image of the swallow as it dives towards a pool of water and skims its surface, exhibiting tremendous speed, agility, and precision of body control. The form movements contain attacks on the opponent's lower body, imitating the swallow as it dives from the air. It also contains a jumping movement, requiring the practitioner to develop and train flexibility and agility, and in turn it will benefit him or her as it helps train the ability to cover distance with quick and accurate jumps.

Snake

The snake is known for its flexibility and elusive attacks.

THE PHILOSOPHICAL AND TCM

In TCM, the Snake form is thought to be related to the "Yang" of the kidney, and when practiced well enables the "real Yang" to express externally. If practiced wrongly, the "clumsy Jing" will hinder the body and its agility.

BOXING AND MARTIAL APPLICATION

In essence, the Snake form imagery is that of a snake coiling in preparedness to attack, then uncoiling and darting forward to attack with "poisonous intent." Therefore the actual motions of the form imitate this as the practitioner sinks, then explodes in a darting motion forward to execute a low attack (poisonous intent).

Tai Bird

The Tai Bird (sometimes called a phoenix) is an imaginary creature but its characteristics are described as being a most straightforward personality. It is often described as having an admired trait of being able to swing its feathered tail crisply and powerfully.

THE PHILOSOPHICAL AND TCM

It is thought that the Phoenix form supports the liver and lung function, and smooths the "Gu Qi" of the liver. When exercised well, the liver Qi is smooth and the abdomen strong. When done wrongly, the shoulders become clumsy and the Qi stagnant.

BOXING AND MARTIAL APPLICATION

The Phoenix (Tai Bird) form is based on the image of the bird using its powerful tail as a rudder as it suddenly dives from the air in midflight, then suddenly changes direction and soars into the sky.

This is expressed in the Tai Bird form as a whole-body-supported sudden uppercut and downwards "diving" type attacks.

Eagle

The eagle is admired for its fierceness and its sharp eyesight. It is considered externally Yang but internally Yin.

THE PHILOSOPHICAL AND TCM

The Eagle form is said to elevate the Yang Qi of the kidney into the brain. When done well, the "real Jing" supports the brain, and the eyes become bright. When done wrongly, the real "Jing" cannot reach the four extremities, and the Yin fire will rise to adversely affect the head and eyesight.

BOXING AND MARTIAL APPLICATION

The Eagle form tries to capture the sharp, fierce predatory motions of the eagle as it targets its prey from mid-flight, then suddenly dives downwards to attack with its powerful claws. This is in fact expressed in the Eagle form as a modified Pi Quan application.

Bear

The bear is said to be externally Yin but internally Yang. It is admired for its powerful body structure and posture.

THE PHILOSOPHICAL AND TCM

The Bear form is said to promote the descending of the Yin Qi into the Dan Tian. It connects with the eagle form to balance Yin and Yang.

BOXING AND MARTIAL APPLICATION

As the bear has an overwhelmingly large and powerful body structure, its advantage is in utilizing it to charge and ram the enemy, smashing the less powerful opponent out of contention. This is expressed in the form as a modified Zuan Quan application, and a particular characteristic is that it is only in the Bear form that Xingyi will utilize a moderate bow and arrow stance (in contrast to the usual heavy emphasis on the Santi stance).

Conclusion

The Xingyi Twelve Animals together comprise a body of martial techniques, strung together into a system with a common "theme," which is to emphasize Xing or "form" and Yi (intention) where each animal offers the practitioner an individual outer form or shape to imitate and an accompanying inner Yi to adopt.

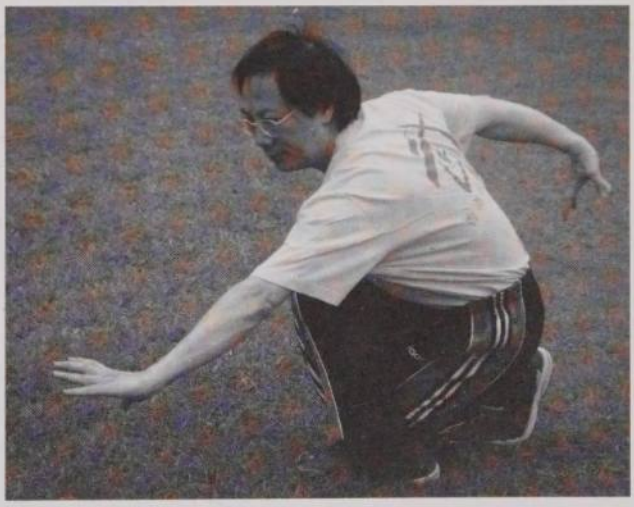
As with the other Neijia Quan systems, the ultimate goal is to combine the inner and the outer, the form and the mind into one complete harmonious whole with no mismatches or faults.

Once this occurs, the Xingyi Twelve Animals will give the practitioner 12 different "characters" to adopt or choose from in combat, each with their own individual personalities and advantages. The "choices" will then vary from person to person, as well as the differing circumstances, but the goal is to become so proficient in the different skills that one is able to "instinctively" choose the correct response, techniques, and variations to suit the situation at hand—much like how it is said that Sun Lu Tang instinctively reacted to Guo Yun Shen's (his teacher) surprise Beng Quan attack (to test Sun) with a "Monkey" technique.

Twelve Animals Hebei Style

The animal forms are different among Hebei, Shanxi, and Song styles of Xingyi Quan. Here, we will concentrate on the Hebei style (She Er Xing 十二形). They are:

1. Dragon (Long) 龍形
2. Tiger (Hu) 虎形
3. Monkey (Hou) 猴形
4. Horse (Ma) 馬形
5. Alligator (Tuo) 鼉形
6. Chicken (Ji) 雞形
7. Swallow (Yan) 燕形
8. Sparrowhawk (Yao) 鷂形
9. Snake (She) 蛇形
10. Bird (Tai) 鳥台形
11. Eagle (Ying) 鷹形
12. Bear (Xiong) 熊形



This section of practice is based on and supplements the movements of the Five Elements. They allow more flexibility, with attacks to and from different angles, and enhance attacking strength. These styles are based on observations from the selected movements of twelve kinds of animals and combating characteristics.

The movements simulate the intention and the hunting habits of these fierce animals. During practice, do not just simulate their odd playing movements: practitioners should keep the requirements of Santi Shi and Five Elements Fists in mind when training in these forms.

If practitioners are excellent in animal forms, it can promote physical strength; change mental intention; achieve the objective, which is to keep fit; and specialize more in the intention of attacking and defending, which would enhance a high level of combating.

Illustrations of the Twelve Animal Sequences

1. Dragon (Long)



The Dragon form, Long Xing, is compiled mostly on Pi Quan, Zuan Quan, and Beng Quan—metal, water, and wood elements. The movements rise up and fall down, with hands drilling as they rise, and split as they fall—stretching up and contracting to the ground. It includes a high kick for training purposes. It turns back and ends with Beng Quan bursting forward.

The dragon has the method of flying over the cloud and sinking into the sea, contracting its bones, and the ability to attack enemies with its talons.



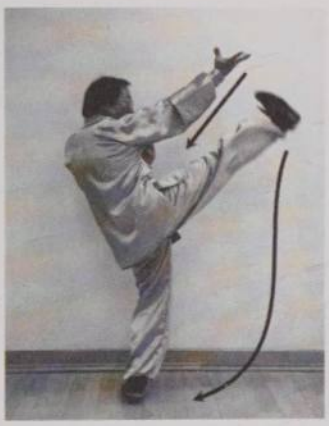
1



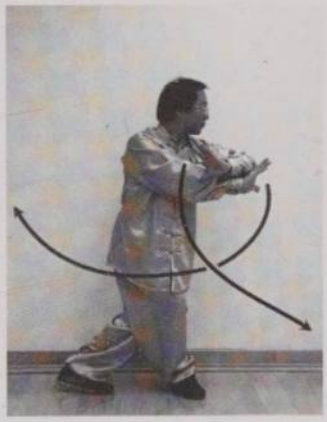
2



3



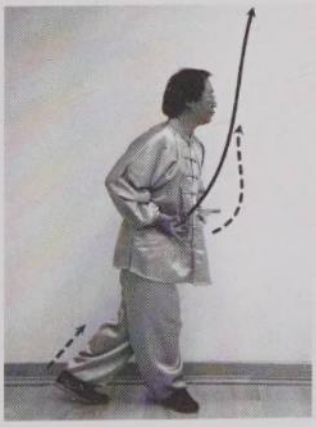
4



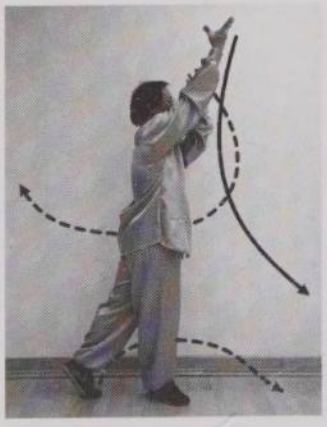
5



6



7



8



9



10



11



12



13



14



15



16



17



18



19



20



21



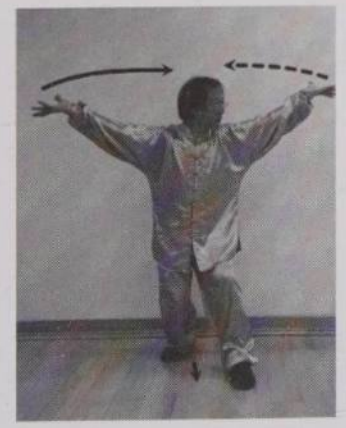
22



23



24



25

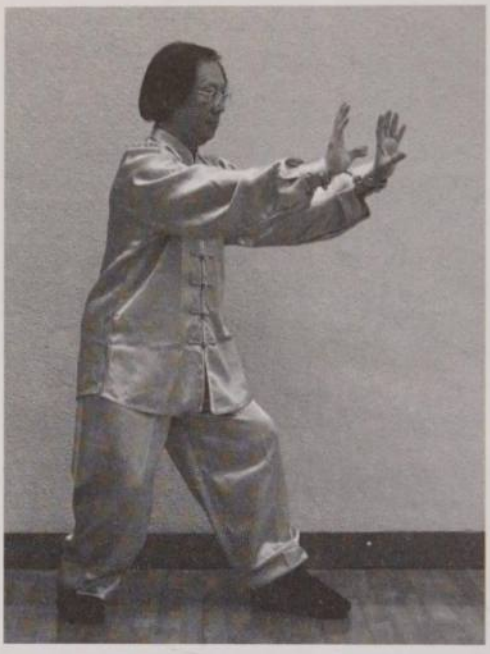


26



27

2. Tiger (Hu)



The Tiger form, Hu Xing, is based on the Pi Quan and Pao Quan—metal and fire elements. The footwork is similar to the Pao Quan, which approaches an angular and side step.

The Tiger form imitates the tiger stalking and pouncing on its prey. The hands Zuan together and Pi down and forward to form the shape of a tiger's claws. Intention is paid to the rush and whole body unity force.

There are several sections of Tiger. Affixed is the teaching of Master Zhang Jun Feng.



1



2



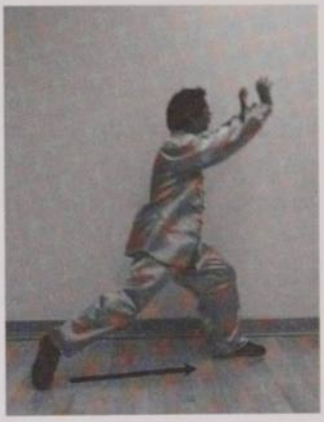
3



4



5



6



7



8



9



10



11



12



13



14



15



16



17



18



THE FIVE MOVEMENTS OF TIGER FORM TEACHING BY MASTER ZHANG JUN FENG

3. Monkey (Hou)

The Monkey, Hou Xing, form is based on the Zuan Quan and Heng Quan—water and earth elements. First, use Zuan Quan, then jump and claw like a monkey. The palm shape simulates the monkey claws. The bodily movements emulate a monkey when it turns side to side, climbs the rope, advances and retreats, jumps, and closes the gap.

The form uses four corners to organize the movements. The monkey has a clever and smart character. The monkey form is based on the monkey's flexibility and alert and quick movements of jumping.

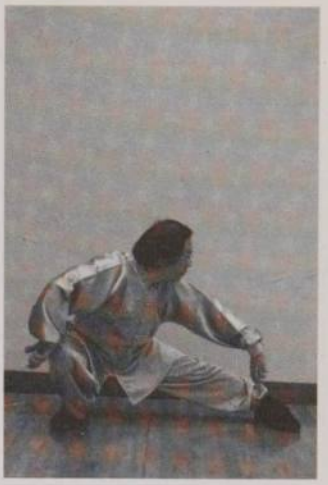


CHINESE WISDOM OF THREE MONKEYS—IF IT IS NOT POLITE:

1 KEEP YOUR EARS SHUT. 2 KEEP YOUR MOUTH SHUT. 3 KEEP YOUR EYES SHUT.









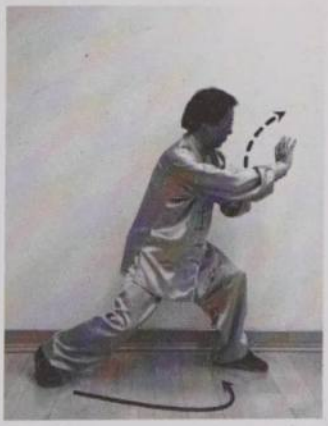
1



2



3



4



5



6



7



8



9



10



11



12

10 11 12



13



14



15



16



17



18



19



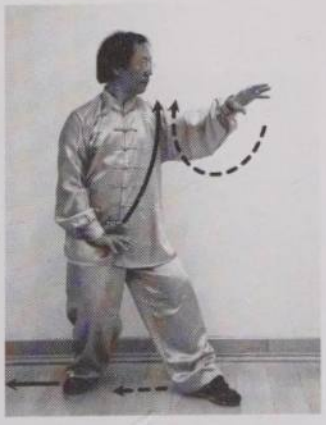
20



21



22



23



24



25



26



27



28

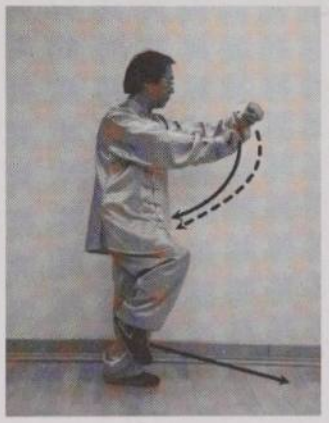
4. Horse (Ma)

The Horse form, Ma Xing, is in between Zuan and Beng Quan; the punch looks like hooves and the body gallops forward like a horse. Zuan and Beng Quan are joined together in a tight circle like a combination of the cross and short-range hook of boxing.

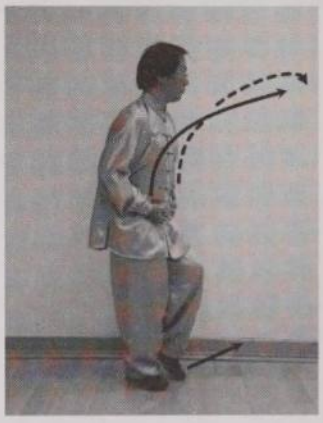




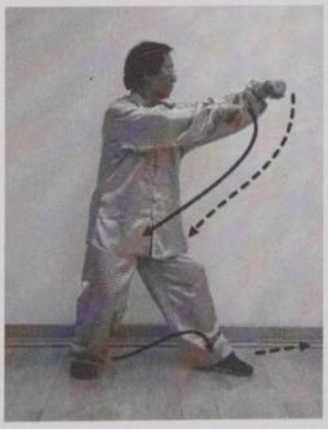
1



2



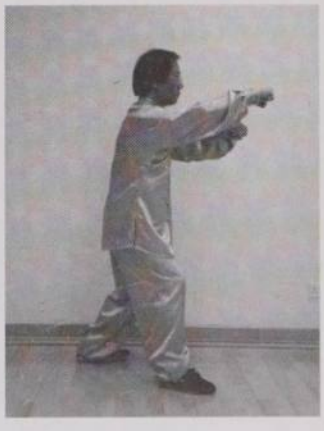
3



4



5



6



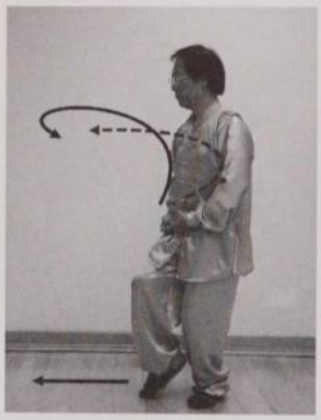
7



8



9



10



11

5. Alligator (Tuo)





The Alligator form, Tuo Xing, is the Yang Zi Alligator, which is a typical Chinese freshwater alligator. Its disposition is very fierce and cruel. The form is the rising up and rotating movement of the hands in Pao Quan. The hands turn side-to-side vertically. The body follows the hands and twists. It looks like an alligator moving forwards with its body twisting left and right. The hand movements are an extension of the Zuan, water.

Old Masters describe this animal as a "Pig Dragon." This description can be found in an old book called *The Classic of Mountain and Sea*. There is a diagram showing the Pig Dragon, which is just like the freshwater alligator.

豬婆龍

中華國寶揚子鱷在古代文學作品中的稱謂。

揚子鱷屬爬行動物，是我國特有的鱷類，生活在淡水中，也是世界上瀕臨絕滅的爬行動物之一。吻短鈍，屬短吻鱷的一種。因為揚子鱷的外貌非常像"龍"，所以俗稱"土龍"或"豬婆龍"。

我國古代文學作品中，曾有許多提到以豬婆龍為名的揚子鱷，其中以《聊齋志異》的說法最有代表性：

豬婆龍，產于西江。形似龍而短，能橫飛；常出沿江岸撲食鵝鴨。或獵得之，則貨其肉于陳、柯。此二姓皆友諒之裔，世食豬婆龍肉，他族不敢食也。一客自江右來，得一頭，縶舟中。一日，泊舟錢墉，縛稍懈，忽躍入江。俄頃，波濤大作，估舟傾沉。



1



2



3



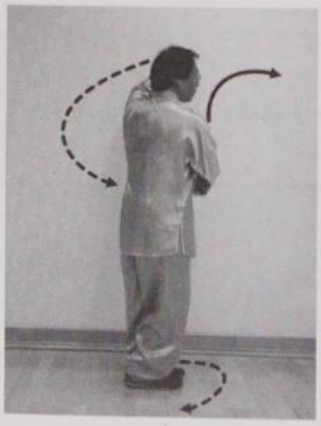
4



5



6



7



8



9

6. Chicken (Ji)



The Chicken form, Ji Xing, comes from Pi Quan and Beng Quan—metal and wood elements. It emulates the day in the life of a chicken as it awakens mankind and rises for the day, searches for food, pecks its food, and ruffles its feathers, wards off, and rushes at a potential enemy.

The movements that are special for Chicken Leg include "toe touches the ground" and "chicken one-leg stand." The hands both split and burst forth from the center like claws attacking its enemy. The movement of "Golden Chicken Pecks a Grain" is a low Beng Quan. This exercise improves the balance, flexibility, and sudden emission strength.



1



2



3



4



5



6



7



8



9



10



11



12



13



14



15



16



17



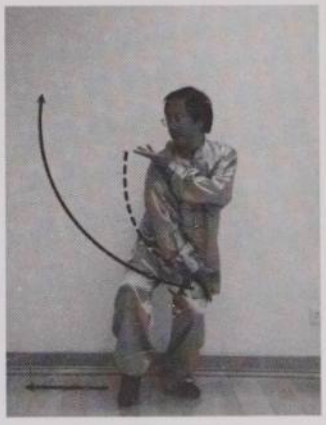
18



19



20



21



22



23



24



25

7. Swallow (Yan)

The Swallow form, Yan Xing, comes from Pao and Beng Quan. The movements emulate a swallow. It skims over water, makes a nest, snatches an insect from the air, and penetrates the forest. The fists are very focused on Pu Bu and jumping over long distances in a low posture.









1



2



3



4



5



6



7



8



9



10



11



12



13



14



15



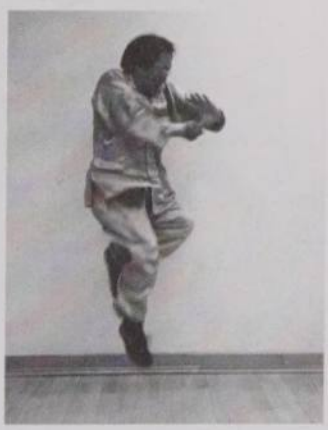
16



17



18



19



20



21



22



23



24



25.



26



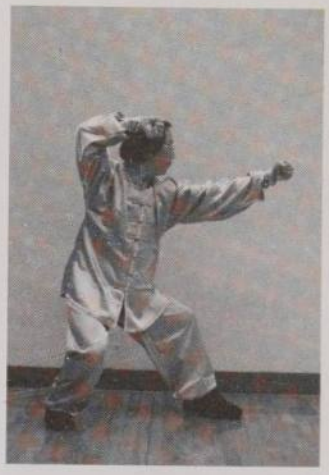
27

8. Sparrowhawk (Yao)

The Sparrowhawk form, Yao Xing, comes from Pao Quan—fire element. It folds its wings, enters the woods, pierces the sky, and flips over. The form follows the alignment of Pao Quan.









1



2



3



4



5



6



7



8



9



10



11



12



13



14



15



16



17



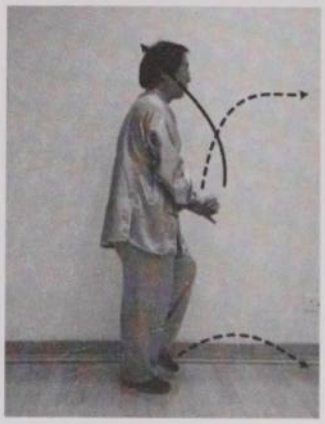
18



19



20



21



22



23



24



25



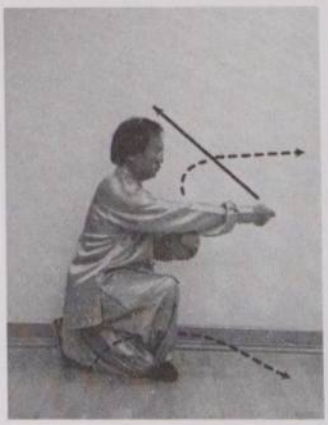
26



27



28



29



30



31



32

9. Snake (She)

The Snake form, She Xing, comes from Pi and Pao Quan. The actions of the form, like the snake, coil, contract, and curve. The practice focuses on gathering and dispelling, contracting and extending, as if coiling up and attacking with sudden targeted movements. The main attack is a strike to the groin, and in grappling it is an ankle pick or a high crotch single-leg takedown. Like a snake, advanced training ought to focus on sensing vibrations in opponents.









1



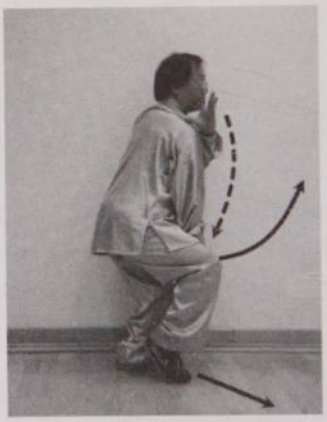
2



3



4



5



6



7



8



9



10

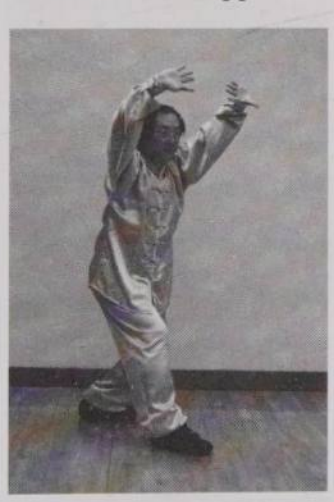


11

10. Bird (Tai)

The Tai Bird form, Tai Xing, comes from Heng Quan. Sometimes they name this form Ostrich (鴕). The movements look like a large wild bird of prey as it steps off the line to encircle, then shoots forward with a long step to intercept and capture its prey. It powerfully attacks the animal with closed talons curled into two fists and stops itself instantly and accurately after a strong assault.

The key training point is to separate the two arms in opposite directions, and then attack the opponent in a lower direction.









1



2



3



4



5



6



7



8



9



10

11. Eagle (Ying)

The Eagle form, Ying Xing, comes from aligned Pi Quan. The movement is a wide step and low posture, with eagle claw instead of palm strikes. Strong finger strength is important training for this style.

During the movement, when claws are down, the eyes look up.



1



2



3



4

12. Bear (Xiong)

The Bear form, Xiong Xing, comes from Zuan Quan. The Bear has a strong neck, powerful arms, and heavy stepping. The movement is cross-step Zuan with round shoulder and lower head. This looks like the close, tight upper cut. The movement includes an elbow strike.

During the movement, when the fist punches up, the eyes stare down.



1



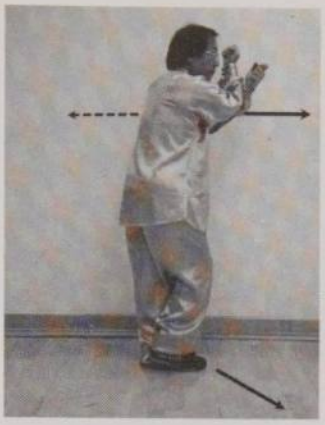
2



3



4



5



6



7

13. Eagle and Bear Fight (Ying Xiong Dou Zhi)

The combined Eagle and Bear form imitates an eagle swooping down on its prey on the one hand and on the other a bear standing up displaying its ferociousness. It has the most unique footwork of all the sequences, with the rear heel raised off the ground when crouching down like an eagle combined with the shuffling, following step when standing up like a bear.

This combination is called "Eagle and Bear challenging aspiration." It is also called "the co-operation of Eagle and Bear." The requirements of the training are as follows. As the bear is ready to fight with the eagle, the head carries on with the upper direction, the eyes look at the upper direction, and the two fists follow the upper direction; contract the body with two feet intersecting diagonally. As the eagle is attacking the bear, expand the body with two feet intersecting diagonally,

and the eyes looking at the lower direction; all the sinews should be forceful and attacking the lower direction.









1



2



3



4



5



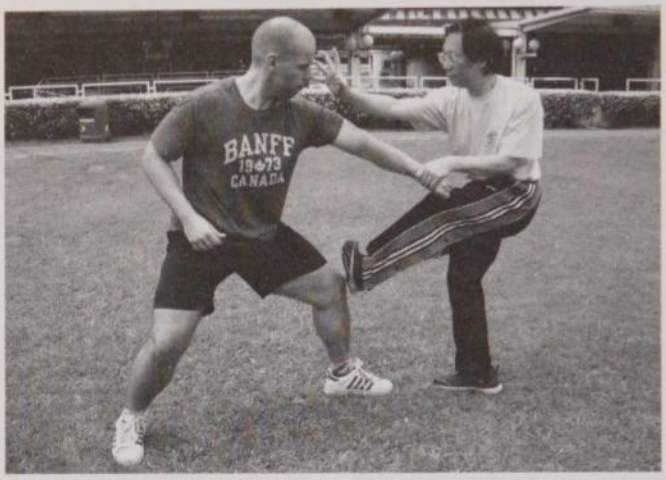
6

The Application of Twelve Animals Forms

The following sequences show the author as A and his opponent as B. R indicates the right hand and L indicates the left.



1. Dragon



A CAN ATTACK B'S FACE AND KNEE AT THE SAME TIME

THE WHOLE PROCESS OF THE MOVEMENTS OF THE DRAGON FORM



1 B GRASPS A'S HAND (B AT LEFT AND A AT RIGHT)



2



3 A HOLDS B'S ARM AND MAKES AN UPPER HIGH KICK TO B'S CHIN



4



5 WHEN B GIVES A RIGHT PUNCH, A LOCKS AND PRESSES B'S ARM DOWNWARD



6



7 A IMMEDIATELY GIVES A RIGHT PUNCH TO B'S RIB



8 A JUMPS HIGH AND STRIKES B'S HEAD WITH LEFT PALM



9

2. Tiger

SCENARIO A: ATTACKING FROM FAR DISTANCE



1 WHEN B WANTS TO ENTER A, A TWISTS HIS ARMS DOWNWARD AND PRESSES B



2



3 B STEPS BACK



4 A JUMPS AND RUSHES TO ATTACK B



5 A STRIKES B'S CHEST WITH FULL FORCE

SCENARIO B: ATTACKING AT A CLOSER DISTANCE



1 B PRESSES ON A'S SHOULDER



2 A PENETRATES ARMS UP

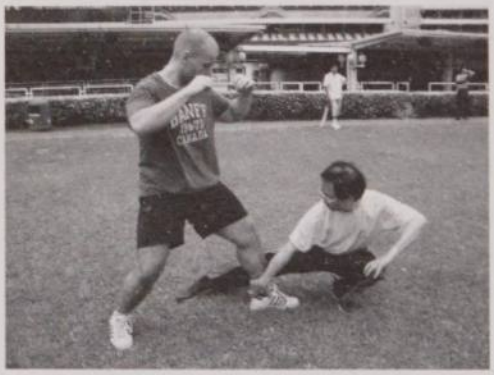


3 STRETCHES ARMS TO BOTH SIDES



4 ATTACKS HIS CHEST WITH FULL FORCE

3. Monkey



1 A CLAWS B'S LEG TO THROW HIM



2 A CLIMBS AND CLAWS B'S FACE WITH NAILS

THE WHOLE PROCESS OF THE MOVEMENTS OF THE MONKEY FORM



1



2



3 A GRASPS B'S FRONT LEG AND TRIES TO THROW HIM TO THE GROUND



4



5 A'S RIGHT HAND GRASPS B'S RIGHT HAND AWAY. THEN LEFT PUNCHES B'S GROIN



6 A USES LEFT AND RIGHT PALMS TO ATTACK B'S FOREHEAD AND BACK OF NECK



7



8



9



10 A CLIMBS UP ON B'S KNEE AND JUMPS UP AND STRIKES DOWN



11



12 A ATTACKS B'S FACE THREE TIMES CONTINUOUSLY



13



14



15



16 B HOLDS A'S HANDS; A TURNS OUT AND UPWARD CIRCLES AND RELEASES THE GRASP



17



18



19



20 A SINKS DOWN AND ATTACKS B'S GROIN



21

4. Horse



1 FACING YOUR ENEMY



2 B R PUNCHES



3 A L DEFLECTS B. R HORSE PUNCHES B'S HEAD



4 A R CROSSES DOWN AND DEFLECTS A'S R. L PUNCHES B'S HEAD



5 A HORSE PUNCHES A'S CHEST WITH A DOWNWARD HOOK PUNCH

HORSE PUNCH

"Horse punch" requires sinking the elbow and turning the waist.

When a hand punches, the other hand has to block and control the opponent's other hand.



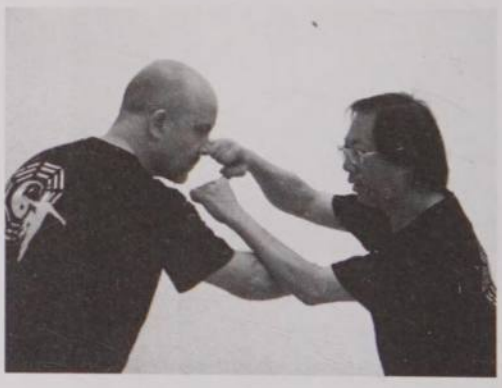
1



2



3



4

5. Alligator



1 A BLOCKS B'S RIGHT PUNCH



2 A R HAND DEFLECTS



3 L HAND CLAWS HIS CHIN



4 CLAWS HIS BACK NECK

6. Chicken



1 B ATTACKS BY R BENG



2 A R BLOCK. L FINGER ATTACKS HIS EYES AND FACE



3 THEN L HAND PRESS DOWN TO STRIKE HIS CHEST

1 B uses Beng Quan to strike A

2 A low strikes



3 A blocks and kicks

8. Sparrowhawk



1



2 A R UPPER BLOCK, L BENG



3



4 A R PRESSES B'S ELBOW



5



6 A R ZUAN B'S THROAT



7 A R LOW STRIKES AGAINST B'S GROIN

9. Snake



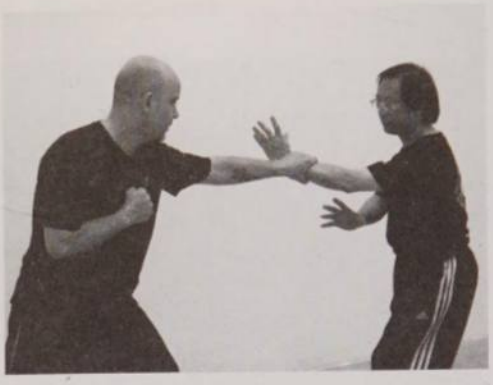
1 A BLOCKS WITH R CHOP



2 THEN STRIKES UP B'S THROAT

THE WHOLE PROCESS OF THE MOVEMENTS OF THE SNAKE

A chops over B's upper arm and uses body weight to press B. Sinks, then right hands strike B's groin and throw him over.



1



2



3



4



5



6



7

10. Tai Bird



1 B R PI QUAN



2 A HIGH AND SWIFT BLOCK TO HIS RIGHT SIDE



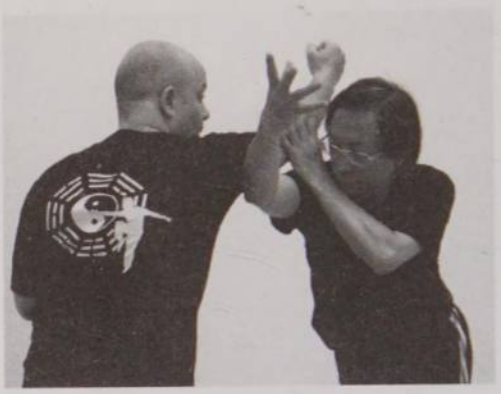
3 A HENG QUAN STRIKES B'S RIB

THE WHOLE PROCESS OF THE MOVEMENTS OF THE TAI BIRD

A can throw B from outside and inside. A grasps B's chin and groin. A can lock B's head and choke B.



1



2



3



4



5



6



7



8



9



10



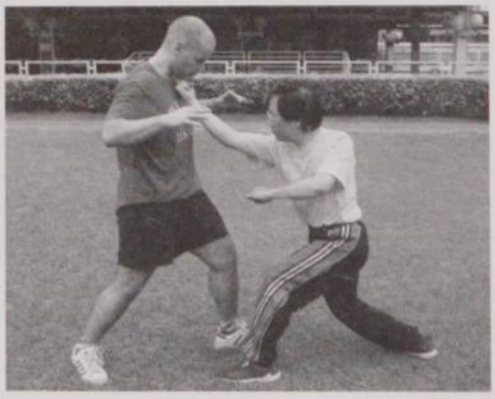
11

11. Eagle



THE EAGLE CLAWS THE ELBOW OF HIS OPPONENT AND PRESSES HIM TO THE GROUND

12. Bear



1 THE BEAR STRIKES B'S THROAT



2 THE BEAR'S ELBOW STRIKES B'S HEART

The Advanced Level of Twelve Animals Forms

Twelve Animals forms are not just one or two movements. Master Li Cun Yi learned and developed variations and forms of the animals practice.

They are not a "secret syllabus" not to be taught, but are seldom taught because students do not have the patience to continue or are not up to the level of study.

Follow-up Training

1. Groupings—two or three animals formed into a small sequential form (Tao Lu—套路)
2. Linking forms—a form that links up the main movements of the Twelve Animals
3. Variations—each animal form has different variation movements
4. Two-man drill—drill against the same animal forms
5. Two-man drill—drill against different animal forms
6. Two-man drill—preset Jie Quan (Escort Fist), 11 movements, 16 movements (解拳, 十一手, 十六手)
7. Anshen Pao (安身炮/挨身炮)
8. Animal form weapons. Typical forms are:
   Dragon saber
   Dragon sword
   Monkey cudgel
   Eagle and Bear spear
   Sparrowhawk whip pole

The Health Aspects of Twelve Animals Forms

The Masters stated the relationship between the Twelve Animals of Xingyi Quan and the Twelve Meridians of our bodies. Practicing an animal form will benefit the meridian and the health of each part of the body.

The Twelve Meridians and two main vessels in our body are:

The Yin Meridians

- Arm Tai Yin Lung Meridian
- Leg Shao Yin Kidney Meridian
- Leg Jue Yin Liver Meridian
- Arm Shao Yin Heart Meridian
- Arm Jue Yin Pericardium Meridian
- Leg Tai Yin Spleen Meridian

The Yang Meridians

- Arm Yang Ming Large Intestine Meridian
- Leg Tai Yang Bladder Meridian
- Leg Shao Yang Gallbladder Meridian
- Arm Tai Yang Small Intestine Meridian
- Leg Yang Ming Stomach Meridian
- Arm Shao Yang Triple Burner Meridian

Conception/Governing Vessel Meridians

- Conception Vessel (Ren Mai)
- Governing Vessel (Du Mai)

The Twelve Meridians

The linking and relationship of the Twelve Animals forms, the Five Elements, and the Twelve Meridians is shown below.

- 2—Tiger (Hu), Metal

  Arm Tai Yin Lung Meridian: strength from chest and abdomen
- 4—Horse (Ma), Metal

  Arm Yang Ming Large Intestine Meridian: as above
- 1—Dragon (Long), Wood

  Leg Jue Yin Liver Meridian: strength from ribs
- 9—Snake (She), Wood

  Leg Shao Yang Gallbladder Meridian: as above
- 10—Bird (Tai), Water

  Leg Shao Yin Kidney Meridian: strength from waist and spine
- 6—Chicken (Ji), Water

  Leg Tai Yang Bladder Meridian: as above
- 3—Monkey (Hou), Master Fire

  Arm Shao Yin Heart Meridian: strength from heart and navel

- 7—Swallow (Yan), Master Fire

  Arm Tai Yang Small Intestine Meridian: as above
- 5—Alligator (Tuo), Earth

  Leg Yang Ming Stomach Meridian: strength from chest and ribs
- 12—Bear (Xiong), Earth

  Leg Tai Yin Spleen Meridian: as above
- 8—Sparrowhawk (Yao), Assistant Fire

  Arm Shao Yang Triple Burner Meridian: strength from heart and back spine
- 11—Eagle (Ying), Assistant Fire

  Arm Jue Yin Pericardium Meridian: as above

Best Hours for Training

The best hours to practice the individual forms so as to benefit the body:

23:00–01:00—Snake form

01:00–03:00—Dragon form

03:00–05:00—Tiger form

05:00–07:00—Horse form

07:00–09:00—Alligator form

09:00–11:00—Bear form

11:00–13:00—Monkey form

13:00–15:00—Swallow form

15:00–17:00—Chicken form

17:00–19:00—Tai Bird form

19:00–21:00—Eagle form

21:00–23:00—Sparrowhawk form

Important Songs of the Twelve Animals Forms of Xingyi Quan

形意拳 十二形歌訣

學龍形束長身，身腳起落力要均，

1. To imitate the **Dragon**'s posture, restrain then lengthen your body; rise and sink your body and limbs with equal strength.

後腳立定前腳起，手腳齊落勝敵人。

Sink the back leg, stand still, then lift up your front leg. Hands and legs arriving at the same moment will defeat your opponent.

習虎形猛又兇，兩肘蹭肋手磨胸，

2. Attack like the ferocious **Tiger**. Two elbows rub the ribs and hands rub your chest.

兩手雙鑽束頂力，進步合膝去撲人。

Drill with both hands with contract and butt force. Step forward, bring your knees together, and crash against your enemies.

學猴形蹤山靈，轉身進步似旋風，

3. Jump over hills with flexibility like a **Monkey**; turn and step forward like a whirlwind.

縮身探掌撲人面，進退起落意最靈。

Contract the body and stretch the palm against your opponent's face. Steps advance and retreat; body moving up and down, at your free will and nimble.

學馬形蹄蹟功，前腿去踏後足蹬，

4. Simulate your steps like the power of the hooves of a **Horse**. Front leg treads and back leg pedals.

兩手平鑽往前進，兩足不停似馬形。

Drill with your hands in a horizontal way and move forward. Move your two legs repeatedly like a horse.

學鼉形似水浮，兩手挑攢左右撥，

5. Float on water like an **Alligator**. Both hands raise and stir to left and right.

手隨腳走七星步，兩邊閃進宜敏速。

Hands follow your feet with zig-zag movement (7-Star Steps). Dodge forwards from both sides quickly and swiftly.

學雞形欺鬥勇，單腿獨立伸足行，

6. Bully and be combative like a **Chicken**. Stand on one leg and stretch out the leg to walk.

前腳著地後腳起，兩腿並力磨脛骨。

Back leg rises when front leg steps on the ground. Both legs grind their shin-bones against each other.

學燕形抄水靈，後足踢起縱身行，

7. Simulate the **Swallow**; skillfully skim over the water. The back leg kicks up, then body jumps up and moves forwards.

手隨腳去撾頂回，身撲掌進盡力掙。

The hand follows the foot crashing forward when you return. Dash your body forward, the hand enters; struggle using opposite power with all your might.

學鷂形翻入林，手隨腳起陰陽分，

8. Learn from the **Sparrowhawk** turning over to enter the forest. The hand follows; the foot lifts, separating into Yin and Yang.

前手返回身法進，左右輾轉勢不停。

The front hand turns back while the body enters. Turning right and left, the sequence does not stop.

學蛇形撥草能，兩膊十字上下封，

9. Like the **Snake**, slithering through the grass. The two arms block in a cross, blocking up and down.

拗身換肩斜勢走，手隨腳去挺身行。

Twisting the body, change the shoulders and move diagonally. The hands follow the feet with the body upright.

學鳥台形長翅飛，兩拳並舉左右揮，

10. Like a big **Tai Bird** stretching the wings to fly. Lift both fists and swing left and right.

雙拳齊落藏肋下，去意好似端石搥。

Both fists fall together, hidden below the ribs. Send your intention like pounding rocks.

學鷹形捉拿精，步步不離鷹捉形，

11. When imitating the skillful grasping of the **Eagle**, each step does not deviate from the shape of the eagle's claw.

拗身鑽裹是熊相，兩手捉拿莫稍停。

Twisting the body, then drill and wrapping, shows the image of the bear; when the two hands grab do not hesitate at all.

習熊形垂雙肩，頭項頂力往前躥，

12. When practicing the **Bear** form, let both shoulders drop; the power of the head and neck is forced forward.

行動不離鷹熊勢，拗身換步膝對肩。

When moving, do not leave the posture of the eagle and the bear; when twisting the body and changing the step the knees match the shoulders.

CHAPTER 13

Forms of Xingyi Quan

Five Elements Evolving Form: Single Side Form

1. Ready posture



1

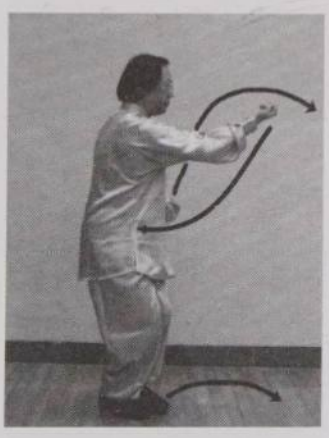


2

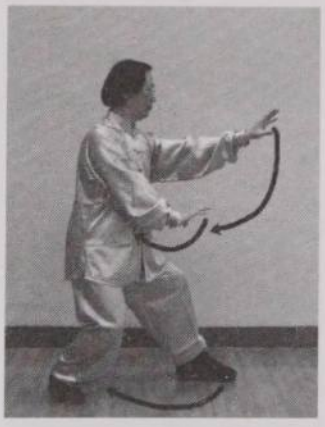


3

2. Santi Shi



4



5



6

3. PI QUAN (RIGHT)



7

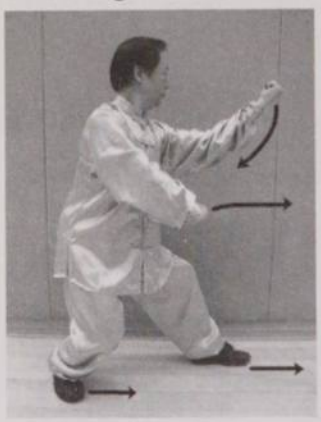


8



9

4. ZUAN QUAN (LEFT)



10

5. BENG QUAN (RIGHT)



11



12

6. PAO QUAN (LEFT)



13



14



15

7. HENG QUAN (RIGHT)



16

8. TURN BACK



17



18

9. REPEAT 2–8



19

10. SANTI SHI



20

11. RETURN TO ORIGIN



21



22



23



24



25



26

Five Elements Evolving Form: Double Side Form

This form is the repeat training of the Single Side Form. Do both the right and left sides of each fist. It ends with a Santi Shi.

1. READY POSTURE



1



2



3

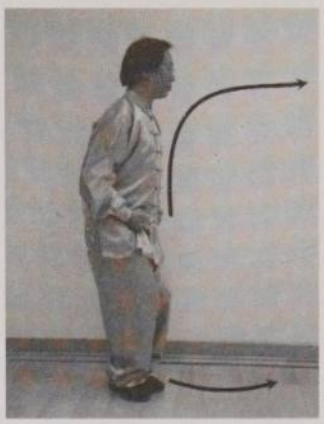
2. SANTI SHI



4



5



6



7



8

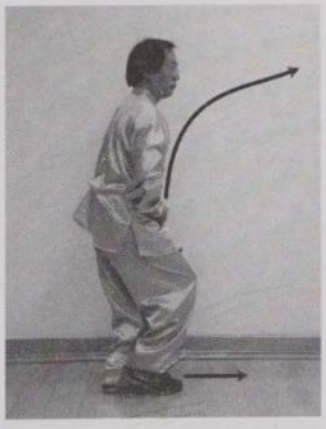


9

3. PI QUAN (RIGHT)



10



11



12



13

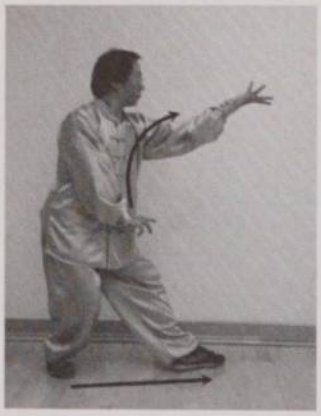


14

PI QUAN (LEFT)



15



16



17

4. ZUAN QUAN (RIGHT)



18



19



20

ZUAN QUAN (LEFT)



21



22



23



24

5. BENG QUAN (RIGHT)



25



26



27

BENG QUAN (LEFT)







6. PAO QUAN (LEFT)



31



32



33

PAO QUAN (RIGHT)



34



35



36



37



38



39

7. HENG QUAN (RIGHT)



40



41

8. TURN BACK



42



43



44



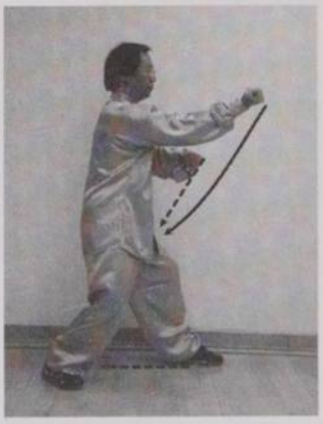
45

HENG QUAN (LEFT)



46

9. REPEAT 2–8



47



48



49



50

10. SANTI SHI



51



52



53



54



55



56

11. RETURN TO ORIGIN



57



58

Five Elements Destructing Form

1. READY POSTURE



1

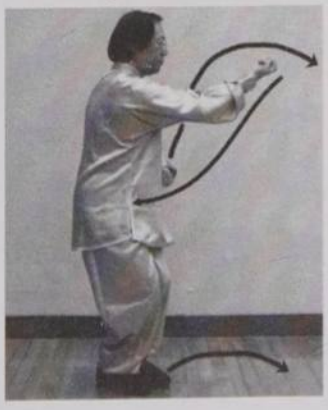


2



3

2. PI QUAN (LEFT)



4



5

3. BENG QUAN



6



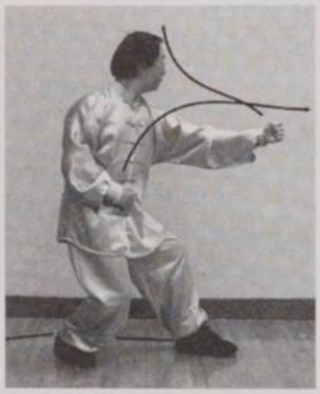
7 (RIGHT)



8 (LEFT)



9 (RIGHT)



10 (LEFT)

4. RETREAT ALIGN PAO QUAN (RIGHT)



11

5. RETREAT ZUAN QUAN (LEFT)



12

6. EYEBROW CUT



13

7. RETREAT ZUAN QUAN (LEFT)



14

8. FORWARD PI QUAN (RIGHT)



15

9. FORWARD ZUAN QUAN (LEFT)



16



17

10. BENG QUAN (RIGHT)



18

11. BENG QUAN (LEFT)



19



20

12. TURN BACK



21

13. WILD CAT CLIMBS TREE



22



23



24



25



26



27

14. REPEAT 3–13



28



29

15. BENG QUAN (RIGHT)



30

16. BENG QUAN (LEFT)



31

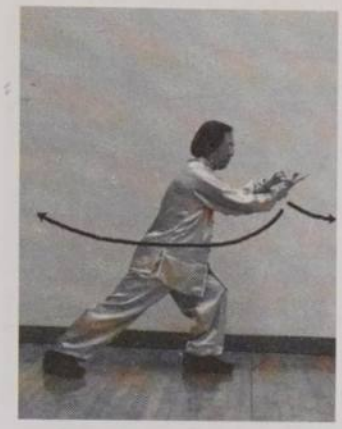


32



33

17. RETURN TO ORIGIN



34



35



36



37



38

Five Elements Evolving and Destructing Form

1. Ready posture
2. Three Body—Pi Quan (left)
3. Five Elements Evolving form
4. Turn back
5. Five Elements Destructing form
6. Turn back
7. Return to origin

This form is the repeat training of the Evolving and Destructing forms.

It starts with the Evolving form along one side, and then turns back to do the Destructing form in another way.

It turns back and ends with a Santi Shi.

Five Elements Chicken Four Form

Five Elements Linking Form

1. READY POSTURE



1



2



3



4



5

2. SANTI SHI



6

3A. BENG QUAN (RIGHT)



7



8



9

3B. GREEN DRAGON LEAVES THE WATER



10

3C. BLACK TIGER LEAVES THE LAIR



11

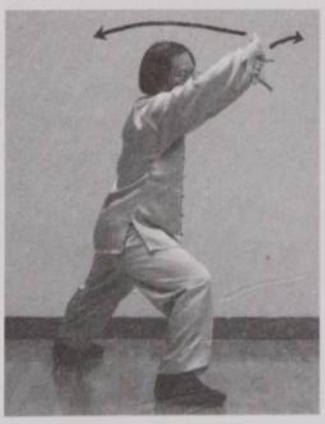


12

4. WHITE CRANE SPREADS WINGS



13



14



15



16



17

5. PAO QUAN (LEFT)



18

6. RETREAT ELBOW BLOCK



19



20

7. RETREAT PI QUAN (LEFT)



21

8. WRAPPING



22

ZUAN QUAN (LEFT)



23



24

9. HENG QUAN (RIGHT)



25



26

10. WILD CAT CLIMBS TREE



27



28



29

11. BENG QUAN (RIGHT)



30

12. BENG QUAN (LEFT)



31

13. TURN BACK

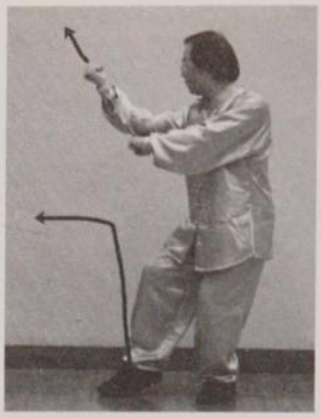


32

14. REPEAT 3–12



33



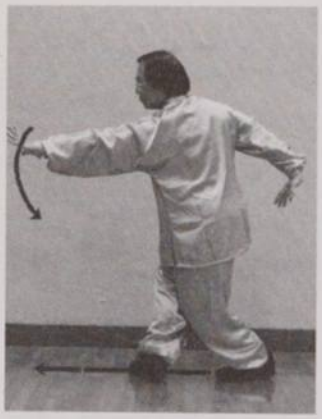
34



35



36



37



38



39

2ND RETURN



40

15. LIANHUAN QUAN



41



42



43



44



45



46



47



48

16. RETURN TO ORIGIN



49

Chicken Four Form (Shi Ba Chui)

1. READY POSTURE



1



2



3

2. SANTI SHI



4



5



6



7



8



9

3. FORWARD PENETRATE



10



11



12

4. FORWARD PENETRATE



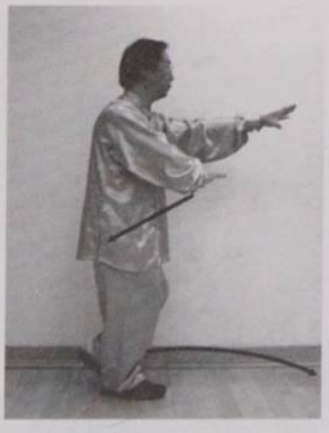
13



14



15



16



17



18

5. GOLDEN CHICKEN PECKS RICE



19



20

6. GOLDEN CHICKEN SHAKES WINGS



21



22

7. GOLDEN CHICKEN FOLDS WINGS



23

8. GOLDEN CHICKEN CALLS FOR DAWN



24



25



26

9. WRAPPING



27



28



29



30



31



32



33

10. GOLDEN CHICKEN ONE LEG STANDS



34



35



36

11. GOLDEN CHICKEN PECKS RICE



37



38



39

12. SWALLOW SPREADS WINGS



40



41



42

13. GOLDEN CHICKEN PECKS RICE



43



44



45

14. GOLDEN CHICKEN SHAKES WINGS



46



47

15. GOLDEN CHICKEN FOLDS WINGS



48

16. GOLDEN CHICKEN CALLS FOR DAWN



49



50



51

17. RETREAT PI QUAN



52



53



54



55



56



57

18. RETURN TO ORIGIN



58



59



60

Five Elements Chicken Four Form (Wu Xing Shi Ba Chui)

Five Elements Linking Form

1. Ready posture
2. Three Body Posture (Santi Shi)
3. Lianhuan Quan:
   (a) Beng Quan (right)
   (b) Green Dragon leaves the water
   (c) Black Tiger leaves the lair

4. White Crane spreads wings
5. Pao Quan (left)
6. Retreat elbow block
7. Retreat Pi Quan (left)
8. Wrapping (Zuan Quan—left)
9. Heng Quan (right)
10. Wild Cat climbs tree
11. Beng Quan (right)
12. Beng Quan (left)
13. Turn back

After you turn back, begin the Chicken Four Form.

Chicken Four Form

1. Ready posture
2. Santi Shi
3. Forward penetrate
4. Forward penetrate
5. Golden Chicken pecks rice
6. Golden Chicken shakes wings
7. Golden Chicken folds wings
8. Golden Chicken calls for dawn
9. Wrapping
10. Golden Chicken one leg stands
11. Golden Chicken pecks rice
    Golden Chicken shakes wings
    Swallow skims over water
12. Swallow spreads wings
13. Golden Chicken pecks rice
14. Golden Chicken shakes wings

15. Golden Chicken folds wings
16. Golden Chicken calls for dawn
17. Retreat Pi Quan
18. Return to origin

Eight Postures Form (Ba Shi)

1. READY POSTURE



1



2



3

2. SPARROWHAWK TUCKS BODY



4



5

3. THREE BENG ONE PAO



6



7



8



9

4. CLOSE STEP, HORSE PUNCH



10



11

5. RETREAT LEFT HENG



12

6. BLACK TIGER LEAVES THE CAVE



13



14



15

7. GOLDEN CHICKEN ONE LEG STANDS



16



17

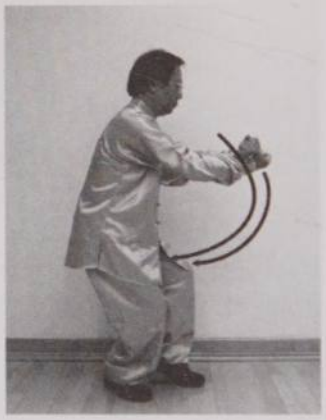
8. GOLDEN CHICKEN PECKS RICE



18



19



20

9. TIGER SITS IN LAIR



21

10. SPARROWHAWK ENTERS FOREST



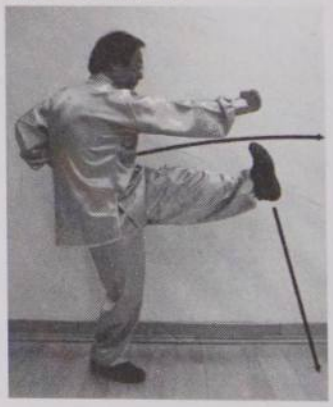
22

11. BENG (LEFT)



23

12. DRAGON AND TIGER PLAY TOGETHER



24

13. BLACK TIGER LEAVES THE LAIR



25

14. RETREAT AND CLOSE ELBOW



26



27

15. RIGHT ALIGN PAO



28

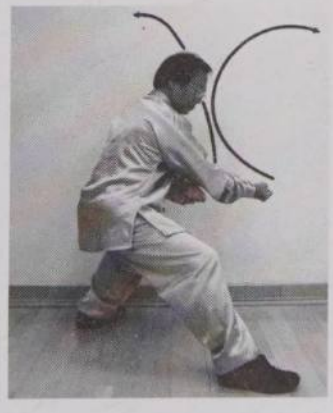


29

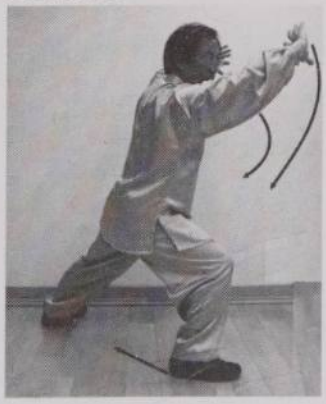


30

16. WHITE CRANE FLASHES ITS WINGS



31



32



33



34



35



36

17. JUMP, LEFT ALIGN PAO



37



38



39

18. UP AND DOWN STRIKE



40



41



42

19. SPARROWHAWK FLIPS OVER



43



44



45



46



47

20. LOW STANCE BENG



48

21. SPARROWHAWK ENTERS FOREST

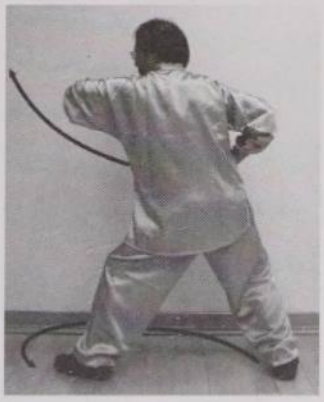


49



50

22. TURN WITH ELBOW STRIKES



51

23. PUNCH THROUGH ELBOW



52



53

24. TURN, RETREAT, LEFT HENG



54

25. RETREAT, RIGHT HENG



55



56



57

26. LEFT PI



58



59



60

27. ENDING POSTURE



61



62



63



64



65

Six Harmonies Form

1. READY POSTURE



1



2



3



4

2A. PI QUAN (LEFT)



5

2B. PI QUAN SANTI



6



7

2C. ZUAN QUAN (RIGHT)



8

2D. HENG QUAN (LEFT)



9

2E. BENG QUAN (RIGHT)



10

2F. ALIGN BENG QUAN (LEFT)



11

2G. ALIGN PAO QUAN (RIGHT)



12

2H. ALLIGATOR

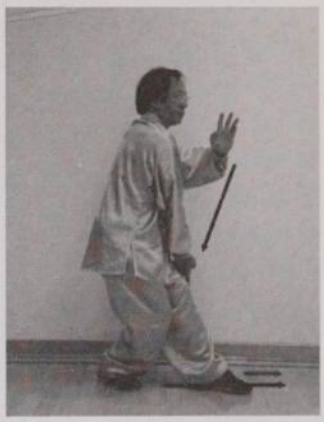


13



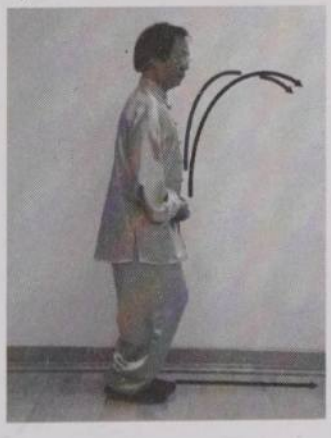
14

2I. SNAKE

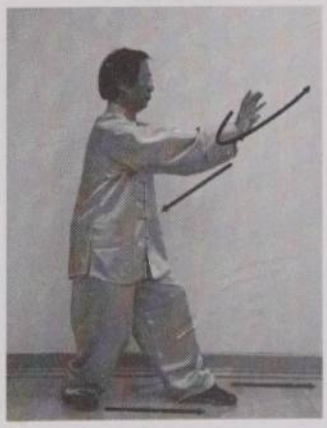


15

2J. TIGER



16



17

2K. EAGLE



18



19

2L. CHICKEN LEG



20

2M. DRAGON



21

2N. BEAR SHOULDER



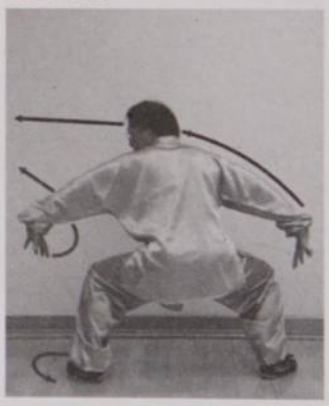
22

2O. TIGER HOLDS HEAD



23

2P. THREE BASINS TO GROUND



24



25



26



27

2Q. SANTI SHI



28



29



30



31



32



33

2R. RETURN TO ORIGIN

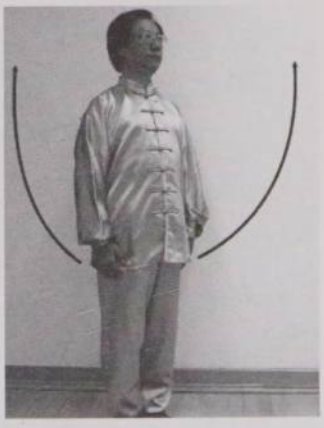


34



35

3. END



36

Combination Form (Zashi Chui)

1st Section

Steps 1–7 (see accompanying photos).

2nd Section

Steps 8–18.

3rd Section

Steps 19–29.

4th Section

Steps 30–44.

5th Section

Steps 45–59.

1. READY POSTURE



1



2



3



4



5

2. SANTI SHI



6

3. RIGHT BENG



7

4. LEFT ALIGN BENG



8

5. RIGHT BENG



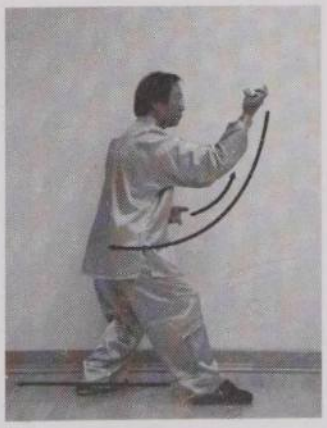
9

6. ALIGNED LEFT PAO



10

7. TIGER WASHES FACE



11



12

8. TIGER WASHES FACE



13



14

9. RIGHT ZUAN



15

10. RETREAT LEFT HENG



16



17

11. STRETCH SINGLE WING



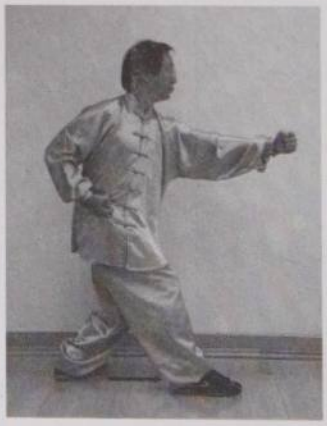
18

12. DOUBLE HAMMER



19

13. RIGHT BENG



20



21

14. RIGHT ALIGN BENG



22

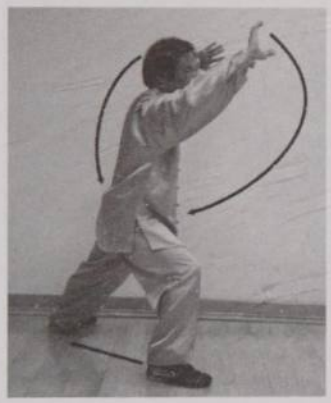


23

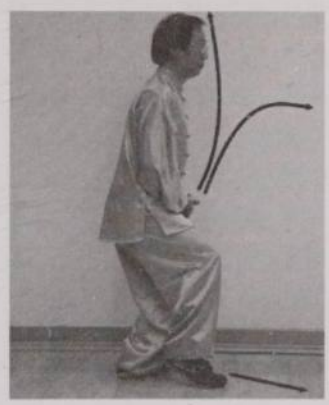


24

15. WHITE CRANE FLASHES ITS WINGS



25



26



27

16. TWO STEPS TIGER STRIKE



28



29



30



31



32



33

17. TIGER COLLIDE



34



35



36

18. TIGER WASHES FACE



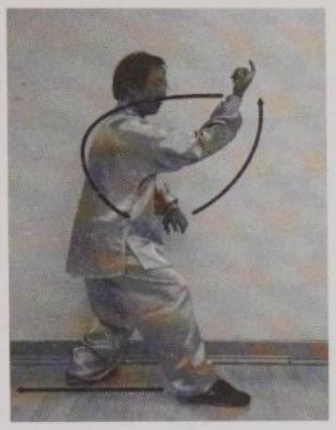
37



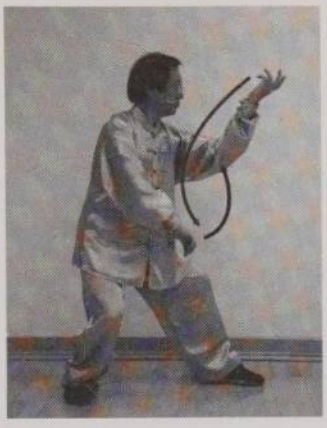
38



39



40

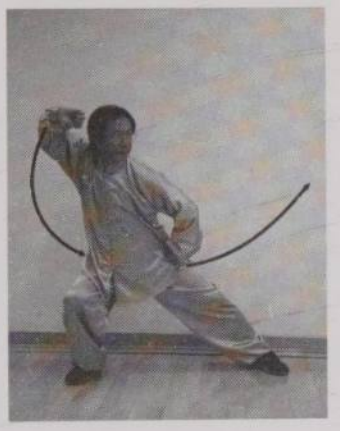


41

19. TURN BACK



42



43



44

20. RIGHT BENG



45

21. FLAP LEG



46



47

SEPARATE FISTS



48

22. SWALLOW SKIMS OVER WATER



49



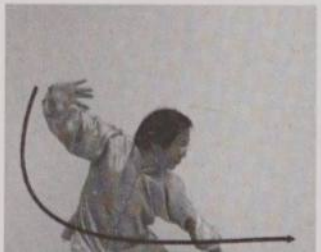
50

23. RIGHT LOW HIT



51

24. GOLDEN CHICKEN PECKS RICE





25. LEFT BLOCK





52

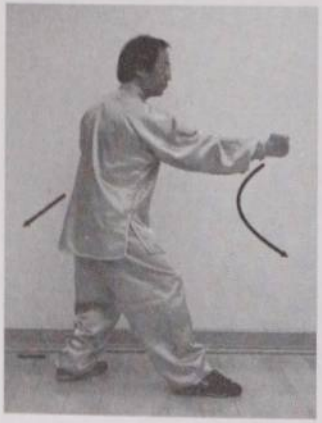


53



54

26. RIGHT BENG



55

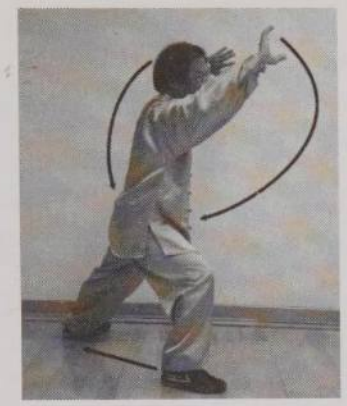


56

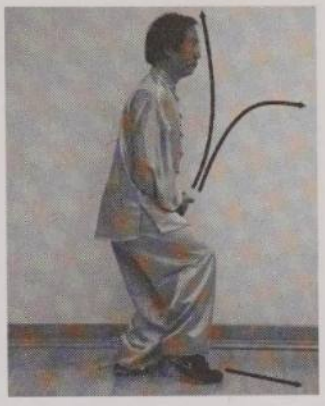


57

27. WHITE CRANE FLASHES ITS WINGS

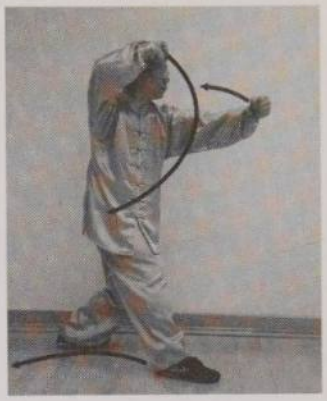


58



59

28. SPARROWHAWK ENTERS THE FOREST



60

29/30. TIGER WASHES FACE



61

31. RIGHT ZUAN



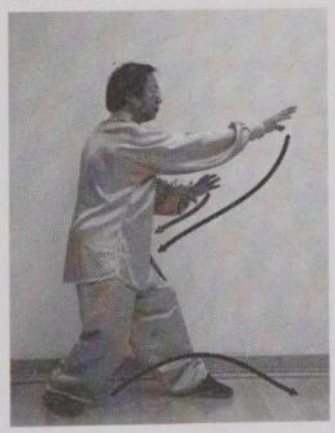
62

32. LEFT PI, RAISE LEG



63

33. RIGHT PENETRATING PALM

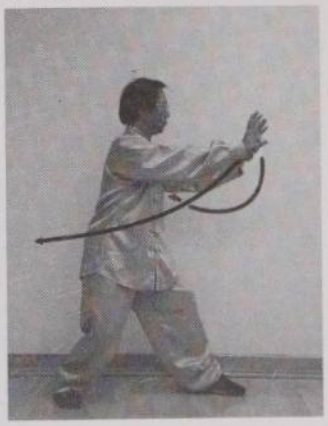


64



65

34. TIGER STRIKE



66

35. PUSH SHUTTERS GAZE THE MOON



67



68



69

36. THREE BASINS SINKS TO GROUND



70

37. RIGHT BENG



71

38. SPARROWHAWK ENTERS THE FOREST



72

39. RIGHT BENG



73

40. DRAGON AND TIGER PLAY TOGETHER



74

41. RIGHT BENG



75



76

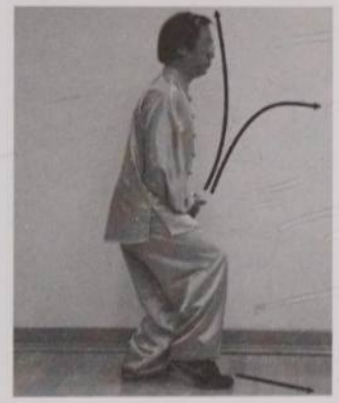


77

42. WHITE CRANE FLASHES ITS WINGS



78



79

43. SPARROWHAWK ENTERS THE FOREST



80

44/45. TIGER WASHES FACE



81

46. RIGHT ZUAN QUAN



82

47. RETREAT, LEFT HENG



83

48. STRETCH SINGLE WING



84

49. DOUBLE HAMMER



85

50. LEFT BENG RIGHT STEP



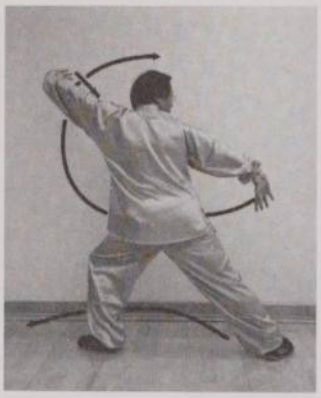
86

51. RIGHT ALIGN BENG



87

52. TURNS, WIND SWAYS LOTUS LEAVES



88



89



90

53. FORWARD, WIND SWAYS LOTUS LEAVES



91

54. ADVANCE LEFT ZUAN



92

55. ADVANCE RIGHT ZUAN

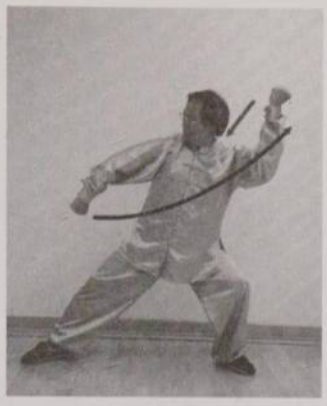


93

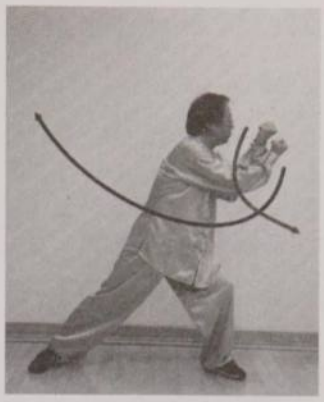
56. SPARROWHAWK WHEELS OVER



94



95



96



97



98

57. LAZY DRAGON LIES IN THE ROAD



99

58. SPARROWHAWK ENTERS THE FOREST



100

59. RETURN TO ORIGIN



101



102

ENDING



103

Xingyi Twelve Combat Form

The Opening

1. READY POSTURE
(WU JI SHI)



1



2

2. START POSTURE
(LIANG YI SHI)



3

3. THREE BODY POSTURE



4



5

1. Dragon



1



2



3



4



5



6



7



8



9



10



11



12



13



14



15



16

2. Tiger



1



2



3



4



5



6



7



8

3. Monkey



1



2



3



4



5



6



7



8



9



10



11

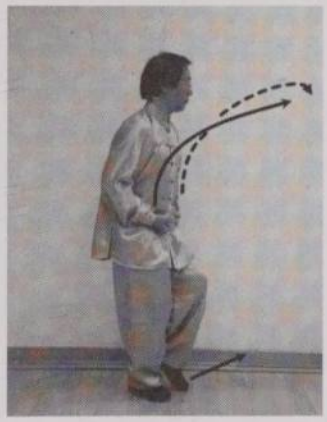


12

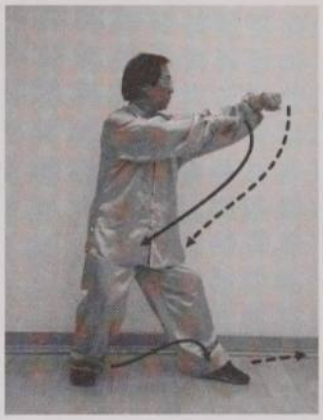
4. Horse



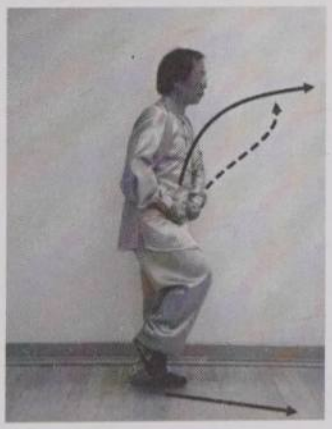
1



2



3



4



5



6



7

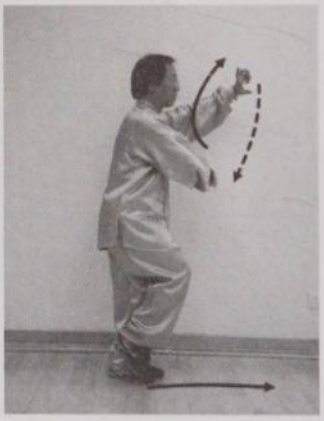


8

5. Alligator



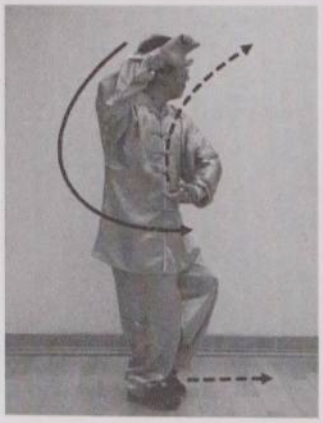
1



2



3



4



5

6. Chicken



1



2



3



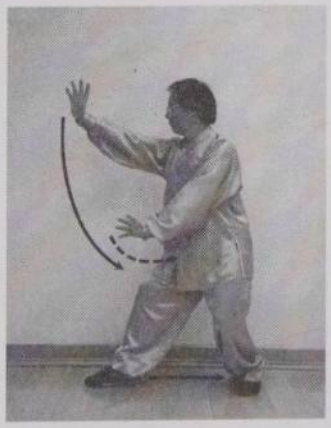
4



5



6



7

7. Swallow



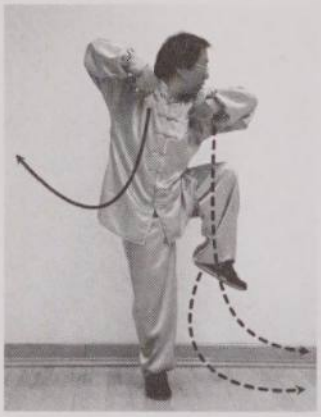
1



2



3



4



5



6



7



8



9



10



11

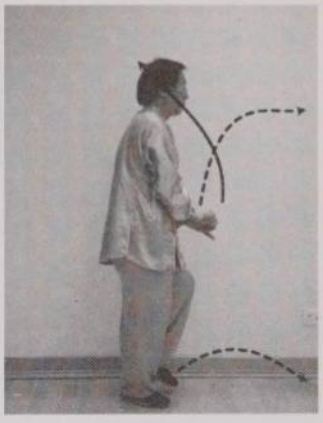
8. Sparrowhawk



1



2



3



4



5



6



7



8



9

9. Snake



1



2



3



4



5



6



7



8



9



10



11

10. Tai Bird



1



2



3



4



5



6

11. Eagle and Bear Fight



1



2



3



4



5



6

The Ending



1



2



3



4



5



6



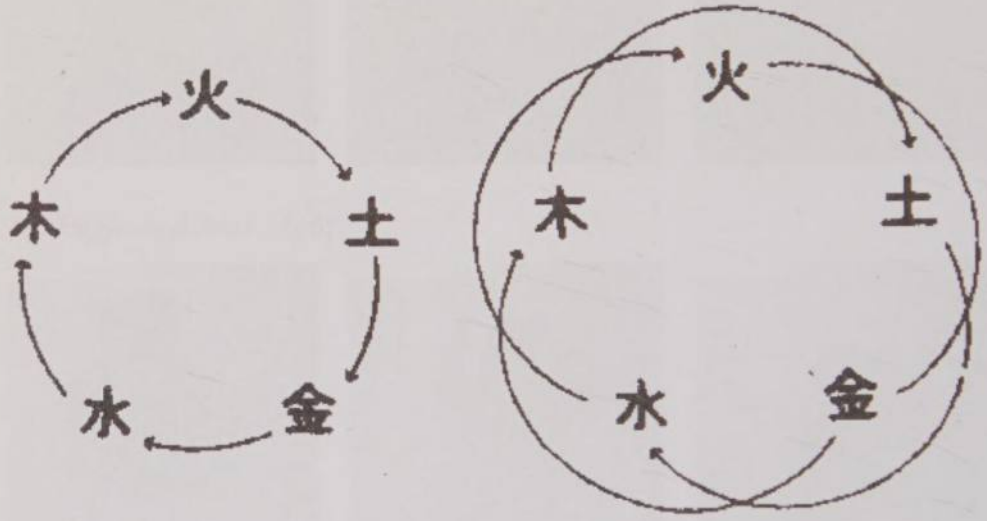
7



8

CHAPTER 14

Two-Man Drill Partner Routines



A 五行相生图　　B 五行相克图

Form 1: San Shou Pao (Three Hands Cannon)

Stationary Practice

1. Ready stance

A starts first

2. A: Right Beng (photo 2)
3. B: Left Pi (3)
4. A: Left Beng (4)
5. B: Right Pi (5)
6. A: Right Pao (6)

B attacks

7. B: Left Stroke (7)
8. B: Right Beng (8)
9. A: Left Pi (9)
10. B: Left Beng (10)
11. A: Pi (11)
12. B: Right Pao (12)

Ending

13. Closing posture



1 B AND A



2



3



4



5



6



7



8



9



10



11



12

Form 2: Wu Xing Pao (Five Elements Cannon)

1. Ready stance (photo 5)

A starts first

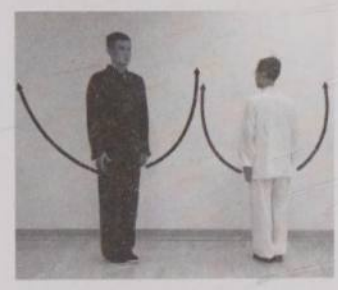
2. A: Advance, right drive Beng—crushing punch (6)
   B: Withdraw and press down
3. A: Advance, left drive Beng—crushing punch (7)
   B: Right Pi—splitting punch (8)
4. A: Pao—cannon, pounding punch (10)
   B: Right Zuan—drilling punch (12)
5. A: Withdraw and intercept with left elbow (13)

B attacks

6. B: Advance with left drive Beng—crushing punch (14)
   A: Retreat with A right Pi—splitting palm
7. B: Advance with A right Beng—crushing punch (15)
   A: Retreat with A left Pi—splitting palm
8. B: Advance with A left drive, Beng—crushing punch (16)
   A: Withdraw with A left Zuan—drilling punch (17, 18)
9. B: Pao—cannon, pounding punch (19)
   A: Right Heng—drilling punch (20, 21)
10. B: Withdraw and intercept with left elbow (22)

Ending

11. Closing posture—turn away and return (23–26)



1 B AND A



2



3



4



5 READY STANCE



6 A STARTS AND ADVANCES, RIGHT DRIVE BENG



7



8



9



10



11



12



13



14 B ATTACKS



15



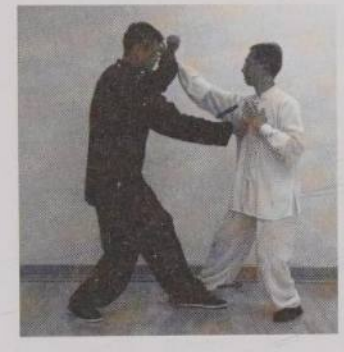
16



17



18



19



20



21



22



23



24



25



26

Drill Routine as Shown by Masters

The performers are C S Tang as A and Sebastian as B, Barcelona, Spain.



1 STARTING



2



3



4



5 FACING WITH SANTI STANCE



6 B STEPS AND RIGHT BENG QUAN



7 A BLOCKS



8 B STEPS AND LEFT BENG QUAN



9 A RIGHT BLOCKS



10



11



12 A Pi Quan



13



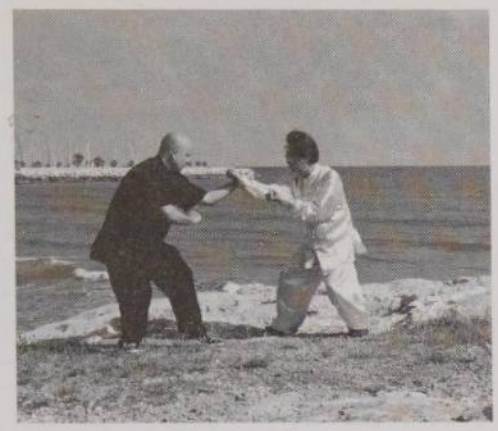
14 B Pao Quan



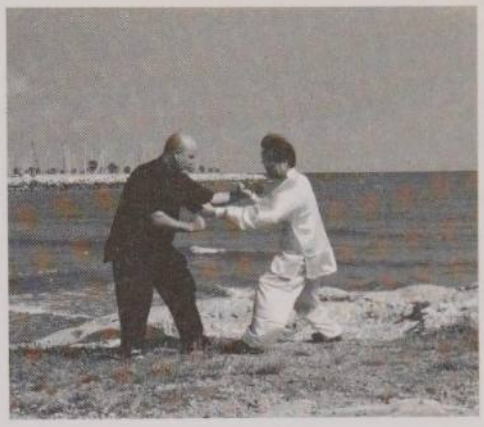
15 A left press blocks



16 A right Zuan Quan



17 B STEPS BACK AND LEFT BLOCKS



18 A STEPS FORWARD AND LEFT BENG



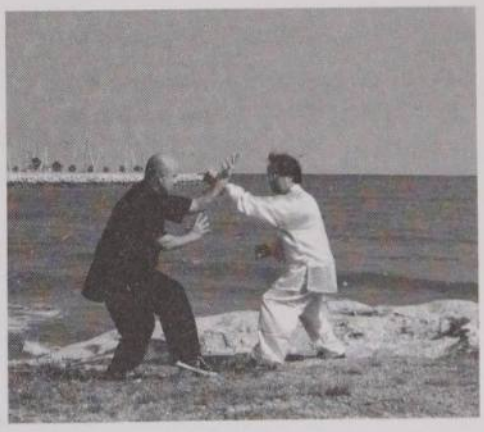
19 B STEPS BACK AND RIGHT BLOCKS



20 A STEPS FORWARD AND RIGHT BENG



21 B STEPS BACK AND RIGHT BLOCKS



22 B, BY TURN, COUNTERATTACKS



23 B PI QUAN



24 A STEPS BACK AND LEFT ZUAN BLOCKS



25 A RIGHT PAO



26 B LEFT BLOCKS



27 B LEFT ZUAN QUAN



28 A LEFT BLOCKS



29 BOTH LEFT TURN



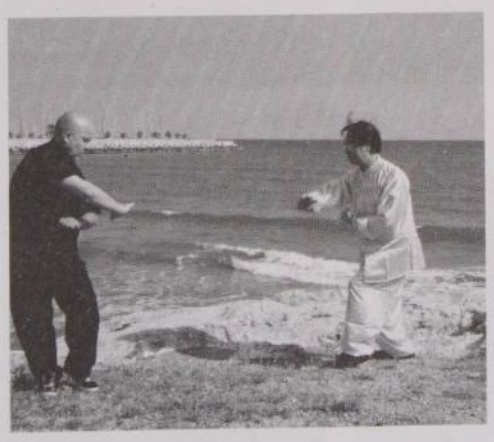
30 LEFT BENG



31 RIGHT ZUAN



32



33



34 LEFT SANTI



35



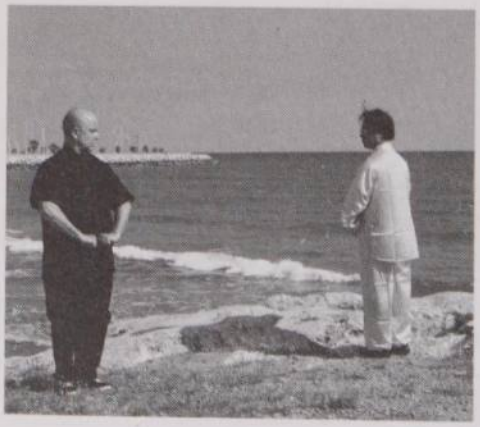
36



37 LEFT LEG STEPS BACK



38



39 BACK TO ORIGIN

Form 3: Wu Hua Pao (Five Flowers Cannon)

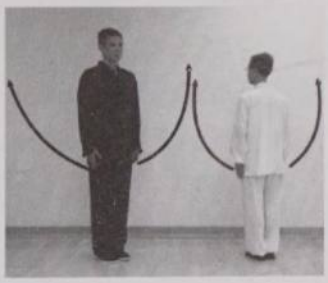
1. Ready stance (photo 5)

B starts first

2. B: Left Pi (6)
3. B: Press down (7)
4. B: Advance with right crushing punch (8)
5. B: Left Zuan Quan (9)
6. B: Right Heng Quan (10)
7. B: Left Pao Quan (11)
8. B: Left Pi (12)
9. B: Press down (13)
10. B: Withdraw (14)
11. B: Right Zuan Quan (15)

B attacks three times, then A starts to counterattack

12. Closing posture—turn away and return



1 B AND A



2



3



4



5



6



7



8



9



10



11



12



13



14

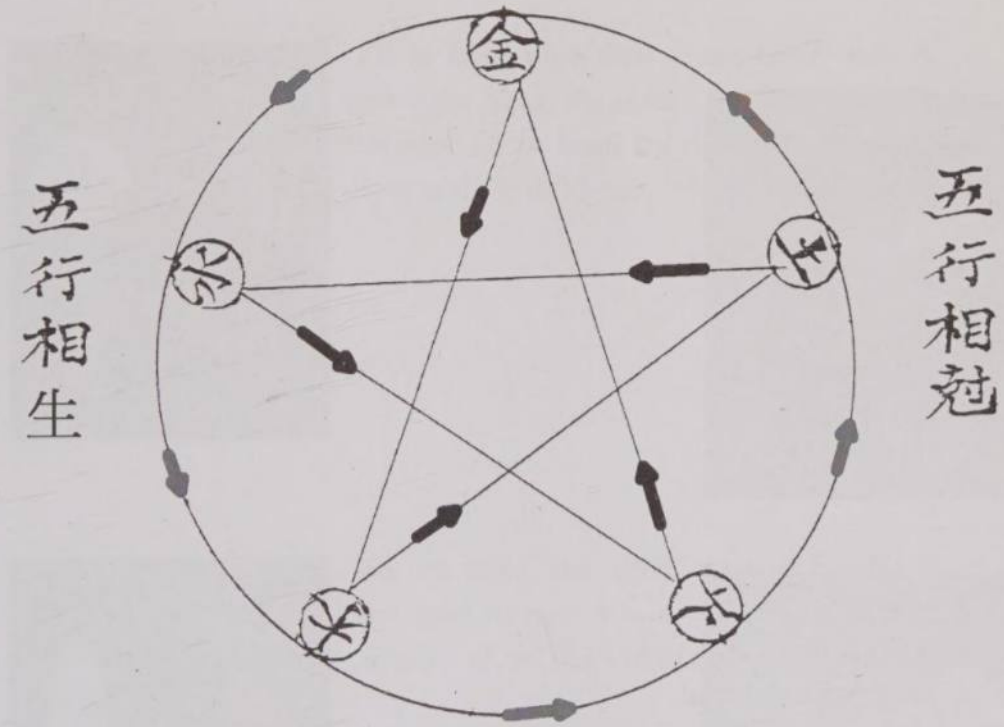


15

Form 4: Fixed Step Wu Xing Pao (Five Elements Fists Drill)

1. Pi Quan	(Metal)	Ax	劈拳
2. Zuan Quan	(Water)	Thunder	鑽拳
3. Beng Quan	(Wood)	Arrow	崩拳
4. Pao Quan	(Fire)	Cannon	炮拳
5. Heng Quan	(Earth)	Bullet	橫拳

This is the "Xingyi Quan Five Elements Destruction Cycle": Metal chops wood, fire melts metal, water extinguishes fire, earth absorbs water, and wood springs from earth.



The performers in the following set of photographs are Samuel Cheng as A and Eric Poling as B.

This form is one of the most commonly taught Xingyi Quan set forms. Eric has been learning this form from Dr. Fred Wu, who was also one of the Masters teaching Gao-style Bagua Zhang in Ohio, USA.

Beginning

- A is on right.
- B is on left.



1

- A uses Wood punch with right hand to B's midsection.
- B chops down with left hand on A's wrist or forearm using Metal.



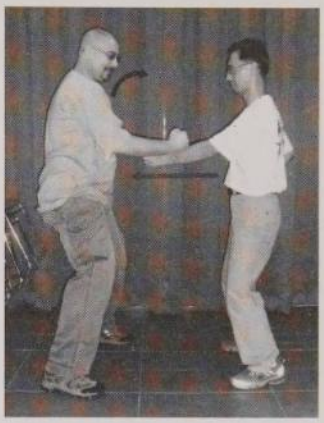
2

- A Wood punches with left hand to B's midsection.
- B chops down with right hand on A's wrist or forearm using Metal.



3

- When B connects to A's wrist or forearm, it can be a hard "chop" down, or as it connects.
- B's arm can roll A's hand down like a drill.



4

- A Wood punches with right hand, the third time to B's midsection.
- B prepares to chop down again with Metal.



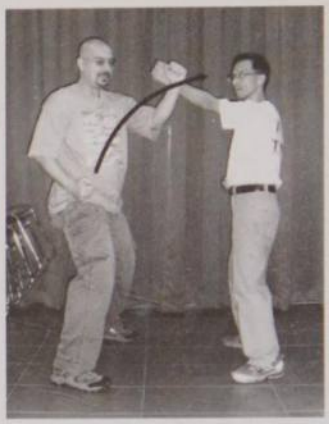
5

- B Metal chops with left hand A's right Wood punch.



6

- A Wood punches to B's face with left hand, B's left hand blocks with left wrist.
- As B blocks A's left wrist, B's wrist rotates counterclockwise, redirecting A's arm to the left.



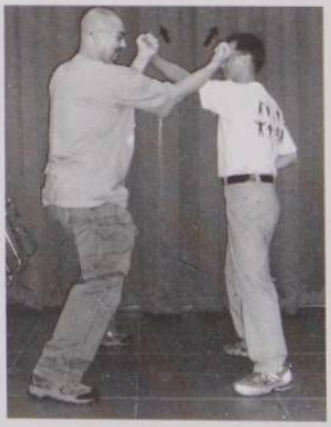
7

- As B's wrist rotates A's left hand, B's right hand chops down on A's arm behind elbow.



8

- B's hand at this point can strike A's face, or B's hand can grab A's arm and B's right hand can break A's arm.



9

- As B's left arm begins to redirect A's left arm, and B's right hand begins to chop toward face, A's forearm rolls up to redirect B's arms upward.



10

- As A's left forearm redirects B's arms upward, A's right hand strikes B's midsection.
- This is the Fire punch.



11

- To prevent being punched, B's left arm rolls off A's left arm and blocks A's right Fire punch.



12

- Then B's right hand will also roll off A's left arm and then strike A's chin with uppercut.
- This is the Water punch.



13

- A's left hand will meet B's right hand and block.
- A's left hand will rotate clockwise, rolling B's right hand to A's right.



14

- A's right hand will roll under and upward to strike the right side of B's head.
- A's body will have to rotate slightly to the right to get torque.
- This is the Earth punch.



15

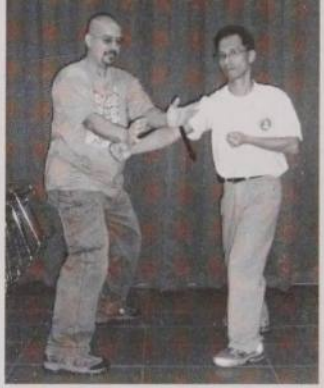
- B will turn body clockwise, and B's right arm will rotate up to meet A's right wrist/forearm with B's right palm facing out; simultaneously B's left arm will also meet A's right arm.



16

- B's arms will overlap A's arm and rotate it

clockwise.



17

- Once B's left arm takes A's left arm across A's midline, B's right arm will pull back to waist ready to punch A's midsection.



18

B repeats the sequence again. This time B will be punching and A will be blocking.

After both sides are familiar with the movements, they can start practicing by moving steps. One attacks by stepping forward; the other will retreat for defense.



19



20



21



22



23



24



25



26



27

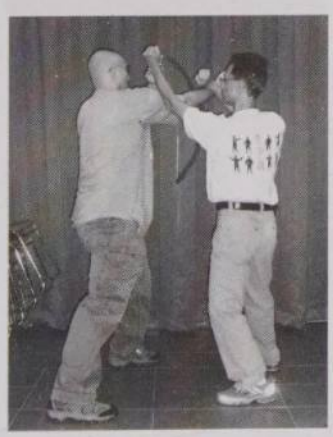


28



29

A repeats the sequence.



30



31



32



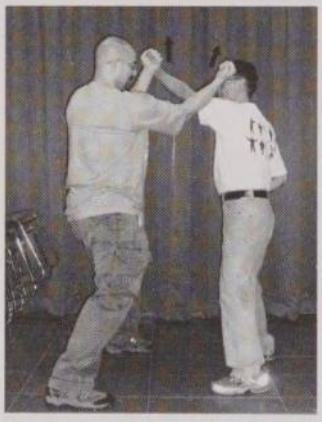
33



34



35



36



37



38



39



40



41

B repeats the sequence.



42



43



44



45



46



47

End.

Biography of Dr. Fred Ming-An Wu (1916–1998)

Eric Poling

Dr. Fred Ming-An Wu was born in Canton, China, in 1916. His parents and family were famous for medicine and martial arts. In addition to learning martial arts and herbal medicine from his family, the family sent Wu to other families to learn. They, in turn, would send their children to the Wus for instruction. He came to Columbus, Ohio, in 1947 to attend Ohio State University (OSU) where

he earned his Masters and Ph.D. Wu worked at Chemical Abstracts in Columbus for a number of years.

He taught martial arts at Wright State in Dayton, Antioch College in Yellow Springs, and Ohio State. When I started taking lessons in 1982, his senior students taught Lee's Modified Taiji (Lee Ying-Arn), Tiger, and Wing Chun to beginners at OSU in group lessons. If you studied privately, in addition to the things listed above, he taught other styles such as Chen Style, Guang-Hua Mtn. Bagua, Hsing-I, Iron Palm, Hung-Gar, Choi Lee Fut, Hop Gar, and a number of other styles. He may have learned his I-Chuan from Lee Ying-Arn when he was in Hong Kong.

He first learned Bagua Zhang from Sun Xi Kun in 1937. Later he continued with Li Zhuang Fei (李壯飛) and Wu Meng Xia in Chong Ging.

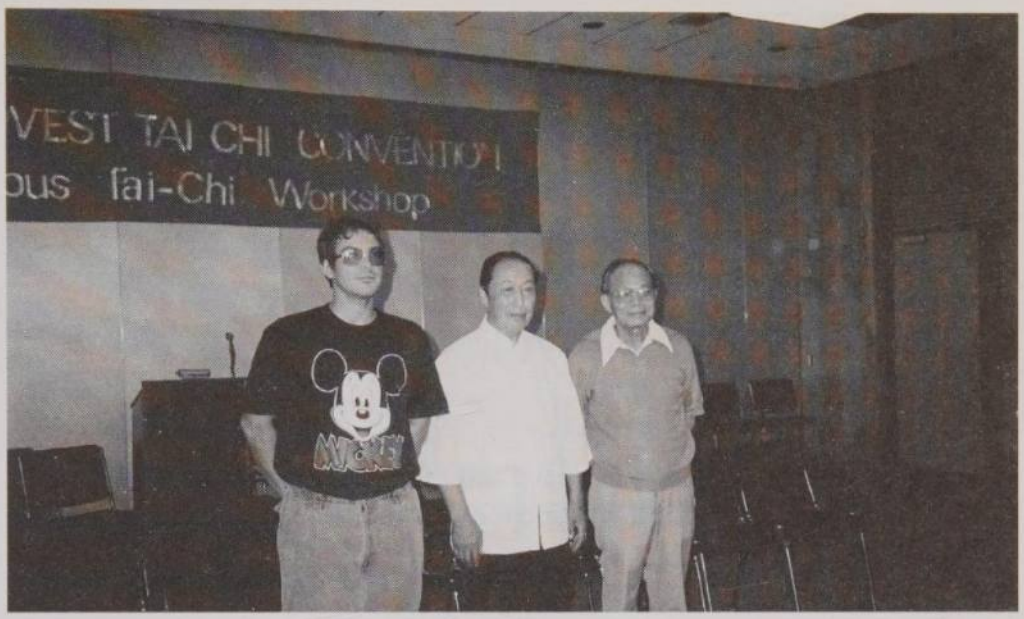
Interestingly enough, Wu was knowledgeable enough, with permission from Lee Ying-Arn, to make a change to, or modify, a posture of Lee's Modified Taiji.

I don't remember who he learned Hsing-I from. I learned the Five Elements with stepping, some of the Twelve Animals, the two-man Fixed Step Wu Xing Pao form pictured in the previous section, and a Five Elements short staff form that was taught to the Chinese Army.

He was proficient at I Ching Astrology and herbal medicines. Occasionally he would have a small workshop for his students on subjects such as face and palm reading or I Ching coin prediction. He told me he used I Ching to position himself to be able to take the national exam and get his scholarship to OSU. When he came to Columbus, he said he didn't speak any English and learned it from comic books. He said the position of the characters helped him with the context of what was being said.

Dr. Wu died in 1998. He is survived by his wife Sandra, and two children from his first marriage, Steven and Helen. He was a well-known martial art teacher in Columbus, and well respected as a person and teacher by his students, friends, and peers.[1]

1 If you are interested in knowing more about Dr. Wu there was an article published in *Pa Kua Journal* (vol. 4, no. 2, Jan/Feb 1994) and a foreword in Lee Ying-Arn's book, *Lee's Modified Tai-Chi*.



Dr. Fred Wu (on right), with Master Wang Yan Nian (1914–2008), Old Yang-style Taiji Quan Master in Taiwan, and Eric Poling, in Ohio, USA, in 1989

CHAPTER 15

Xingyi Weapons Forms

"Weapon is the extension of arms."

The practice of Xingyi weapons is mainly applied from the movements of Xingyi Five Fists. Therefore, each form of weapon has five sections of individual movements like the bare hand form, then continues with one or two linking forms.

The Masters also developed some different weapons forms, and two-man drills with different weapons were also formed and practiced.

We now illustrate some of the weapons forms and then a complete Xingyi Dao form.

Xingyi Dao—Saber



1 READY POSTURE



2 FRONT PI DAO 1 正劈



3 FRONT PI DAO 2

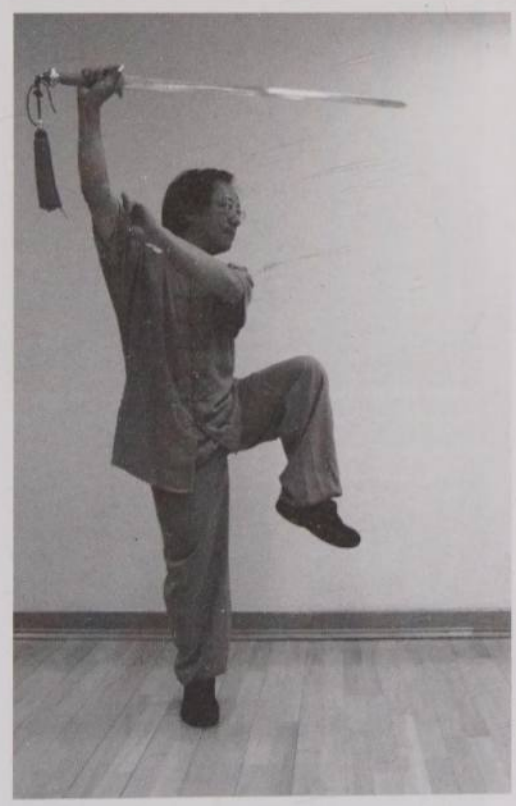


4 DIAGONAL PI DAO 1 斜劈



5 DIAGONAL PI DAO 2

Xingyi Jian—Sword



1 XINGYI JIAN POSTURE



2 PI JIAN



3 PAO JIAN

Xingyi Gun—Pole/Cudgel



1 READY POSTURE



2 PI GUN 1



3 PI GUN 2 上步劈棍



4 PI GUN 3 下掛棍



5 PI GUN 4 蓋劈



6 ZUAN GUN 1 挑棍



7 ZUAN GUN 2 抱棍



8 BENG GUN 1 內圈 拿壓



9 BENG GUN 2 戳棍



10 BENG GUN 3 戳把



11 BENG GUN 4 下掛上踢



12 BENG GUN 5 歇步盖打



13 PAO GUN 1 炮棍上截



14 PAO GUN 2 炮棍下截



15 HENG GUN 1 横棍



16 HENG GUN 2 横棍



17 HENG GUN 3 横棍

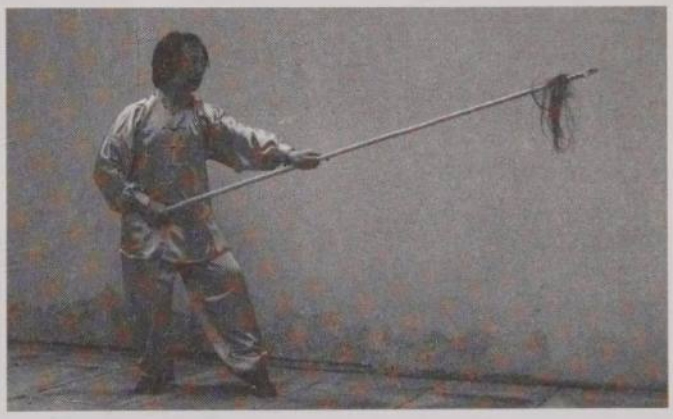
Xingyi Qiang—Spear



1 HIGH STRIKE



2 RAISES SPEAR



3 PI QIANG STRIKES THE HEAD



4 RAISES SPEAR



5 PI QIANG STRIKES LOW AND HITS THE

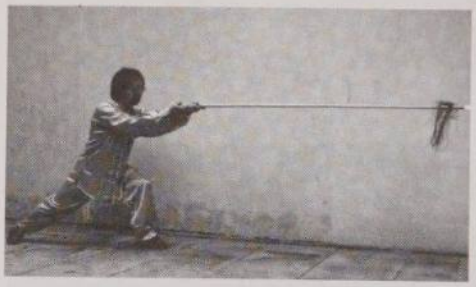


6 ZUAN QIANG 1

GROUND



7 ZUAN QIANG 2



8 ZUAN QIANG 3



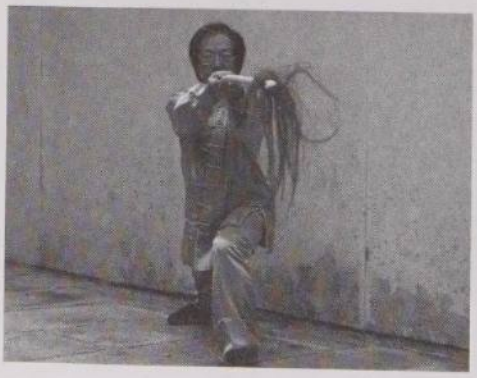
9 BENG QIANG 1



10 BENG QIANG 2



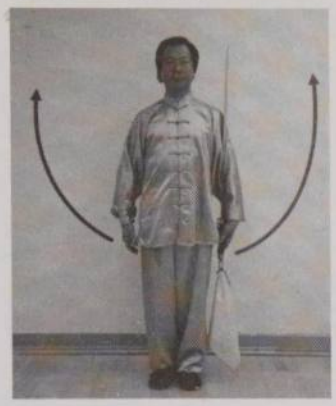
11 BENG QIANG 3



12 BENG QIANG 4

Xingyi Lian Huan Dao (Twelve Dao Linking Form)

1. READY POSTURE



1



2



3

2. HENG DAO



4



5

3. PI DAO



6

4. ZUAN DAO



7



8



9



10



11

5. PI DAO (RIGHT)



12



13



14

6. PI DAO (LEFT)



15



16

7. ONE LEG BENG DAO



17



18

8. WILD CAT CLIMBS TREE



19

9. HENG DAO (RIGHT)



20



21

10. HENG DAO (LEFT)



22



23

11. PAO DAO (RIGHT)



24

12. PAO DAO (LEFT)



25



26



27

13. HENG DAO (RIGHT)



28



29

14. HENG DAO (LEFT)



30

15. REPEAT 3–14



31

HENG DAO (LEFT) FACING THE OPPOSITE DIRECTION



32



33

16. RETURN TO ORIGIN



34



35



36



37

Application of Xingyi Dao

1. READY POSTURE



1



2

2. HENG DAO



3



4

3. PI DAO



5



6

4. ZUAN DAO



7



8

5. PI DAO (RIGHT)



9



10



11



12

6. PI DAO (LEFT)



13



14

7. ONE LEG BENG DAO



15



16

8. WILD CAT CLIMBS TREE







19

9. HENG DAO (RIGHT)



20



21

10. HENG DAO (LEFT)



22



23

11. PAO DAO (LEFT)



24

12. PAO DAO (RIGHT)



25



26

13. HENG DAO (RIGHT)



27



28



29



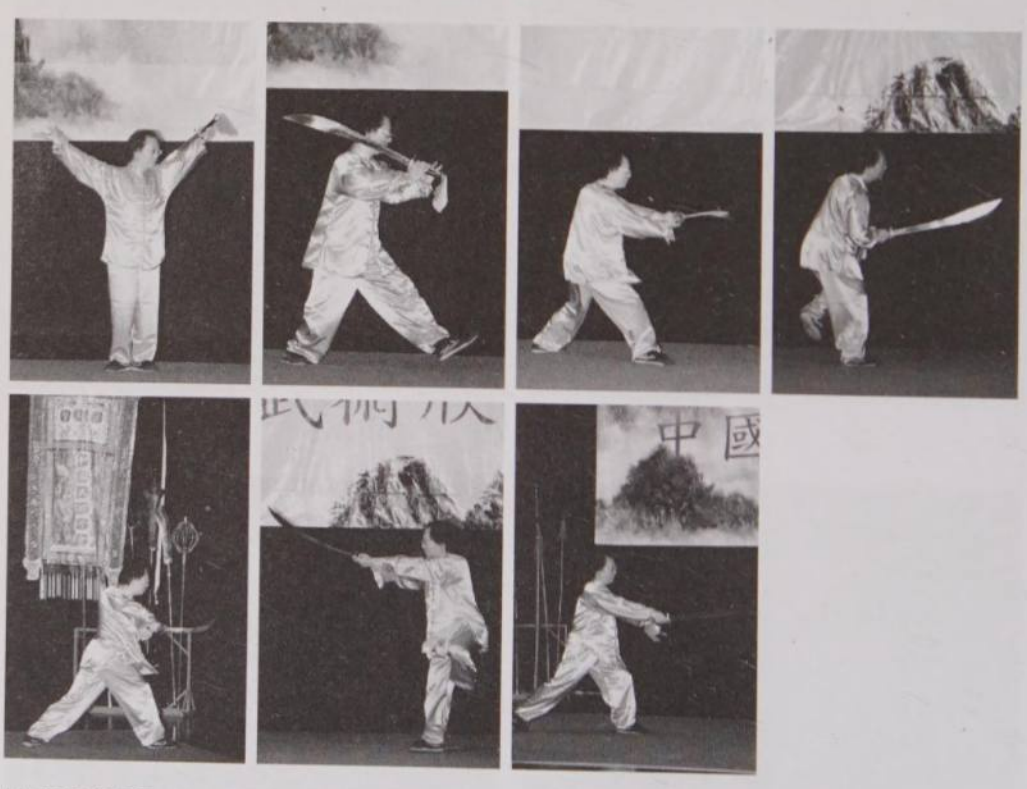
30

14. HENG DAO (LEFT)



31

Performance and Seminars of Xingyi Quan



MASTER C S TANG PERFORMING XINGYI DAO AT HONG KONG UNIVERSITY, APRIL 6, 2010



GROUP PICTURE AFTER PERFORMANCE, 2010



GROUP PICTURE AFTER PERFORMANCE, FEBRUARY 2011



GROUP PICTURE AFTER PERFORMANCE. FEBRUARY 2012









TEACHING XINGYI QUAN CLASSES IN BARCELONA, SPAIN, JUNE 2011



TEACHING SEMINARS OF QIGONG AND PUSH HAND IN BARCELONA. JUNE 2011

25.2L

ADJUSTABLE LYFJACKET

www.beerkprotection.com

020 8520 0012

"Master C S Tang has provided the internal martial arts community with a valuable guide to the history, principles, and training of the art of Xingyi Quan. It is my opinion that no other book currently available in the English language provides such detailed and extensive information on the martial and medical aspects of this wonderful art. Thank you, Master Tang."

—Damo Mitchell, Technical Director of the Lotus Nei Gong School of Daoist Arts and author of Daoist Nei Gong *and* Heavenly Streams

"This comprehensive book on Xingyi Quan by Master C S Tang certainly sets a new standard for manuals on the art. It not only covers the entire system of Hebei Xingyi Quan with clear illustrations, but also gives very detailed explanations of the all-important basic training and core principles which will prove to be a lifelong reference for sincere practitioners."

—Alex Kozma, author of Warrior Guards the Mountain

The ancient Chinese martial art of Xingyi Quan is known for its explosive internal power. Closely related to both Taiji Quan and Bagua Quan, Xingyi is regarded as the most esoteric and the most dangerous of the fighting arts, though the purposes of consistent practice include health and spiritual development. This in-depth guide is the first to cover the history and traditions of the art in such a comprehensive way, describing the essential Xingyi Quan movements, and their effects, in fully illustrated form, and including the author's research with the Song Xingyi Quan Clan in China. The book contains a comprehensive teaching guide to the practice of Santi Shi and the Five Element Fists, the core exercises of this potent fighting system, as well as explanations of the underlying principles that give Xingyi Masters their great depth of skill and refined understanding of combat strategy. The reader will also find clearly illustrated teachings of all the Twelve Animal Forms, linking forms, two-person sets, basic skills, and the weapons training.

Master C S Tang is a senior Xingyi Quan, Bagua Quan, and Yi Quan expert and researcher from Hong Kong, known for the depth of his knowledge and his skill in the internal systems. He studied Xingyi Quan with several Masters of the old generation, and has made a special study of collecting and researching the ancient training manuals of various Chinese martial arts systems. He lives in Hong Kong.

SINGING DRAGON

116 Pentonville Road
London, N1 9JB, UK

400 Market Street, Suite 400
Philadelphia, PA 19106, USA

www.singingdragon.com

Cover design: Black Dog Design

ISBN 978-1-84819-140-2