

CHINESE INTERNAL MARTIAL ARTS

TAIJI

CHIN NA

THE SEIZING ART OF TAIJQUAN

太極擒拿



DR. YANG, JWING - MING

YMAA Publication Center
4354 Washington Street
Roslindale, Massachusetts, 02131

Copyright © 1995 by Yang, jwing-Ming

ISBN: 0-940871-37-8

Library of Congress Card Catalog Number: 95-60266

987

All rights reserved including the right of
reproduction in whole or in part in any form.

Publisher's Cataloging in Publication
(Prepared by Quality Books Inc.)

Yang, jwing-Ming, 1946-
Taiji chin na / Yang jwing-Ming.
p. cm
Preassigned LCCN: 95-60266
ISBN 0-940871-37-8
1. rai chi ch'uan. 2. Hand-to-hand fighting, Oriental. I.
Title.

GV504.Y36 1995

796.8'155
QBI95-20097

Disclaimer:

The author and publisher of this material are NOT RESPONSIBLE in any manner whatsoever for any injury which may occur through reading or following the instructions in this **manual**. The activities, physical or otherwise, described in this material may be too strenuous or dangerous for some people, and the reader(s) should consult a physician before engaging in them.

Anatomical Drawings Copyright © 1994, TechPool Studios Corp. USA

Printed in Canada.

ABOUT THE AUTHOR

DR. YANG JWING-MING, PH.D.

r. Yang Jwing-Ming was born on August 11th, 1946, in *Xinzhu Xian, Taiwan, Republic of China*. He started his *Wushu (Gongfu or Kung Fu)* training at the age of fifteen under the *Shaolin White Crane (Bai He)* Master Cheng Gin-Gsao. Master Cheng originally learned Taizuquan from his grandfather when he was a child. When Master Cheng was fifteen years old, he started learning White Crane from Master Jin Shao-Feng, and he followed him for twenty-three years until Master Jin's death.

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

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

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



Dr. Yang Jwing-Ming

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

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

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

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

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

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

1. *Shaolin Chin Na*; Unique Publications, Inc., 1980.
2. *Shaolin Long Fist Kung Fu*; Unique Publications, Inc., 1981.
3. *Yang Style Tai Chi Chuan*; Unique Publications, Inc., 1981.
4. *Introduction to Ancient Chinese Weapons*; Unique Publications, Inc., 1985.
5. *Chi Kung - Health and Martial Arts*; YMAA Publication Center, 1985.
6. *Northern Shaolin Sword*; YMAA Publication Center, 1985.
7. *Advanced Yang Style Tai Chi Chuan, Vol.1, Tai Chi Theory and Tai Chi Jing*; YMAA Publication Center, 1986.
8. *Advanced Yang Style Tai Chi Chuan, Vol.2, Martial Applications*; YMAA Publication Center, 1986.
9. *Analysis of Shaolin Chin Na*; YMAA Publication Center, 1987.
10. *The Eight Pieces of Brocade*; YMAA Publication Center, 1988.
11. *The Root of Chinese Chi Kung - The Secrets of Chi Kung Training*; YMAA Publication Center, 1989.
12. *Muscle/Tendon Changing and Marrow/Brain Washing Chi Kung - The Secret of Youth*; YMAA Publication Center, 1989.

13. *Hsing Yi Chuan - Theory and Applications*; YMAA Publication Center, 1990.
14. *The Essence of Tai Chi Chi Kung - Health and Martial Arts*; YMAA Publication Center, 1990.
15. *Qigong for Arthritis*; YMAA Publication Center, 1991.
16. *Chinese Qigong Massage· General Massage*; YMAA Publication Center, 1992.
17. *How to Defend Yourself*, YMAA Publication Center, 1992.
18. *Baguazhang - Emei Baguazhang*; YMAA Publication Center, 1994.
19. *Comprehensive Applications of Shaolin Chin Na - The Practical Defense of Chinese Seizing Arts*; YMAA Publication Center, 1995.

Dr. Yang has also published the following videotapes:

1. *Yang Style Tai Chi Chuan and Its Applications*; YMAA Publication Center, 1984.
2. *Shaolin Long Fist Kung Fu - Lien Bu Chuan and Its Applications*; YMAA Publication Center, 1985.
3. *Shaolin Long Fist Kung Fu - Gung Li Chuan and Its Applications*; YMAA Publication Center, 1986.
4. *Shaolin Chin Na*; YMAA Publication Center, 1987.
5. *Wai Dan Chi Kung, Vol. 1 - The Eight Pieces of Brocade*; YMAA Publication Center, 1987.
6. *Chi Kung for Tai Chi Chuan*; YMAA Publication Center, 1990.
7. *Qigong for Arthritis*; YMAA Publication Center, 1991.
8. *Qigong Massage - Self Massage*; YMAA Publication Center, 1992.
9. *Qigong Massage - With a Partner*; YMAA Publication Center, 1992.
10. *Defend Yourself 1 - Unarmed Attack*; YMAA Publication Center, 1992.
11. *Defend Yourself 2 - Knife Attack*; YMAA Publication Center, 1992.
12. *Comprehensive Applications of Shaolin Chin Na 1*; YMAA Publication Center, 1995.
13. *Comprehensive Applications of Shaolin Chin Na 2*; YMAA Publication Center, 1995.
14. *Shaolin Long Fist Kung Fu - Yi Lu Mai Fu, Er Lu Mai Fu, and Their Applications*; YMAA Publication Center, 1995.
15. *Shaolin Long Fist Kung Fu - Shi Zi Tang and Its Applications*; YMAA Publication Center, 1995.

PREFACE

DR. YANG JWING-MING

ven though *Qin Na* (*Chin Na*) has been popularly practiced in Chinese martial arts for hundreds of years, it was not until the 1982 publication of my first *Qin Na* book, *Shaolin Chin Na*, by Unique Publications, that these secret techniques of the Chinese martial arts were widely revealed to the western world. Since then, this art has grown so rapidly that my book has been translated into several different languages, making its way all over the world in less than ten years.

Later, due to the tremendous number of requests, I decided to write another volume which could discuss *Qin Na* theory and techniques in a more in-depth and profound manner. Therefore, the second volume, *The Analysis of Shaolin Chin Na - Instructor's Manual*, was published in 1987. It is beyond my belief that from 1982 until now, in such a short time, this art has grown so wide and popular that I have to travel to more than thirteen countries around the world at least twice a year to teach this art. I believe that the main reason for this is simply because this art can be adopted easily by almost all martial arts styles and blend into their own techniques. In addition to this, the *Qin Na* art has been proven to be one of the most effective defensive techniques, and it can be learned easily, even by a martial arts beginner.

From my experience teaching seminars, I realize that the hardest aspect of the art is not learning the techniques themselves, but in applying those techniques to dynamic situations. Usually, a practitioner can pick up a technique easily and make it effective only when his partner is cooperative. However, as we already know, when you encounter an enemy in real life, his cooperation is unlikely. Any success in executing a technique depends on how accurate, fast, natural, and automatic your reactions are, and the only way to develop skills in these areas is to practice. For this reason, I decided to write my third *Qin Na* book, *Comprehensive Applications of Shaolin Chin Na*, by YMAA, 1994, making this "seizing and controlling" art more complete.

As is well known in Chinese martial arts society, *Qin Na* techniques have been an integral part of every Chinese martial art style. It is not like Japanese *Jujitsu*, which is considered a style in itself. It is my understanding that there is no known "*Qin Na* Style" in Chinese martial arts. The reason for this is very simple. It is well known that there are four main fighting categories which exist in every Chinese martial style. These four categories are: Striking by Hands (*DaAr*), Kicking with Legs (*Ti*, 踢), Wrestling (*Shuai*, 摔), and *Qin Na* (*Na*, 拿). It is also a fact that a substantial portion of Japanese culture was imported from China, beginning in the Chinese *Han* dynasty (206 B.C.-221 A.D.). It is further believed that the martial techniques which exist in Japan have been heavily influenced by the Chinese martial arts. When striking and kicking techniques passed to Japan and were derived into the *Karate* styles, Chinese wrestling became *Judo*, and *Qin Na* techniques were transformed into the art of *Jujitsu*. Many Japanese martial artists believe that the *Aikido* martial arts were actually developed from the theories of Chinese *Taijiquan* and *Qin Na*. From this, you can see that why *Qin Na* is not, in itself, considered to be a style in China.

There are also many *Qin Na* techniques in *Taijiquan*. In fact, due to the emphasis on sticking and adhering techniques in *Taijiquan's* close range fighting strategy, *Qin Na* techniques have always been a very important part of the art. In this book, I will try my best to introduce to the reader those *Qin Na* techniques which I know can be applied into *Taijiquan* fighting. In truth, many of these techniques actually originated in my White Crane Style. The reason that I can apply White Crane *Qin Na* into *Taijiquan* easily is very simple. *Taijiquan* is known as a soft style and White Crane as a soft-hard style. It does not matter externally; the theory behind the soft side of White Crane remains the same as that of *Taijiquan*. Many non-proficient Chinese martial artists believe that if *Taijiquan* is interpreted by another style's theory or its theories have been blended with another style, then it is not pure *Taijiquan*. They do not know that *Taijiquan* actually originated from *Shaolin* styles, and therefore that it was built and evolved over the same theoretical root. For example, it is well known that the first routine of *Chen Style Taijiquan* is called *Changquan* (Le., long fist), and that the second routine, called *Pao Chui* (Le., cannon fist) all originated from the *Shaolin temple*. In fact, from a historical perspective, those profound *Taiji* masters of the past are all known to have learned many other different styles. For example, Sun Lu-Tang, Zhang Zhao-Dong, Wang Shu-Tian, Han Ching-Tang and many others are all experts in many different styles. The Chinese martial arts grew and developed in the same cultural environment as the *Yin* and *Yang* theory. From learning different styles, you are afforded different angles of viewing the same techniques. This is the way of "*Dao*."

Finally, you should understand one important fact: like many other Chinese martial arts, though a great portion of basic *Qin Na* techniques can simply be learned from books and videotapes, very often a qualified master is still necessary to lead you to a deep and profound level. Books can offer you the theory of the techniques while videotapes can offer you the continuous movements of the techniques. However, neither of these two can offer you the correct "feeling" of the locking and a clear concept of how an angle is set up. Because of this, if you are sincere in becoming a proficient *Qin Na* expert, you should also participate in seminars offered by qualified *Qin Na* masters. Very often, only a few minutes in a *Qin Na* seminar can solve the confusion and questions which might have taken you months or even years to figure out.

Other than merely reading this book, an interested reader should refer to the book *Shaolin Chin Na*, published by Unique Publications, as well as *Analysis of Shaolin Chin Na - Instructor's Manual* and *Comprehensive Applications of Shaolin Chin Na* by YMAA. These three books will help you build a firm foundation, both in theory and in routine practice. In addition, these three books - especially the second one - will teach you how to train the power required for *Qin Na* techniques and the theory and methods of how to treat common injuries. In the Appendix of the second volume, some secret herbal prescriptions for injuries, taught to me by my White Crane master, are also included. In order to avoid replication, we will not repeat these subjects in this volume.

In this volume, you may notice that all of the Chinese pronunciations are spelled according to the *Pinyin* system. The reason for this is simply that the *Pinyin* system has become more popular than any other system in the last fifteen years. It is believed that this system will become the most common and popular system in the next few decades.

Dr. Yang Jwing-Ming

CONTENTS

ACKNOWLEDGMENTS	vi
ABOUT THE AUTHOR	vii
FOREWORD BY GRANDMASTER LI MAO-CHING	xi
FOREWORD BY GRANDMASTER 'OU TSUNG HWA	xiv
FOREWORD BY MASTER LIANG SHOU-YU	xv
PREFACE BY DR. YANG 'WING-MING	xvii

CHAPTER 1. GENERAL CONCEPTS

1-1. Introduction	.1
1-2. Qin Na Categories and Theory	.4
1-3. Different Levels of Qin Na Techniques	14
1-4. Qin Na and Health	.16
1-5. Differences of Shaolin Qin Na and Taiji Qin Na	.18
1-6. About This Book	.19

CHAPTER 2. BASIC THEORY AND TRAINING

2-1. Introduction	23
2-2. Three Different Fighting Ranges and Circles	26
2-3. Thirteen Postures	28
2-4. Qi and Action	.44

CHAPTER 3. QIN NA IN PENG, LU, JI, AND AN

3-1. Introduction	.47
3-2. Qin Na in Peng	.47
3-3. Qin Na in Lu	60
3-4. Qin Na in Ji	75
3-5. Qin Na in An	84

CHAPTER 4. QIN NA IN CAI, LIE, ZHOU, AND KAO

4-1. Introduction	97
4-2. Qin Na in Cai	97
4-3. Qin Na in Lie	110
4-4. Qin Na in Zhou	118
4-5. Qin Na in Kao	128

CHAPTER 5. QIN NA APPLICATIONS IN TAIJIQUAN POSTURES

5-1. Introduction	.137
5-2. Hand Forms for Cavity Press	.138
5-3. Qin Na and Cavity Press in Taiji Postures	.142

CHAPTER 6. QIN NA IN TAIJI PUSHING HANDS

6-1. Introduction	229
6-2. Qin Na in Taiji Pushing Hands	230

CHAPTER 7. CONCLUSION

Appendix A. Names of Qin Na Techniques	247
Appendix B. Translation of Thirty-Seven Postures	250
Appendix C. Translation and Glossary of Chinese Terms	252
Index	265

• Chapter 1 •

GENERAL CONCEPTS

1-1. Introduction

T*aijiquan* was originally developed for combat in ancient times. Its fighting theory is to use the soft against the hard, and to use the round to neutralize the straight or square. In order to achieve this goal, the body must be soft and the movements must be smooth and natural. *Taijiquan* also emphasizes the cultivation of *Qi*, or internal energy. The concentrated mind leads the *Qi* to circulate in the body. Because of this, *Taijiquan* can be used for maintaining health and improving longevity.

It is because of this that, since the 1940's, *Taijiquan* has become publicly accepted as one of the best *Qigong* practices for health. Unfortunately, due to the over emphasis of its health aspects, the essence of *Taijiquan*'s creation-martial applications has gradually been ignored. It is very upsetting to see that, even in modern China, most *Taijiquan* practitioners do not understand this martial essence of *Taijiquan*. Naturally, they do not understand martial power (*lin*) and the theory of using the mind to lead the *Qi* to energize muscular power to its maximum. Consequently, the martial applications of each movement have begun to slowly disappear.

In order to make the art of *Taijiquan* complete, I believe that it is our responsibility and obligation to again study its martial applications. Only from this study will we be able to recover its lost essence and find the root of its creation. Only then can its health benefits be completely comprehended. In this book, one type of *Taijiquan* martial applications, *Qin Na*, will be introduced to you. I hope that, through this introduction, general *Taijiquan* practitioners will be inspired and encouraged to discuss and find the real essence of their art.

What is Qin Na:

"*Qin*" (*Chin*) in Chinese means "to seize or catch," in the way an eagle seizes a rabbit or a policeman catches a murderer (*Qin Xiong*). "*Na*" means "to hold and control." Therefore, *Qin Na* can be translated as "seize and control."

Generally speaking, in order to have effective and efficient fighting capability, almost all Chinese martial styles include four categories of techniques. The first category is comprised of the techniques of striking, punching, pushing, pressing, etc. The second category is using the leg to kick, sweep, step, or to trip. In these techniques, contact time between you and your opponent must be very short, and the power for attacking is usually explosive and harmful. The third category is called "*Shuai liao*" (wrestling), and contains the skills of destroying the opponent's root and balance, consequently throwing him down. Often these techniques are mixed with the leg's sweeping or tripping, and the body's swinging or even throwing. The last category is *Qin Na*, containing grabbing techniques which specialize in controlling or locking the opponent's joints, muscles, or tendons.

However, you should understand an important fact. In a combat situation, the above three categories are often applied together, and cannot really be separated. For example, while one of your hands is grabbing and controlling your opponent, the other hand is used to strike a vital cavity. Another example of this is that often, you use grabbing to lock your opponent's joints while throwing him down for further attack. Because of this, sometimes it is very difficult to discriminate clearly between them in a real situation. As a matter of fact, many Chinese martial artists believe that since there are many other non-grabbing techniques, such as pressing or striking the cavities or nerves, which can make the opponent numb in part of the body (or even render him unconscious), thereby providing control of the opponent, these techniques should also be recognized as *Qin Na*. You can see that, as long as the techniques are able to immobilize an opponent, it does not matter if the cause is a joint lock, numbness, or unconsciousness - all of them can be classified as *Qin Na*.

In summary, grabbing *Qin Na* techniques control and lock the opponent's joints or muscles/tendons so he cannot move, thus neutralizing his fighting ability. Pressing *Qin Na* techniques are used to numb the opponent's limbs, causing him to lose consciousness, or even die. Pressing *Qin Na* is usually applied to the *Qi* cavities to disrupt normal *Qi* circulation to the organs or the brain. Pressing techniques are also frequently used on nerve endings to cause extreme pain and unconsciousness. *Qin Na* striking techniques are applied to vital points, and can be very deadly. Cavities on the *Qi* channels can be attacked, or certain vital areas struck to rupture arteries. All of these techniques serve to "seize and control" the opponent. Therefore, *Qin Na* techniques can be generally categorized as: 1

1. "*Fen lin*" (dividing the muscle/tendon) 分筋
2. "*Cuo Gu*" (misplacing the bone) 錯骨
3. (sealing the breath) 閉氣
4. "*Dian Mai*" (*Dim Mak*, in Cantonese)(pressing a vein/artery) or "*Duan Mai*" (sealing or blocking the vein/artery) 2 點脈
5. "*Dian Xue*" (cavity press) or "*Dian Mak*, in Cantonese) (pressing a primary *Qi* channel) 3 點穴 點脈

1. Throwing down *Qin Na* is often also classified as a part of the Chinese wrestling (*Shuai jiao*).

2. "*Mai*" here means "*Xue Mai*" and translates to "Blood vessels."

3. "*Mai*" here means "*Qi Mai*" and translates to "Primary *Qi* channels."

Within these categories, *Fen lin* also includes "Zhua lin" (grabbing the muscle/tendon) and *Dian Xue* also includes "Na Xue" (grabbing or pressing the cavities).

Generally, dividing the muscle/tendon, misplacing the bone, and some techniques of sealing the breath are relatively easy to learn, and the theory behind them is easy to understand. They usually require only muscular strength and practice to make the control effective. When these same techniques are used to break bones or injure joints or tendons, you usually need to use *lin* (martial power). (For a discussion of *lin*, see the author's book *Advanced Yang Style Tai Chi Chuan, Vol. 1, Tai Chi Theory and Tai Chi Jing*). Sealing the vein/artery and pressing the cavities requires detailed knowledge of the location and depth, of the cavities; the timing of the *Qi* circulation; development of *Yi* (mind), *Qi* (internal energy), and *lin* (martial power); and special hand forms and techniques. This usually requires formal instruction by a qualified master, not only because the knowledge is deep, but also because most of the techniques are learned from sensing and feeling. Many of the techniques can easily cause death, and for this reason a master will normally only pass this knowledge down to students who are moral and trustworthy.

Qin Na in Chinese Martial Arts:

Nobody can tell exactly when *Qin Na* was first used. It probably began the first time one person grabbed another with the intention of controlling him. Grabbing the opponent's limbs or weapon is one of the most basic and instinctive means of immobilizing him or controlling his actions.

Because of their practicality, *Qin Na* techniques have been trained right along with other fighting techniques since the beginning of Chinese martial arts, many thousands of years ago. Although no system has sprung up which practices only *Qin Na*, almost every martial style has *Qin Na* mixed in with its other techniques. Even in Japan, Korea, and other oriental countries which have been significantly influenced by Chinese culture, the indigenous martial styles have *Qin Na* techniques mixed in to some degree.

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

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

Japanese *lujitsu* and *Aikido* are based on the same principles as *Qin Na* and *Taiji*. Since these countries were significantly influenced by Chinese culture, it seems probable that Chinese *Qin Na* also influenced their indigenous martial arts.

Since fundamental *Qin Na* techniques can be used to seize and control a criminal without injuring or killing him, they have been an important part of training for constables, government officers, and modern policemen. Around 527 A.D., the *Shaolin temple* became heavily involved in the martial arts. Since many non-lethal *Qin Na* techniques are very effective, the martial artists at the temple extensively researched, developed, and trained them. In the late Qing dynasty in the 19th century, *Shaolin* techniques were taught to people in the general population, and *Qin Na* techniques were passed down along with the different martial styles which were developed in the *Shaolin* temple. Many *Qin Na* techniques were also developed for use with weapons specially designed to seize the opponent's weapon. If your opponent is disarmed, he is automatically in a disadvantageous situation. For example, the hook of the hook sword or the hand guard of a *Chai (Sat)* were designed for this purpose.

1-2. *Qin Na* Categories and Theory

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

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

It is usually much easier to strike the opponent than to control him. Subduing an opponent through a *Qin Na* controlling technique is a way to show mercy to someone you do not want to injure. To successfully apply a grabbing *Qin Na*, you often need to fake or strike the opponent first to set him up for your controlling technique. For example, you can use a punch to cause your opponent to block, and when he blocks, you quickly grab his hand and use *Qin Na* to control him. Alternatively, you might kick his shin first to draw his attention to his leg, and immediately grab his hand and control him.

As mentioned, there are five categories of *Qin Na*: 1. *Fen lin* or *Zhua lin* (dividing the muscle/tendon or grabbing the muscle/tendon); 2. *Cuo Gu* (misplacing the bone); 3. *Bi Qi* (sealing the breath); 4. *Dian Mai* or *Duan Mai* (vein/artery press or sealing the vein/artery); 5. *Dian Mai* or *Dian Xue* (pressing primary Qi channel or cavity press). This book will discuss all of these categories in detail except the last two, which will be dis-



figure 1-1



figure 1-2



figure 1-3

cussed only on an introductory level, because they require an in-depth understanding of *Qi* circulation, acupuncture, and specialized training techniques.

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

1. *Fen Jin* or *Zhua Jin* (dividing the muscle/tendon or grabbing the muscle/tendon): 分筋，抓筋

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

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

Zhua lin (grabbing the muscle/tendon) relies upon the strength of the fingers to grab, press, and then pull the opponent's large muscles or tendons. This causes pain by overextending the muscles and tendons. Common targets for *Zhua lin Qin Na* are the tendon on the shoulder (Figure 1-4), under the armpit (Figures 1-5 and 1-6), on the neck (Figure 1-7), and on the sides of the waist (Figure 1-8). *Zhua Jin Qin Na* is used particularly by the Eagle



Figure 7-4



Figure 7-5

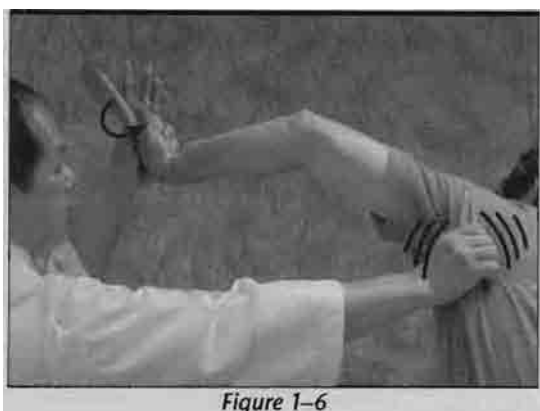


Figure 1-6



Figure 1-7



Figure 1-8

Claw and Tiger Claw Styles. Although *Zhua lin* is usually classified with *Fen lin Qin Na*, many Chinese martial artists separate the two categories because the principle used to divide the muscle/tendon is different.

2. *Cuo Gu* (misplacing the bone): 錯骨

"*Cuo*" means "wrong, disorder, or to place wrongly," and "*Gu*" means "bone." *Cuo Gu* therefore are *Qin Na* techniques which put bones in the wrong positions. These techniques are usually applied to the joints. If you examine the structure of a joint, you will see that the bones are connected to each other by ligaments, and that the muscles around and over the joints are connected to the bones by tendons (Figure 1-9). When a joint is bent backward (Figure 1-10) or twisted and bent in the wrong direction (Figure I-11), it can cause extreme pain, the ligament can be torn off the bone, and the bones can be pulled apart. Strictly speaking, it is very difficult to use dividing the muscle/tendon and misplacing the bone techniques separately. When one is used, generally the other one is also more or less simultaneously applied.

When a joint is bent backward (Figure 1-10) or twisted and bent in the wrong direction (Figure I-11), it can cause extreme pain, the ligament can be torn off the bone, and the bones can be pulled apart. Strictly speaking, it is very difficult to use dividing the muscle/tendon and misplacing the bone techniques separately. When one is used, generally the other one is also more or less simultaneously applied.

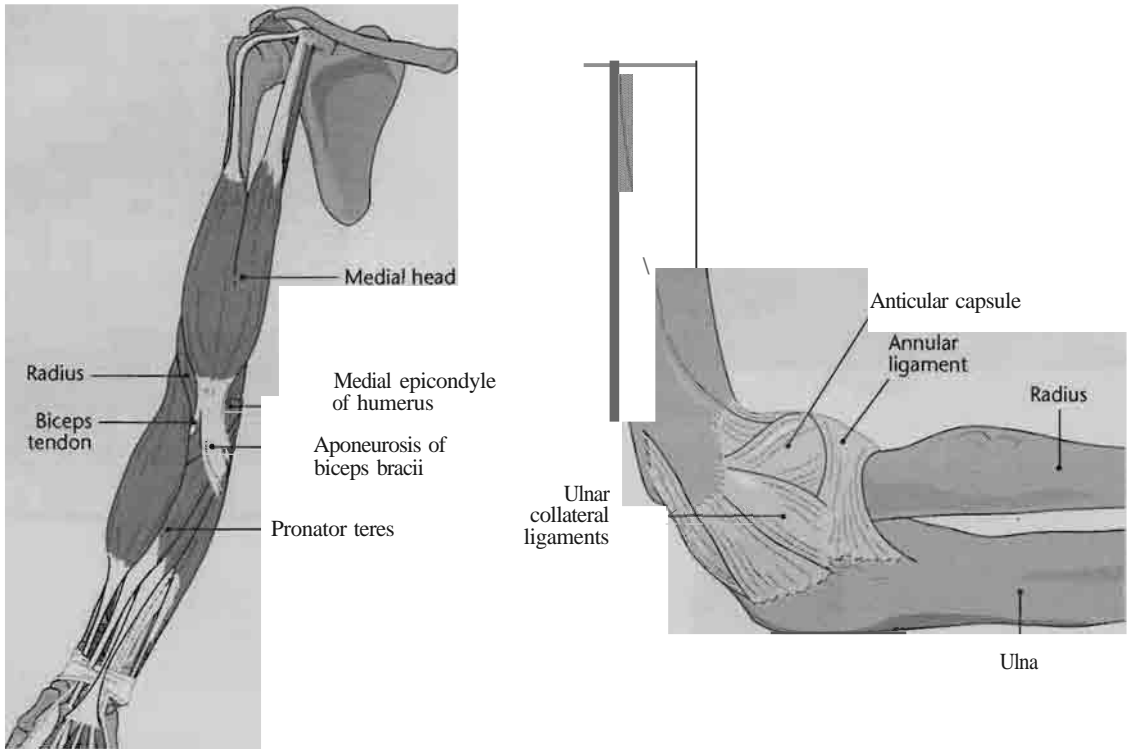


Figure 1-9. Structure of Joint



Figure 1-10



Figure 1-11

3. Bi Qi (sealing the breath): 閉氣

"Bi" in Chinese means "to close, seal, or shut," and "Qi" (more specifically *Kong Qi*) means "air"⁴. *Bi Qi* is the technique of preventing the opponent from inhaling, thereby causing him to pass out. There are three categories of *Bi Qi*, differing in their approach to sealing.

⁴ The word "Qi" in Chinese can mean two things, depending on its context. The first meaning is air (*Kong Qi*) and the second is the energy which circulates in the human body. Unless otherwise noted, "Qi" in this book denotes this second meaning.



Figure 1- 12



Figure 1-13

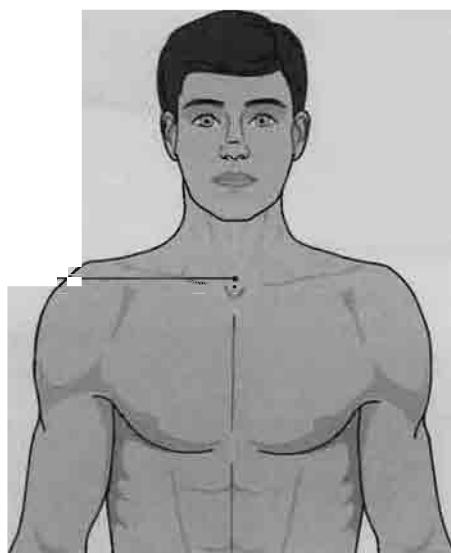


Figure 7-74. Tiantu Cavity (Co-22)



Figure 7-75

The first category is the direct sealing of the windpipe. You can grab your opponent's throat with your fingers (Figure 1-12), or compress his throat with your arm, and prevent him from inhaling (Figure 1-13). Alternatively, you can use your fingers to press or strike the *Tiantu* cavity (Co-22) on the base of his throat (Figures 1-14 and 1-15) to stop him from inhaling. Attacking this area causes the muscles around the windpipe to contract and close the windpipe.



Figure 5-215



Figure 5-216



Figure 5-217

19. FAN BACK (*San Tong BeD* 扇通背)

Movements:

First, move your left leg back and stand in False Stance while placing your left hand in front of you and your right hand above and in front of your head (Figure 5-215). Next, step your left leg forward and push both of your hands forward with your body (Figure 5-216).

Analysis:

The first movement is used for yielding and the second movement can be used either for sealing or for pushing.

Technique #1: Forward Upward Turning

(*Qian Shang Fan*) 前1. 翻

When your opponent punches you with his right hand, immediately step your left leg backward and lift your right arm upward to intercept his attack while using your left hand to seal his elbow (Figure 5-217). Next, step your left leg behind his right leg, and use your left forearm to pull his right elbow toward you while pushing his wrist toward him with your right hand (Figure 5-218). Finally, lock his right arm with your left arm while pushing the upper back of his head forward to lock his arm firmly (Figure 5-219).

Technique #2: Daoist Greets with Hands

(*Dao Zhi Zuo J0*) 道子作揖

Again, when your opponent punches you with his right hand, withdraw your left leg while using your right forearm to intercept his attack upward and your left hand to seal his elbow (Figure 5-220). Then, use the leverage of your left and right hands to lock his right arm up (Figure 5-221).



Figure 5-218



Figure 5-219



Figure 5-220



Figure 5-221



Figure 5-222



Figure 5-223

Cavity Press or Strike:

When your opponent's arm is blocked upward, his armpit and the right hand side of his body will be exposed for your attack (Figure 5-222). Naturally, you may also use your left hand to grab the tendons under his armpit to numb his arm's movement (Figure 5-223).

Cavity Name

- Jiquan (H-I)(Figure 5-224)
- Yuanye (GB-22)(Figure 5-224)
- Dabao (Sp-21)(Figure 5-224)

Hand Form(s)

- Sword Secret
- Phoenix Eye Fist
- Phoenix Eye Fist

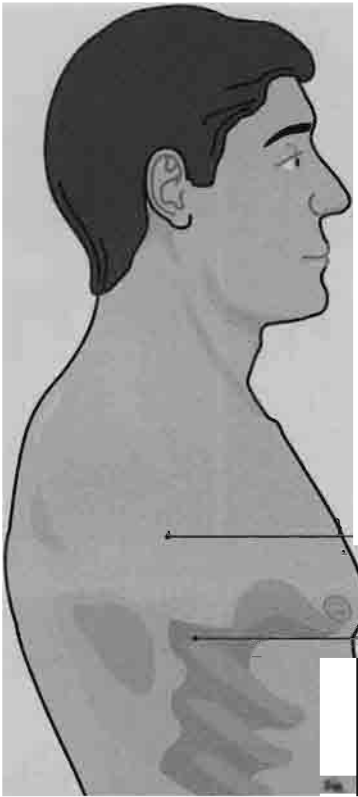
Possible Results

- Cause a Heart Attack
- Seal the Breath
- Seal the Breath

20. WAVE HANDS IN THE CLOUDS (Yun Shou) 雲手

Movements:

First, turn your body to your right while pressing your left hand downward (Figure 5-



Yuanye
(GB-22)

Dabao
(Sp-21)

Figure 5-224



Figure 5-225



Figure 5-226



Figure 5-227

225). Next, raise your right forearm (Figure 5-226) and then turn your body to your right (Figure 5-227).

Analysis:

Both of your hands' actions are used to seal or to lock your opponent's arm. Your body's turning is to throw your opponent off balance or to break his elbow.



Figure 5-228



Figure 5-229



Figure 5-230



Figure 5-231



Figure 5-232



Figure 5-233

Qin No:

Technique #1: Cloud Hands to Lock the Elbow

(*yun Shou Jia Zhou*) 雲手架肘

When your opponent attacks you with his right hand, immediately use your left forearm to intercept (Figure 5-228). Next, step your left leg to his right hand side while pressing his wrist down with your left hand and propping up his right post-arm or elbow with your right forearm (Figure 5-229). Finally, push his wrist forward, and pull his post-arm or elbow inward while pressing your right elbow to the side of his chest to lock him up (Figures 5-230 and 5-231).



Figure 5-234



Figure 5-235



Figure 5-236

Technique #2: Large Elbow Wrap

(Do Chan Zhou) 大纏肘

Again, if your opponent attacks you with his right hand, use your left forearm to intercept his punch and then press his arm downward while using your right hand to lock his elbow (Figure 5-232). Next, step your left leg behind his right leg and raise up your right arm to bend his right arm (Figure 5-233). Finally, step your right leg backward while using the leverage generated from both of your hands to lock him down to the ground (Figure 5-234).

Cavity Press or Strike:

Once you have locked your opponent's arm with both of your hands, you may also use your right elbow to strike the sides of his upper body (Figure 5-235). In addition, the lower section of his body will also be exposed for your knee attack (Figure 5-236).

Cavity Name	Hand Form(s)	Possible Results
<i>Qihai</i> (Co-6)(Figure 5-237)	Knee	Death
Groin (Organ)	Knee	Death
<i>Yuanye</i> (GB-22)(Figure 5-237)	Elbow	Seal the Breath
<i>Dabao</i> (Sp-21)(Figure 5-237)	Elbow	Seal the Breath

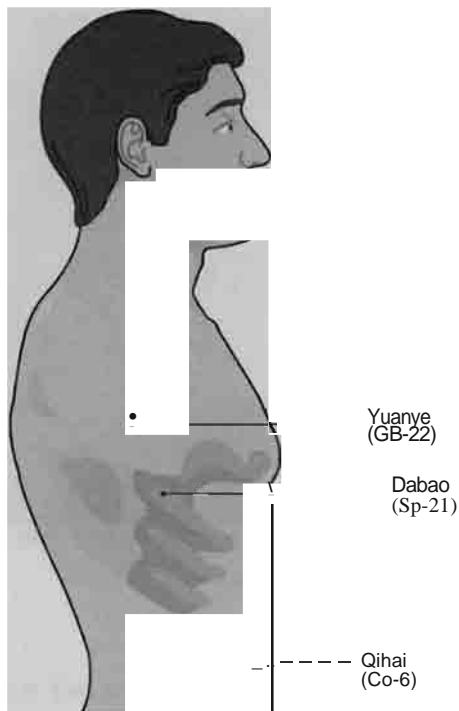


Figure 5-237



Figure 5-238



Figure 5-239



Figure 5-240



Figure 5-241

21. STAND HIGH TO SEARCH OUT THE HORSE (Gao Tan Ma) 高探馬

Movements:

Begin with your right hand pressing forward (Figure 5-238). Withdraw your left leg and stand in False stance, while moving your right hand to the front and slightly above your head, and your left hand in front of your chest (Figure 5-239).

Analysis:

This movement is just like the first movement of the Fan Back in Posture #19, which is used to neutralize the upper body attack (Figure 5-240). The left leg is set up for a kicking (Figure 5-241).

TAIJI CHIN NA

THE SEIZING ART OF TAIJIQUAN

Chin Na is the art of seizing and controlling, and is an element of all Chinese martial arts including Taijiquan. For the last fifty years the martial aspects of Taijiquan have been ignored, and the art is now incomplete. Most practitioners no longer understand the martial applications of Taijiquan, or even that it is a martial art. To help restore Taijiquan's martial heritage, and to help practitioners improve their self-defense skills, this book presents 85 Chin Na techniques for controlling and subduing an opponent.

- Chin Na is effective, powerful, and easy to learn.
- Includes Chin Na techniques from the Taiji forms and Taiji Pushing Hands.
- The theory and techniques can be applied to any martial style.
- This book contains detailed instructions and over 500 photos and drawings so you can teach yourself.



Dr. Yang, Jwing-Ming has been studying and teaching Chinese martial arts and Qigong (Chi Kung) for thirty-five years, and is the author of more than twenty books. He lives in Newton, Massachusetts.

YMAA Publication Center 楊氏東方文化出版中心

1-800-669-8892 • www.ymaa.com • email: ymaa@aol.com



ISBN-13: 978-0-940871-37-3

ISBN-10: 0-940871-37-8



9 780940 871373

5 2 8 9 5

US \$28.95

Please see inside back cover for a complete listing of YMAA books and videotapes.