

CHINESE MARTIAL ARTS

C

OMPREHENSIVE
APPLICATIONS OF
SHAOLIN
CHIN NA

擒拿匯宗



WHITE CRANE BORES THE BUSH

THE PRACTICAL DEFENSE OF
CHINESE SEIZING ARTS
FOR ALL STYLES

DR. YANG, JWING - MING

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This book is bound
"Otabind" to lay
flat when opened

ABOUT THE AUTHOR

DR. YANG JWING-MING, PH.D.

Dr. 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-Tan, 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-five years of instructional experience: seven years in Taiwan, five years at Purdue University, two years in Houston, Texas, and eleven 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, Latvia, and Saudi Arabia.

Dr. Yang has published eighteen 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.

Dr. Yang has also produced 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.

FOREWORD

GRANDMASTER LI MAO-CHING

Dr. Yang Jwing-Ming, a master of Gongfu, currently resides in the United States of America to continue the spread of Chinese culture to the western world. Since his childhood, he has received the twin gifts of education and moral cultivation from his family. He is wise and intelligent. When he was teenager, he admired and loved Chinese Wuyi (martial arts)(武藝), and he traveled many miles every night to the mountain near his hometown to learn from a renowned southern style martial arts teacher, Grandmaster Cheng Gin-Gsao. After thirteen years of study under Grandmaster Cheng, he ascertained the essence of southern Chinese martial arts.

Later, he left his hometown and went to Taipei for his undergraduate and graduate study (bachelor's degree in physics at Tamkang University and Master's degree in Physics at Taiwan University). He then began to study northern Long Fist styles of Chinese martial arts and their theories.

In 1974, Dr. Yang journeyed to the United States of America for his Doctorate degree in Mechanical Engineering; he obtained his Ph.D. from Purdue University in 1978.

During this period, although he was so busy with his studies, he never forgot to study and practice Chinese Wuyi. He can be considered a determined martial arts scholar of very deliberate purpose.

Presently, he concentrated all of his effort on researching and studying Chinese culture, especially Chinese self-defense techniques (called Chinese Gongfu), which have been passed down for thousands of years. From his study and research, he has written twenty books related to Chinese martial arts and Qigong practice. When he teaches or writes, he always uses the scientific method and logical judgment in analyzing the arts. From this scientific approach, the learners or readers are able to understand and absorb **much** knowledge much more thoroughly than they would otherwise. In my opinion, he is the foremost contributor to the spread of Chinese culture to western society. This is especially valuable and unique, since Dr. Yang possesses both southern and northern martial skills. In addition, he is also a scholar of the west and east.

After he obtained his doctorate in Mechanical Engineering, he enjoyed his dream of developing and introducing Chinese Wuyi. Moreover, he still respects his teachers (*Qin Shi*, 親師) and appreciates the origin of his learning (*Zhui Yuan*, 追源). When his southern style master passed away, he traveled thousands miles to mourn and showed respect at his master's grave. This manner of "Humble Study and Respecting One's Teacher" (*Bo Xue Jing Shi*, 博學敬師) has especially earned my respect and praise. Whenever he comes home, he always shows his great feelings of love and respect to his parents (*Shi Qin Zhi Xiao*, 侍親至孝). When he is around his relatives and friends, he is known as very "Humble and Polite" (*Qian Cheng Li Rang*, 謙誠禮讓). All of these qualities have been praised by the people around him.

After more than thirty years of study and practice, he has accumulated much experience in Qin Na. Now, he has again completed this new book on Qin Na, entitled *Comprehensive Applications of Shaolin Chin Na*.

Last week, as I was home with my wife, I received his telephone call from America inviting me to write this foreword. The time was urgent and his sincerity was so real that, even though I do not have a deep scholarship in writing that will help him to promote his book, I am still very happy to write for him from what I have learned from my Master, Han Ching-Tang.

If we study the history of Qin Na, we find that it used to be called “Locking Hands (techniques)” (*Kou Zhi Shou*, 扣子手), “Dividing Tendon Hands (techniques)” (*Fen Jin Shou*, 分筋手), or “Misplacing the Bone Hands (techniques)” (*Cuo Gu Shou*, 錯骨手), among other names. All of these techniques were developed from the skills developed from the Chinese martial arts sequences. These key techniques are: Hooking (*Diao*, 刁), Grabbing (*Na*, 拿), Locking (*Suo*, 鎖), Wrapping (*Kou*, 扣), Plucking (*Cai*, 採), and Pulling (*Le*, 捋). The six techniques are used by all of the Chinese martial arts styles and exist in almost all of the sequences. Among them, hooking, grabbing, plucking, and pulling are commonly used in hand techniques, and locking and wrapping are often executed in two hands techniques.

In 1928, the Chinese government established the “Nanking Central Guoshu Institute.” The first student of the first generation to graduate was Grandmaster Han Ching-Tang. Right after his graduation, he was sent to Zhejiang province police academy to teach martial arts, including Qin Na, wrestling, striking, and kicking. At this time, he also cooperated with his martial brother, Grandmaster Liu Jin-Sheng, to study and research together the techniques of “Dividing the Muscle/Tendon and Misplacing the Bone” Chin Na. They compiled this knowledge into a sequence and named it *Qin Na Shu* (Qin Na Techniques) (擒拿術). Since then, these techniques have become a required course in all Chinese police academies. Each technique was given a name, and a standardized training system has been established.

Later, during World War II, the Chinese government moved to Chongqing City, Sichuan province. Grandmaster Han was assigned to be a martial arts teacher for the special police unit. Before long, the Chinese government moved to Taiwan to escape the Chinese communists. Again, Grandmaster Han was recommended as the chief martial arts coach for the Taiwanese Police Academy. At that time, he wrote a book: *The Applications of Police Qin Na Techniques* (*Jing Cha Qin Na Ying Yong Shu*, 警察擒拿應用術). Although this book was used as a text by the Chinese police, it was not published to the general public. During this time, he also created several “Qin Na” matching sequences which helped to preserve many Qin Na techniques. Some of the names in the sequence are: 1. Bend the Finger to Count (*Qu Zhi Yi Suan*, 曲指一算); 2. Old Mule Holds Its feet (*Lao Lu E Ti*, 老驢扼蹄); 3. Federal Lord Invites for Dinner (*Ba Wang Qing Ke*, 霸王請客); 4. Yellow Eagle Pulls Its Wings (*Huang Ying Che Chi*, 黃鷹掣翅); 5. The Boat Man Pushes His Oar (*Chuan Fu Cheng Gao*, 船夫撐篙); 6. Single Wrapping Wrist (*Dan Chan Si Wan*, 單纏絲腕); 7. Double Wrapping Wrist (*Shuang Chan Si Wan*, 雙纏絲腕); 8. Black Tiger Digs the Heart (*Hei Hu Tao Xin*, 黑虎掏心); 9. The Hero Carries the Tiger (*Zhuang Shi Bei Hu*, 壯士背虎), and many others. This is only a partial list of the sequences for your reference. I hope these names will reveal to you some of the knowledge that inspired this book: *Comprehensive Applications of Shaolin Chin Na*.

I respect Doctor Yang’s personality and the manner with which he treats others. I have even greater admiration for his hard work in developing Chinese martial arts. Therefore, I am very delighted to write this foreword for him.

Li Mao-Ching, September 3rd, 1994

Research Member

Guoshu Promoting Committee Republic of China

FOREWORD

MASTER LIANG SHOU-YU

Chinese martial arts have a rich, long history. Consequently, thousands of styles or schools have developed. Each of these styles or schools has its own unique characteristics and special emphases. Nevertheless, all the martial techniques developed in any of them can be generally classified into four categories: kicking (*Ti*), striking (*Da*), wrestling (*Shuai Jiao*), and grabbing-controlling (*Qin Na*). From this, you can see that Qin Na techniques have played an important role in Chinese martial arts, and are commonly mixed with other categories of techniques in sequence training. Qin Na is also an important part of barehand sparring.

Qin Na includes: **Dividing the Muscle/Tendons** (*Fen Jin*, 分筋), **Misplacing the Bones** (*Cuo Gu*, 錯骨), **Cavity Press** (*Dian Xue*, 點穴), **Grabbing Artery/Qi Channels** (*Na Mai*, 拿脈), **Grabbing Tendons** (*Zhua Jin*, 抓筋), and **Seal the Breath** (*Bi Qi*, 閉氣). The theories and principles of Qin Na are, from the arrangement of the mutual relative positions and angles, to immobilize the opponent's joint movements and control his vital areas. This must be done with correct shifting of weight, footwork, and body postures. In actual combat conditions, the variations on the techniques are many, and the timing for executing them is very short. If you only know a few Qin Na movements or techniques, you may be unable to handle the situation. You must be familiar with and have comprehended the essence of techniques covering a wide range of situations. Furthermore, you must have mastered the techniques with accuracy of angle, sharp power (*Jin*), and the right timing. Only then will you be able to use them effectively.

I have practiced Chinese martial arts for more than forty years, and I am very fond of Qin Na techniques. I have known many martial artists and friends, both in Chinese and western martial arts societies. I have also had opportunities to visit many high level Qin Na martial artists. Almost every Gongfu style or school has told me that they know Qin Na, and have memorized and mastered the names and the techniques skillfully. They were able to perform them or talk about them wonderfully and attractively. When I was young, in order to comprehend the real essence of Wugong (武功) (martial Gongfu), I liked these discussions, and researched various areas of Chinese martial arts with other Chinese martial artists. However, very few of them were able to apply their Qin Na techniques on me. After I came to America, I also discussed and researched Qin Na with many martial artists. What I would do was only use a single hand to grab them. However, no matter which styles (道)(*Dao*) or what degree they were (段位), these martial artists were unable to apply their Qin Na techniques on me. Because of this, many good Qin Na martial artists called me "High Hands" (高手)(i.e., high level artist) and invited me to teach them Qin Na.

I have many martial arts friends who studied and researched Qin Na with me when I was still in mainland China. For nearly forty years in China, I found only a couple of good Qin Na experts to really appraise and admire. They could not only talk about the theory of Qin Na, but could also really apply them in Qin Na circles, and not just outside that circle.

I became acquainted with Dr. Yang Jwing-Ming eight years ago. We meet each other a few times each year, and study from and practice with each other. Of all the Qin Na experts I have met in the past, he is the Great Qin Na Teacher (擒拿大師), who has really comprehended Qin Na to the deepest level, and his techniques cover the widest range. In the last thirty years he has learned, pondered, and researched different Qin Na styles or schools, Chinese or non-Chinese, ancient or modern. In addition, he has adopted the scientific method, and studied the body's anatomical structure, mechanical dynamics, and psychological analysis, mixing them with traditional theory and training, and has established a new independent system. Though he has written two popular Qin Na books, *Shaolin Chin Na* and *Analysis of Shaolin Chin Na*, he still feels unsatisfied and tries to deepen his understanding even more. I admire his spirit of research very much. It is also this spirit which has led to his Qin Na reaching the stage of "Applying the Techniques as a Wish" (隨心所欲) and "Consummation of Skill" (爐火純青).

Many Qin Na books have been published both in China and the west in the last few decades. However, none of them has reached so deep and so wide. The title of this book: *Qin Na Essence Gathering (Comprehensive Applications of Shaolin Qin Na) (Qin Na Hui Zong)* (擒拿匯宗) was suggested by me. At the beginning, Dr. Yang felt that this book could not be good enough to be titled "Essence Gathering" (匯宗). Later, after comparing many other Qin Na books, he finally accepted my title. This book can really be called the "Gathering" of the "Essence" of Qin Na from every style.

Dr. Yang's Qin Na is reached through real Gongfu (energy-time) (功夫), and is the real art. In American martial arts society, the origin or the teacher of a martial artist is very important. If your teacher is a famous Chinese master, then it does not matter if the student is good or not, he has the opportunity to be chosen and his photo can be used on the cover of some martial arts magazine. The magazine can serve as an advertisement for them. If you have a good and famous teacher, it is your luck. But it is said in Chinese martial arts society: "Sifu leads you into the door, the cultivation depends on oneself."¹ In China, it is very different now. You must have real Gongfu and contribute a great deal in Chinese martial arts society before you will be respected.

Though Dr. Yang had several good teachers when he was young, his Gongfu was really obtained from his past thirty years of pondering and research, learning and studying humbly, absorbing the best from all styles and schools, in addition to his own comprehension and understanding. Consequently, he has reached an incredibly refined and detailed stage in every Qin Na technique. That is why people call him the "King of Qin Na" (擒拿王) in America.

Though I have studied Qin Na for many years, and I believe that I have reached a deeply profound level, after I knew Dr. Yang, I realized how accomplished he was and realized that there were many things I must learn from him. The International San Shou Dao Association has decided to use his Qin Na as part of its requirements. I believe that this book will bring those people interested in Qin Na a great help. I would also like to congratulate him for this new contribution to the world martial arts society.

Liang Shou-Yu
March 23, 1994

1. 師父領進門，修行在自身。

PREFACE

DR. YANG JWING-MING

Even 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, covering Qin Na theory and techniques in a more in-depth manner. This second volume, *Analysis of Shaolin Chin Na - Instructor's Manual* was published in 1987. I am truly stunned that, less than fifteen years after my first book, this art has become so popular that I must travel to more than twelve 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 adapted easily by almost any martial arts style, and blended into its own techniques. Moreover, Qin Na has proven one of the most effective defense systems, and can be learned easily even by the martial arts beginner.

From my experience teaching seminars, I realized that the hardest part of the art is not learning the techniques themselves, but applying those techniques to dynamic situations. Usually, a practitioner can pick up a technique easily and make it effective, but 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 in your practice. For this reason, I decide to write this book *Comprehensive Chin Na Applications*, making this “**seizing and controlling**” art more complete.

The main differences between this book and the earlier two books is that first, more techniques will be introduced, second, all of the techniques are laid out according to actual combat scenarios, and third, some of the tendon grabbing, cavity press, and taking down Qin Na will also be introduced in different combat situations. From this perspective, you may find it easier to adapt the techniques which are most suitable to various situations.

In China, there probably exist more than seven hundred Qin Na techniques. In this book, I will introduce only those Qin Na techniques with which I am familiar. These techniques include about 60% White Crane and Tiger Claw Qin Na from my first master, Cheng Gin-Gsao, and 20% Northern Long Fist Qin Na (mainly from Eagle Claw, Praying Mantis, and Cha Chuan styles) from my third master, Li Mao-Ching. The remaining 20% I developed myself, through more than thirty years of martial arts experience.

Though one can learn a great portion of basic Qin Na techniques from books and videotapes, very often one needs a qualified master to lead to the deep, advanced levels. Books can offer you the theory of the techniques while the videotapes can offer you the

continuous movements of the techniques. However, neither offers the correct “feeling” of the locking, nor a clear concept of “**how an angle is set up.**” If you are sincere in your desire to become 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 clear the confusion which, without such instruction, would have bogged your training down for months or even years.

Other than reading this book, the interested reader should also refer to the book *Shaolin Chin Na*, published by Unique Publications, and also *Analysis of Shaolin Chin Na - Instructor's Manual*, published by YMAA, both of which are available from YMAA. These two books will help you build a firm foundation, both in theory and routine practice, before you begin the advanced training in this book. In addition, these two books - especially the second one - will teach you how to train the power required for Qin Na techniques, and also the theory and methods for treating common injuries. In the Appendix of the second volume, some secret herbal prescriptions for injury, passed down to me by my White Crane master, are also included. In order to avoid replication, I will not repeat these subjects in this volume.

I am very pleased to see that there are currently more Qin Na books on the market, published by other martial artists. Naturally, because of this, I must make this new book more complete, comprehensive and as near to perfect as I am able. As I pointed out earlier, there are probably more than 700 Qin Na techniques available. Therefore, if you also refer to these other books, you will increase your knowledge beyond what I know in my books. To preserve and continue to promote Qin Na art to a higher level, I sincerely hope these other Qin Na experts can open their minds and share their knowledge with the general public.

Finally, you may noticed that all of the Chinese pronunciations are spelled according to the Pinyin system of translation. The reason for this is simply that the Pinyin system has become more popular than any other system in the last fifteen years. I have been told that this system will become the only system in the next few decades.

Dr. Yang Jwing-Ming
Jeddah, Saudi Arabia
January 28th, 1993

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▪ Chapter 1 ▪

GENERAL CONCEPTS

1-1. Introduction

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 three categories of techniques. The first category includes the techniques of striking, punching, pushing, pressing, kicking, etc. In these techniques, the contact time between you and your opponent is very short, and the power for attacking is usually explosive and harmful. The second category is called “Shuai Jiao” (wrestling), and contains the skills of destroying the opponent’s root and balance, consequently throwing him down. These techniques can be leg sweeps or trips, body swings or even throws. 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 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), consequently providing control of the opponent, these techniques should also be included as Qin Na. You can see

that, as long as the techniques are able to immobilize the opponent, it does not matter if the cause is a joint lock, numbness, or unconsciousness - all of them should be classified as Qin Na.

In summary, grabbing Qin Na techniques control and lock the opponent's joints or muscle/tendon 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 to kill him. Pressing Qin Na is usually applied to the Qi cavities to affect the 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 Jin" (dividing the muscle/tendon) 分筋
2. "Cuo Gu" (misplacing the bone) 錯骨
3. "Bi Qi" (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，斷脈
5. "Dian Xue" (cavity press) or "Dian Mai" (Dim Mak, in Cantonese)(pressing a primary Qi channel)³ 點穴，點脈

Within these categories, Fen Jin also includes "Zhua Jin" (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 Jin (martial power). (For a discussion of Jin, 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, depth, and timing of the cavities, development of Yi (mind), Qi (internal energy), and Jin (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 oppo-

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."

nent's limbs or weapon is one of the most basic and instinctive ways to immobilize him or control 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 the opponent up 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 Jujitsu 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 (Sai) 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 Jin or Zhua Jin (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 discussed 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 分筋，抓筋

(dividing the muscle/tendon or grabbing the muscle/tendon):

Fen in Chinese means to divide, Zhua means to grab and Jin means tendon, sinew, or muscle. Fen Jin or Zhua Jin 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.

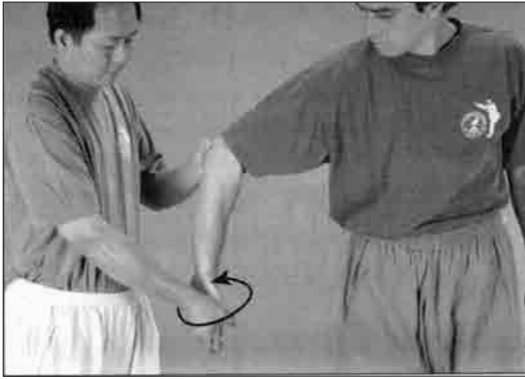


Figure 1-1

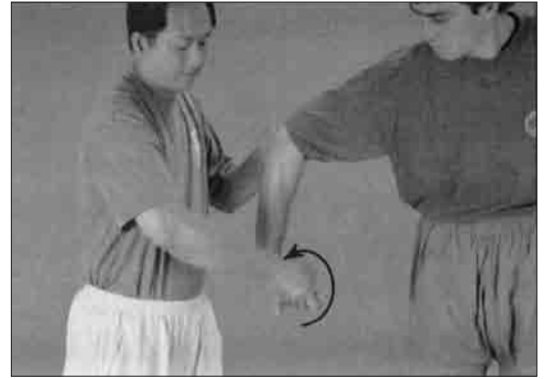


Figure 1-2



Figure 1-3



Figure 1-4



Figure 1-5

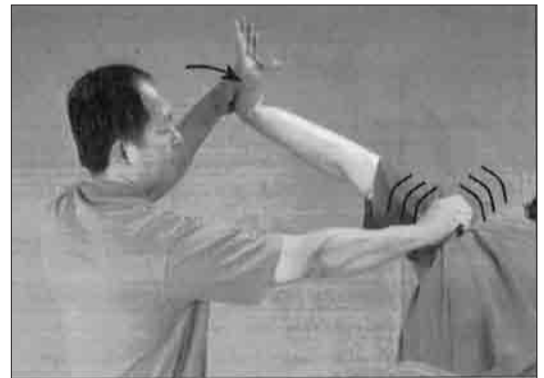


Figure 1-6

Fen Jin 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 Jin (grabbing the muscle/tendon) relies upon the strength of the fingers to grab, press, and then pull the opponent's large muscles or tendons. This causes pain by overextending the muscles and tendons. Common targets for Zhua Jin 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),



Figure 1-7



Figure 1-8

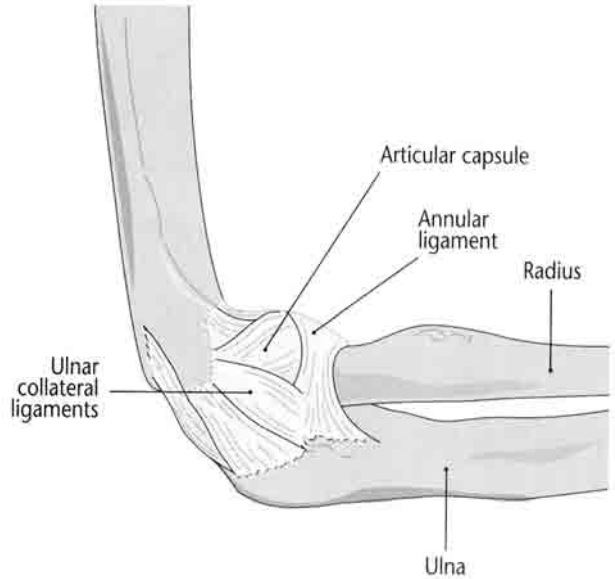
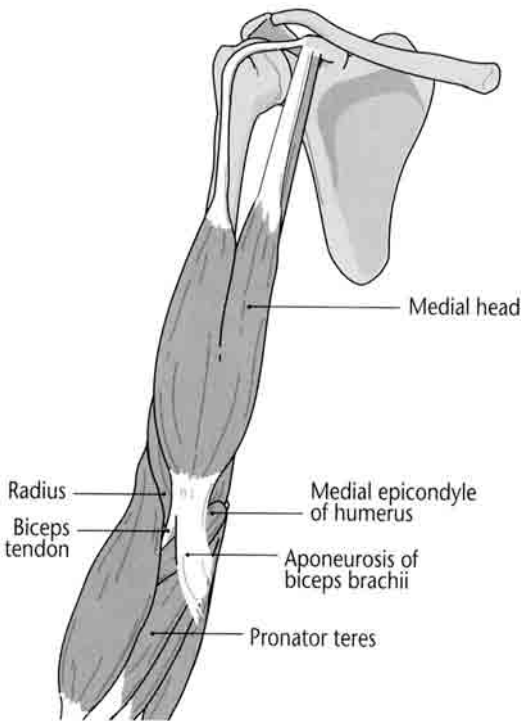


Figure 1-9. Structure of joint

and on the sides of the waist (Figure 1-8). Zhua Jin Qin Na is used particularly by the Eagle Claw and Tiger Claw styles. Although Zhua Jin is usually classified with Fen Jin Qin Na, many Chinese martial artists separate the two categories because the principle used to divide the muscle/tendon is different.

2. Cao Gu (misplacing the bone): 錯骨

Cao means wrong, disorder, or to place wrongly, and Gu means bone. Cao 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



Figure 1-10

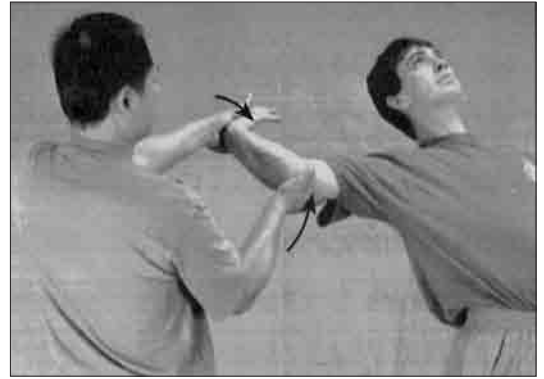


Figure 1-11



Figure 1-12



Figure 1-13

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 1-11), 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.

3. *Bi Qi (sealing the breath):* 閉氣

Bi in Chinese means to close, seal, or shut, and Qi (more specifically Kong Qi) means air⁴. 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.

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

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 6-337

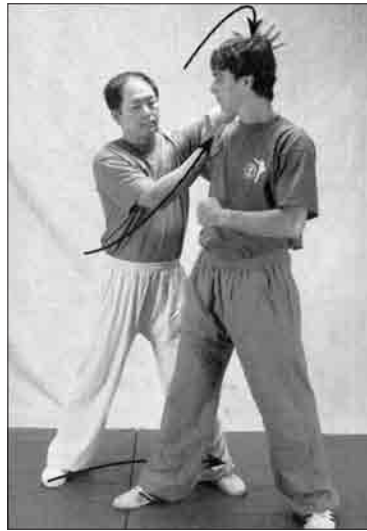


Figure 6-338



Figure 6-339

Technique #3: Twist the Neck to Kill a Chicken

(*Sha Ji Niu Jing*) 殺雞扭頸

When your opponent is behind you and his right hand is on your left shoulder (Figure 6-337), turn your body to the left, step your left leg behind his right leg, and place your left hand behind his head and your right hand on his chin (Figure 6-338). Finally, use the leverage of both of your hands to twist his neck to the side and 45 degrees upward (Figure 6-339). If you wish to break his neck, you may simply jerk your power. However, you should not do so unless it is necessary.

Theory:

Misplacing the Bone (neck). This technique can also be used when your opponent is using the other hand to touch your left shoulder.

Technique #4: Send the Devil to Heaven

(*Song Mo Shang Tian*) 送魔上天

When your opponent's right hand touches your left shoulder from behind (Figure 6-340), first step your left leg back while grabbing his right hand with your right hand (Figure 6-341). Immediately turn your body to your left while also using your right hand to grab his right hand (Figure 6-342). Finally, step your right leg to his back while using your body's rotation momentum to twist his arm and lock it upward (Figure 6-343).

Theory:

Dividing the Muscle/Tendon in the wrist and Misplacing the Bone in the shoulder. The trick to making this technique effective is, when you have locked your opponent in the final position, you should use your left hand to twist his hand while using your right hand to grab his fingers and bend them downward.

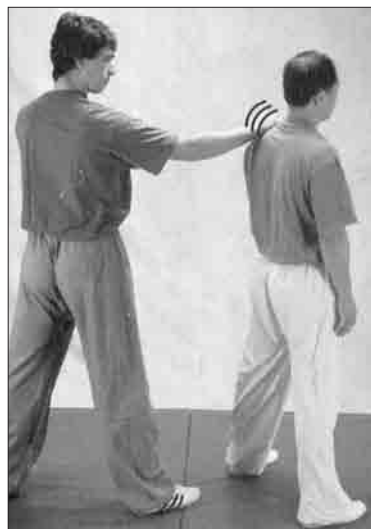


Figure 6-340



Figure 6-341



Figure 6-342



Figure 6-343

Technique #5: Large Python Turns Its Body

(*Da Mang Fan Shen*) 大蟒翻身

When your opponent's right hand touches your left shoulder from behind (Figure 6-344), step your left leg behind his right leg and grab his right hand with your right hand while placing your left forearm on his elbow area (Figure 6-345). Next, step your right leg behind him while rotating your body to your left (Figure 6-346). Finally, use the leverage of both of your hands to press him down to the ground (Figure 6-347).

Theory:

Misplacing the Bone (elbow and shoulder). The angle for locking his arm is very important. Too straight or too bent can make the technique ineffective.



Figure 6-344



Figure 6-345



Figure 6-346

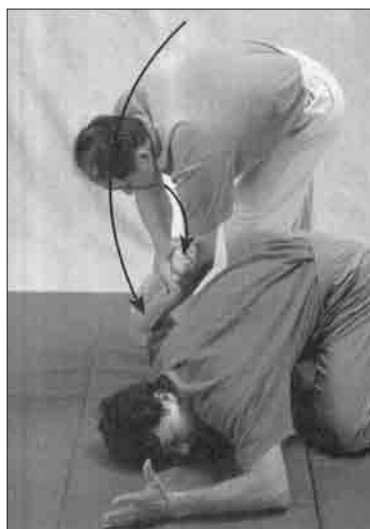


Figure 6-347

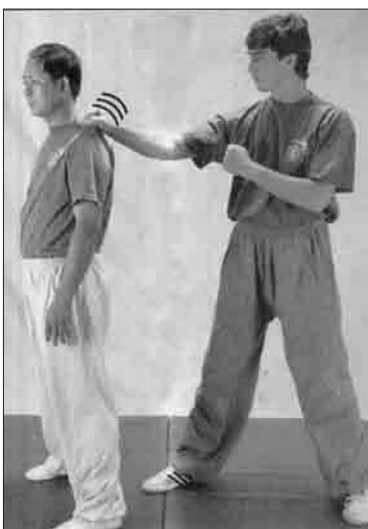


Figure 6-348



Figure 6-349

Technique #6: Luo Han Bows or Small Elbow Wrap

(Luo Han Xing Li or Xiao Chan Zhou) 羅漢行禮，小纏肘

When your opponent's right hand touches your left shoulder (Figure 6-348), step your left leg to the front of his right leg, grab his right hand with your right hand while placing your left forearm on his elbow (Figure 6-349). Finally, bow your body forward and use the leverage of your right hand and left forearm to press him downward (Figure 6-350).

If you wish to take him down, simply sweep your left leg backward while pulling his arm to the front of your body (Figure 6-351).

Theory:

Misplacing the Bone (elbow and shoulder). To make this technique effective, your turning must be fast and the coordination of your right hand and left forearm is very important. You should keep his arm bent all the time.



Figure 6-350



Figure 6-351



Figure 6-352



Figure 6-353



Figure 6-354



Figure 6-355

Technique #7: Pressing Shoulder with Single Finger and Extending the Neck for Water

(Yi Zhi Ding Jiang and Yin Jing Qiu Shui) 一指頂肩，引頸求水

If your opponent's right hand touches your left shoulder from behind (Figure 6-352), again step your left leg behind his right leg, grab his right hand with your right hand while placing your left forearm on his elbow area (Figure 6-353). Next, coil your left hand around his right arm until it reaches his elbow and lock his arm behind his back (Figure 6-354). At this stage, all of the tendons and ligaments in your opponent's shoulder are very tense. Next, press your index finger on his *Jianningling* cavity (M-UE-48); you will be able to generate great pain in his shoulder area (Figure 6-355). You should increase the pressure on



Figure 6-356



Figure 6-357



Figure 6-358

your index finger until your opponent's heels leave the floor. Alternatively, you may use your right hand to push his chin upward (Figure 6-356). This will also produce great pain.

Theory:

Misplacing the Bone (shoulder) and Cavity Press (*Jianneiling* cavity). When using your left arm to lock your opponent's right arm and lift it upwards, you generate a strain on his right shoulder's tendons and ligaments. This action also exposes his *Jianneiling* cavity for your cavity press attack. Without an accurate locking position for the shoulder, the cavity press will not be effective.

B. SAME SIDE GRABBING

Technique #1: The Heavens Turn and the Earth Circles

(*Tian Xuan Di Zhuan*) 天旋地轉

When your opponent's right hand touches your right shoulder (Figure 6-357), step your left leg behind his right leg and grab his right hand with your right hand, while placing your left arm behind his upper-arm (Figure 6-358). Finally, use the leverage of your neck and left forearm to press him down (Figure 6-359).

If you wish to take him down, simply move your left leg to the front of his right leg and sweep backward while circling his arm to your front (Figure 6-360).

Theory:

Misplacing the Bone (elbow and shoulder) and Pressing the Tendons (upper-arm). This technique is also commonly used in the situation when your opponent grabs your middle upper back. When you apply this technique, if you find that your opponent is using his left hand to touch your left shoulder instead of his right hand



Figure 6-359



Figure 6-360



Figure 6-361



Figure 6-362



Figure 6-363



Figure 6-364

(Figure 6-361), after you have turned your body and raised up both of your arms (Figure 6-362), simply grab his throat with your left hand while stepping your left leg behind his left leg (Figure 6-363). Naturally, you may sweep your left leg backward to take him down (Figure 6-364).

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