KUNG FU WUSHU-QIGONG

MILLENNium EDITION

Kungfu's
TOP 100
Martial Arts
of the
MILLennium

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TOP 10 Kungfu Countdown
HONG KONG's Hottest Flicks
Shaolin kungfu originated in the Shaolin Temple on Mt. Songshan at Dengfeng in Henan Province. This temple was originally built for the Indian Buddhist monk Ba Tuo by Emperor Wen Di of the Liu Song period in 495. Later in 527, it became highly significant with the arrival of the Indian monk Bodhidharma (a.k.a. Ta Mo) who meditated in a cave on Wu Ru peak behind the temple for nine straight years. Following this meditation, Ta Mo conceived of Shaolin kungfu and Chan Buddhism, which would later be renamed Zen when it spread to Japan. Further legends even attribute the creation of tea to Ta Mo, which allegedly sprang from his discarded eyelids, cut off in disgust when he accidently fell asleep. He created kungfu in order to strengthen the bodies of the monks for prolonged meditation. His initial contribution consisted of two forms of qigong and one fighting form, yijinjing (muscle tendon change), xisuijing (marrow washing) and lohan shibashou (18 hand methods of the lohan). Accordingly, Shaolin kungfu encompasses both internal and external methods. It also has a vast array of weapons. Shaolin is considered to be the birthplace of kungfu and many non-Chinese styles trace their roots to it as well. While fighting styles have existed for much longer, it is Ta Mo’s contribution that is cited as the first true martial art. He elevated combat skills to be much more profound than just fighting. Following Ta Mo, kungfu became a vehicle for spiritual transformation. Over its long history, Shaolin Temple has created and influenced many martial arts. It became a research academy and martial resource, where traditional methods were cultivated and new concepts were constantly infused, and remains so to this day. The nature of Chan Buddhism permits Shaolin kungfu to constantly evolve to meet the needs of the times. Its ability to stay in the moment has been the source of its tremendous longevity. In essence, all styles aspire to Shaolin spirit, to find peace and self-actualization through the disciplines of war.
As the Millennium turns, there is both a sense of promise and one of history. So for this issue we feel it is only fitting to take the long view, and celebrate the incredible diversity of the Chinese martial arts as it has developed over the past thousand years. However, to really give the big picture we had to back even further since for us, symbolically, kungfu is so well framed between Shaolin and Bruce Lee.

This was a mammoth undertaking and we don't claim to have arrived at a perfect history. So many origins of the styles are shrouded in legend, conflicting accounts and questionable history that for us to claim empiricism would be absurd. Nevertheless, these legends and multiple accounts are part of the history of kungfu, so we have tried our best to present and represent them as such as they appear.

We've arranged the 100 styles in chronological order according to when we found their first cultural documentation. Since many of the origins are sketchy, this approach seemed to be the most fair. It also presented quite a challenge to our chronology, since some of the styles are attributed to mythical deities and many styles are undocumented in their origins. However, this chronological perspective was the most fruitful because the development of Chinese martial arts does tell a story. Within it, China's legendary warriors and rulers appear through the centuries of war and peace — the first emperor of the Song dynasty, Taizu, the mighty general Yue Fei, the Shaolin rebel Gan Fengchi, and the most aggressive emperor of the Qing dynasty, Qianlong, to name a few. These heroes had a tremendous impact on China's history and inspired the evolution of its treasured martial arts.

Terms are also another sticky area. For the most part we try not to be too rigid about terminology, to keep it reader friendly. For instance, most people in the West use the Cantonese term Wing Chun, rather than the Mandarin Yongchun Quan, so we presented the more commonly used names first, as we deemed appropriate. When available, we give the Mandarin term, the Cantonese, the English literal translation, and the Chinese characters. Some Chinese words have different characters that wind up spelled the same in Mandarin Pinyin. This has caused great confusion with many previous English researchers. As always, using the character is the most accurate reference.

Other terms are translated directly, such as quan (fist) and jia (family.) In English, fist is commonly substituted by "style." So is the suffix boxing. Americans also frequently use the suffix kungfu, more colloquially, and sometimes school, when referring to a style. Mostly, we left the different terms as a matter of editorial choice to avoid redundancy.

Poised at the year 2000, we do not look at this piece as any kind of final word on 100 styles of kungfu, but rather a starting place. The lack of available facts also makes some of our entries uneven. However, we hope this will spur the other historians out there to help us collect more information, and eventually bring more and more kungfu history to light. We enjoin you, our readers, to write to us and help us correct our errors and add to our accounts (and let us know what styles we may have missed). Later this year we will print a Postscript to this article out of your responses, which our readers can use as an appendix to this collection. Please list your sources, and if you can include a copy of photos or illustrations.

So without further ado, we now present you with 100 Chinese martial arts. As their practitioners, we all bear the honor and the responsibility to bring them into the next millennium — and keep them there.
2. Shuai Jiao 摔角 (throw horn)

Shuai Jiao traces its roots to a primordial combat style called Jiao Di (literally horn hit) attributed to the mythic Yellow Emperor Huangdi. Ancient books and drawing document wrestlers wearing helmets with horns during contests, which is the origin of the horn in the name. Over the dynasties, this style underwent multiple name changes and variations, but the spirit remained the same, so it can justifiably stake a claim as one of the oldest styles of kungfu. Renowned for their expertise in this wrestling art, Mongolians will hold contests as part of their cultural festivals. In 1928, under the Republic of China, the Guoshu Institute of Nanjing standardized these contests under the name Shuai Jiao. Today, it has gained worldwide acceptance as a popular combat sport and an effective method of self-defense.

3. Wudang Quan 武當拳

Wudang Mountain in Hubei province is famous for Taoism. Like Shaolin’s Song Mountain, it is home to a wide range of martial arts. According to one legend, it is the birthplace of Taijiquan and attributes it to founder Zhang San Feng. Accordingly, there is a unique style of Zhang San Feng Taijiquan practiced here. The other internal arts of Bagua and Xingyi are popular as well, and Wudang is most famous for its straight sword. Even though it was originally a weapon, many Taoists have changed the way they use the sword so it is more of a training aid than a tool for killing. They do not emphasize the external combat techniques. Instead they use it as an instrument to focus their energies and cultivate their internal power. The mind is focused on one’s center and the energy is projected through the tip of the sword. The mind fluidly directs the sword. Beyond the internal styles, there are also external forms of kungfu practiced at Wudang, however it is their internal arts that have won them the highest regard. Because Wudang Quan requires peace, quiet and calmness, this style is not really popular in the big cities. This is one reason why authentic Wudang Quan is rarely seen. Although styles of Wudang styles are martial arts, they do not concentrate entirely on fighting. More emphasis is placed upon longevity, improving health and strengthening the body.
According to legend, this style was rooted in the Spring and Autumn period (770-476 BCE). This is probably because it comes from the Fan people, a Chinese minority tribe who have one of the oldest cultures of China. Unique to this style is a heavy emphasis on elbow attacks. The hand and arm are used primarily for defense. Accordingly, this is close distance combat, with little emphasis upon leg techniques or jumping. It has a 3-5 step fighting range.

The Miao minority from Guanxi province traces the roots of this style to a period before the Emperors and associates it with a primordial combat style called Jiao Di (literally horn hit - jiao means horn, see Shuai Jiao). The Miao believe their ancestral ruler was Si Yao, who was defeated by the first Emperor Huangdi (221-210 BCE) when China was initially unified. According to this legend, Si Yao created the five original weapons, Ge (dagger-axe), Mao (lance), Ji (halberd), Lu (arrow) and Jian (sword). This style is very combative since all of its techniques are based upon war and hunting. It is similar to many Southern styles of kungfu in that it is very powerful and has low, immovable stances. It also has powerful Fa Jing that makes an audible sound, as in Chen Style. Today, its most renowned exponent is Liang Wai Ling, who has combined his ancestral Miao lineage with the techniques of Hong Quan and Hou Quan to create Gui Bei Miao Quan (Gui from Guilin province northern Miao fist).

Hou Quan, or Monkey Fist, can be traced back to the Han dynasty and is recorded in the Mi Hou Wu dance performed at the Emperor’s court. During the Ming dynasty Song Taizu describes 32 forms of longfist and six steps of Monkey fist, indicating that it was widely practiced at that time. Hou Quan has both Northern and Southern Monkey styles: The Northern utilizes small, compact movements with powerful, damaging short-range techniques. The Southern Monkey also emphasizes short, continuous movements, and is effective for close combat. Both styles employ a lot of light jumping and imitation of the monkey’s characteristic movement and expression. The modern monkey style is very vivid, and includes more jumping, aerial techniques, and tumbling.
Emei Mountain is one of the four major Buddhist mountains (the others are Wutai, Putuo and Jiuhua). It is also one of the major martial mountains, just behind Song Mountain (Shaolin) and Wudang Mountain. Just like those other mountains, a wide range of kungfu has descended from this venerated sacred place. As the mountain is renowned for its wildlife, Emei Quan is famous for its animal styles, particularly monkey style, and its unique southern styles. Emei Quan is characterized by low stable stances with little hopping. Jumps are executed very lightly and quickly. Its movements are very diverse. Many of its most lethal techniques are derived from the wrist.

The Yao minority of Guanxi province attribute this style to an ancient deity of their culture known as Pan Wang. Its origin has been estimated around the Sui/Tang Dynasty period. During the Ming Dynasty, there are records of a powerful female master of this style named Yuan Tan Liang. At that time, this style was known as Man Yao Quan (barbarian Yao fist). In 1847, Lei Zai Ji organized a meeting of the top exponents of this style to improve the techniques. Because the Yao are mountain people, they typically had very strong legs and powerful grips from climbing. Accordingly, this style emphasizes these attributes. Beyond hand forms, this style practices large broadsword, axe, staff and guandao (general's lance). Lion and Tiger dancing are also a large part of this curriculum.
9. Hua Quan 華拳 (China-style boxing)

This style is believed to have originated in Jining of Shandong Province. It is said that during the Kaiyuan reign of the Tang dynasty (713-741) a Mount Hua knight named Cai Mao killed his enemy of a noble family of Chang'an, and went to hide in Jining. Cai Mao was excellent at combat and sword-play. About 400 years later Cai's offspring, Cai Tai and Cai Gang, were also proficient at combat and often competed in local and national wushu contests. They developed their style in to the present-day Hua Quan. Cai Wanzhi of Jining, during the Jiaqing reign of the Ming dynasty (1522-1566), put the finishing touches on Hua Quan by writing a book The Secrets of Hua Quan. He based his book on the traditional philosophy of combining spirit, breath and ego. Cai Guiqin, grandson of one of the few remaining martial artists of Caixing, was born during the reign of Emperor Guangxu of the Qing dynasty (1877) and was fond of wushu as a little boy. He learned martial arts from his grandfather and after his death, was forced by poverty to move away from Caixing to a district outside the southern gate of the city wall of Jining. There he met with Ding Yushan, a well-known expert in Shandong Province for his mastery of Hua Quan. Cai studied with Ding for three years, and also later became a contemporary Hua Quan master during the late Qing dynasty.

In the 1897 Cai Guiqin traveled in the south of China where he met and discussed martial arts with Qiu Jin, a woman revolutionary from Shaoxing in Zhejiang province, in Shanghai in 1906. In 1920 Cai Guiqin met with Dr. Sun Yat-sen before going to teach wushu to government officials in the headquarters of the Republic in Guangzhou. After the death of Sun, Cai went on traveling before settling in Shanghai for the rest of his life. Hua Quan was spread as he traveled through Hubei, Jiangxi, Hunan and Henan provinces.

10. Zhuang Quan 壮拳

The Zhuang minority tribe has the greatest population of any minority, over 15 million, with 90 percent residing in Guanxi, and the rest in Yunnan. They trace their kungfu to 777 during an unstable period of the Tang dynasty. During this period China suffered invasions from the Border States of Tibet and Yunnan, and the Tang dynasty never fully recovered. The Zhuang staged their own revolution named Du Lau Qi Yi, recorded in cave paintings in southwest Guanxi. These paintings display early renditions of Zhuang Quan armed fighters and horsemen. Until the Song Dynasty, their fighting style was called Nan Man Quan (Southern barbarian fist). This style has a wide arsenal of weapons, including broadsword, straight sword, spear, bow, blowguns and throwing darts. Its character is very powerful and hard. It is a close range combat style that focuses only on methods of killing. Shouts to channel the qi are in the Zhuang language.
Cha Quan, or the Cha style of boxing, is popular in North China. According to one chronicle of this style, a Tang dynasty (618-907) crusade went on an expedition to east China. When the army reached Guanxian county in today’s Shandong province, a young general named Hua Zongqi remained behind to recover from a serious wound. He recovered, due to the good care by the Guanxian residents, and subsequently General Hua Zongqi taught the local people his martial art Jiazi Quan (frame boxing) in appreciation. Hua invited his senior fellow apprentice Cha Yuanyi to help him. Cha Yuanyi was proficient at martial arts, and the two stayed together and became highly regarded wushu teachers. Jiazi Quan had fully extended movements and was called Dajia Quan (big frame boxing). Its compact and fast body posture was called Xiaojia Quan (small frame boxing). After Cha Yuanyi and Hua Zongqi died their followers named the two styles Jiazi Quan after their teachers in memory. The posture of boxing passed down by Cha Yuanyi was called Cha-style boxing, while the Jiazi Quan taught by Hua Zongqi was named Hua-style boxing. Later on, Cha-style boxing and Hua-style boxing were known as one style. It also subsequently became known as Cha-Hua boxing.

Hua-style has four routines, with three very long ones. Cha-style has ten routines. During the reign of Emperor Qianlong of the Qing dynasty (1736-1795) Cha-style boxing divided into three technical schools in Shandong province: the Zhang school, the Yang school and the Li school. Later, wushu masters Wang Ziping, Chang Zhenfang and Zhang Wenguang, well-known in China, were all experts in Cha-style boxing and have contributed to the development of the art.

Tantui, or leg flicking boxing, is also called pond legs. Its origin is connected to Cha Quan, however its popularity warrants its acknowledgement as an independent style. It has 10 routines, and was therefore also called 10-routine pond legs. When Shaolin monks added two more routines, it became the 12-routine pond legs. As many Moslems in China practice the boxing, it is also called religious leg flicking boxing. Tantui concentrates on feet plays with fist plays as support. Symmetry is maintained by placing the feet one by one taking wide steps while keeping the body in a crouched position.
13. Ya Quan

The origin of Ya Quan, or Duck fist, is commonly attributed to a Taoist master of the Tang Dynasty who lived on Emei Mountain in Sichuan. The Taoist master was named Liu Ya and he raised ducks. This style was developed from his careful observation of the ducks under his care. Despite its unusual appearance, Duck fist is recognized as an effective combat method. In fact, during the end of the Qing dynasty, one of the most proficient fighters and professional bodyguards from the northern province of Liaoning, master Zhang Si Sun, was very famous in Duck fist. Duck fist is another form of imitative boxing. The Duck fist fighter waddles instead of walks, yet this strange footwork conceals devastating kicks. The arms flap as well, which can be applied as defensive techniques similar to the styles of Crane fist. Today, Duck fist is style practiced in the provinces of Tianjin and Jilin and around Tangshan.

14. Tai Zu Quan

It is said that Tai Zu Quan is a branch of martial art dating back to the Emperor’s court in the Song dynasty. Later in the Ming dynasty, documents stated that Tai Zu Quan had thirty-two long shadow forms. It is a powerful style, with small, stable movements, hard strikes and quick forward steps. Weapons sets of Tai Zu Quan include broadsword, staff, spear, and straight sword.

15. Tongbei Quan

Tongbei Quan, or back-through boxing, is also called Tongbi Quan or arm-boxing, and is one of the most popular schools in Northern China. Due to its long history it boasts of various names in different places such as the Wuxing (five elements), six-combinations, five monkey, axe-hitch and Shaolin. Although there are different names, the different styles of Tongbei Quan are all based on the same boxing theory and have the same origin.

In 1937 Wu Tainxu wrote in his book Tongbei Quanshu that this school of boxing has been called the back-through, which was later changed to the white ape school and long-armed ape school. Movements originated from early Tongbei stylists imitating orangutans and apes, and it is also referred to as the orangutan style, due to the long arm strikes. Recently, many forms have developed out of this style, such as White ape style. Qing dynasty practitioners additionally called it the traveling, traveling boxing or Chang Quan (long range boxing.)

Some say that Tongbei Quan was created in the period of the Five Dynasties (907-960) or in the Song dynasty (960-1279). One theory is that it was created by Han Tong, recorded in some boxing literature as one of the 18 boxing masters of ancient times. Another theory says that it was created by Chen Tuan in the early Song dynasty. Huang Zongxi, a well-known scholar of the Ming dynasty (1368-1644) wrote in an essay that Tongbei Quan was the best among all boxing schools. According to the boxing chronicles by Xiu Jianchi (1931), Qi Xin of Zhejiang went to teach the back-through boxing at Gu'an in Hebei province in the latter half of the Qing dynasty, where it was improved by his son Qi Taichang. Originally Tongbei did not refer to a school of boxing but to a way of exercise. "Tong" (through) means to pass through and reach and "Bei" (back) means the human back. When the exercises are done power is generated from the back to pass through the shoulders and then reaching the arms. In this way, heavy blows can be delivered at the arm's length to control the opponent. Back-through boxing takes the five elements of traditional Chinese philosophy as its basic theory, and is also characterized by movements based on birds and animals - monkeys, eagles, cranes and cats.
16. Chang Quan

長拳 (Long fist)

The style can be traced back to Song Taizu, the first emperor of the northern Song dynasty (960-976). Thirty-two long fist forms were recorded and then again rose to popularity during the Ming dynasty. This style emphasizes using speed to defeat the adversary and Yang overcoming Yin. Accordingly, the forms are high energy with fast action. In 1949, elements of the five major northern styles of Cha, Hua, Hua (different character) Pao and Shaolin were combined to create seven standard routines for wushu competition.

17. Hong Quan

紅拳 (Red Fist)

Not to be confused with Hung Gar, this is a Northern long fist school that is often synonymous with Shaolin. Its origin is unclear, but some attribute it to Song Taizu, the first Song emperor. Others believe that the word Hong is used because of an analogy to "bright" or "good looking." Because of this ambiguity and the overlap with the popular Southern style Hung Gar, this has been one of the most muddled terms in Kungfu. Hong Quan focuses on absorbing the adversary's energy with a soft outside and a hard inside. Many of its forms are an important part of the Shaolin Temple curriculum. These include xiaohongquann (small red fist), dahongquann (big red fist), zhonghongquann (middle red fist), laohongquann (old red fist), fenhongquann (pink fist), tazhongquann (first emperor fist), erluzhongquann (second form red fist), guangxihongquann (Guangxi province red fist) and changshaohongquann (long and short red fist).

18. Liu He Ba Fa

六合八法

Liu He Ba Fa Quan, or Six Units, Eight Principles, is believed to have been created in the 10th century by a Taoist hermit named Chen Bo living in the western mountain, Huashan. Besides being learned and deeply versed in history and classics, he was also an accomplished martial artist who created Liu He Ba Fa to benefit one's health, strengthen the body, get rid of sickness and attain longevity. It is a sophisticated form of internal martial arts, emphasizing the importance of jing (essence), qi (vital energy), shen (spirit), awareness, and the fluidity and circularity of movements and postures. The key strategy is to overcome the hard with the soft, action with inaction, keeping motion subdued by stillness. The six units (Liu He) are the unities of Mind and Body, Mind and Consciousness, Consciousness and Qi, Qi and Shen, Shen and Action, and Action and Emptiness. The eight principles (Ba Fa) are the principles of Qi, of Bones, of Shape, of Following, of Lifting, of Going Back and Forth, of Holding Steady, and of Concealment.
19. She Quan 蛇拳 (Snake Fist)

The actual origin of Snake fist is unknown. It is a form of imitative boxing with two distinct schools: one from Shaolin Temple and another that is from southern China. Both styles share three universal characteristics. Firstly, Snake Fist is strong yet soft. The Snake Fist fighter imitates the suppleness of a snake’s body for powerful attacks. Secondly, the Snake Fist fighter’s body represents the snake: the fist is the snake’s head, the fingers are the snake’s tongue and the legs are the snake’s tail. There is an emphasis upon finger or tongue strikes to the eyes and other vulnerable pressure points. Lastly, Snake Fist is based upon speed. Attacks are extremely fast, like that of a striking snake. The most common tactic of snake fist comes from Sun Tzu’s Art of War, “Attack with the head when the tail is attacked, attack with the head when the tail is attacked and attack with both head and tail when the body is attacked.” Today, Snake Fist is popular in Jiangsu, Zhejiang, Fujian, Guangdong, Guangxi, Sichuan, and Taiwan.

20. Mi Zong Quan 迷踪拳

Mi Zong Quan, or Lost Step Fist (also known as Lost Track Boxing), is also called Yan Qing Quan. During the Northern Song Dynasty, Lu Junyi of Hebei province learned this style from Shaolin Temple. Later, he passed the style on to a man named Yan Qing. As a result, the style became known as Yan Qing Quan. This style of kungfu focuses mainly on using internal energy and hand and foot coordination. There are sixteen main fighting principles. Mi Zhong Quan includes a primary and secondary set, staff, spear, sparring sets and others.

21. Chuojiao 戳脚

Chuojiao, or feet poking boxing, is one of the oldest boxing styles practiced in North China. It is known for its range of footwork and kicks. Chuojiao originated in the Song dynasty (960-1279) and became popular during the Ming and Qing dynasties (1368-1911). It is said that Deng Liang created the boxing on the basis of the 18 basic foot patterns, developing these basics according to calculations of the Chinese abacus to form a chain of footwork incorporating 108 techniques. It was passed on to Zhou Tong, who taught Song dynasty general Yue Fei, who became revered as the founder of the school. As some of the outlaws described in the classic novel Outlaws of the Marsh were specialists in feet poking, it has been known as the Water Margin Outlaw School of boxing.

Shi Dakai, a leader of the Taiping Heavenly Kingdom (1851-1864), was known for his scholarly and martial arts abilities. He taught his top skills of the jade ring and mandarin ducks techniques to his selected soldiers in training. Volume 20 of the Unofficial History of the Taiping Heavenly Kingdom recounts how Shi’s soldiers fought Qing dynasty troops. Standing in front of the enemy line with their eyes covered by their hands, they then jumped back 100 steps. When the enemy came close, they used both feet to kick the enemy soldiers in the stomach or groin. If the enemy soldiers were stronger they doubled their kicks and turned their rings simultaneously to defeat their enemy. Another legend recounts that General Zhao Canyi of the Taiping Heavenly kingdom went into seclusion in Hubei where he spread Chuojiao throughout the province. By the end of the Qing dynasty Chuojiao had spread from Hebei to Shenyang in northeast China. This style of Chuojiao falls into two categories - martial and scholarly routines. Wen Tang is “scholarly strategy,” and Wu Tang is “martial combat.” In Wu Tang, there are more high kicks, and big, open movements. Attacks are straight and direct, focusing maximum power into the strike. Wen Tang sets have lower kicks, with shorter movements and quick direction changes. The martial routine of Wu Tang features powerful, accurate blows and incorporates a number of subtle foot techniques. A typical one is called Yu Bu or rabbit’s back kick. Chuojiao footwork also relies heavily on cat stances. The scholarly routine, Wen Tang, is derived from the martial routine by boxer Hu Fengshan of Shenyang; his style is known as the Hu-style Chuojiao, characterized by compact stances and varied movements. The martial-scholar tumbling boxing combines the strengths of both routines.
22. **Yuejia Quan 岳家拳**

Yuejia Quan, or Yue family boxing, has been practiced by 20 generations over about 800 years. It is believed to have been created by General Yue Fei and passed down by his sons, Yue Zhen and Yue Ting. It is recorded that General Yue Fei went to Huangmei twice, and on one trip Yue Zhen accompanied his father and stayed there. After Yue Fei was framed and secretly killed by officials of the Imperial Court, Yue Ting went to join Yue Zhen in Huangmei. The Yues practiced the boxing and trained their army men in an attempt to avenge their father's death until the Song dynasty collapsed. However, the Yue-family boxing was passed down from generation to generation. Yue-family boxing is based primarily on the principles of combining inner and outer bodies, theory and application, and its principal philosophy stems from the five elements. Yue-family boxing spread to Henan province by Fan Ju, to Anhui through Fang Yinglong, through Sichuan province by Zhang Tianhuo or Wu Daoren, and into Guangdong by Huang Chunlou.

23. **Yingzhao Quan 鷹爪拳**

Yingzhao Quan, or Eagle Claw boxing, is a traditional animal-imitating style that incorporates the movements, techniques and methods of the eagle. The traditional routines of eagle claw boxing are said to have been created by the Song dynasty general Yue Fei. Li Quan, a monk of the Ming dynasty, mastered the Yue-style boxing and then combined the eagle claw and tumbling boxing form. Li taught the style to monk Fa Cheng, who later passed it on to Liu Shijun of Xiongxiang county in Hebei province. Liu Shijun was born in a poor family and sold tobacco for a living. He also practiced kungfu. One day he stayed at a small inn. As he practiced his martial arts alone, monk Fa Chen was woken up by the sounds of Liu's movements. When the tobacco seller was finished, the monk told Liu that his routines were good for maintaining health but not for fighting enemies. Liu was annoyed by the monk's remarks, and asked Fa Chen to fight with him. They fought a practice bout. Eager to win, Liu launched three attacks in a row and all were easily deflected by the monk. As he made his fourth attack monk Fa Cheng used the eagle claw to catch Liu's wrist. Despite his best efforts, Liu could not shake off the monk's hand. Fa Cheng then touched an acupoint on Liu's back. Liu felt shock and numbness spread throughout his body and fell to the ground. Realizing his opponent was superior at martial arts, Liu begged the monk to teach him. Liu followed Fa Cheng and learned the eagle claw boxing. After three years he left his master and spent his lifetime studying and teaching martial arts. He served as a martial arts instructor at the barracks of the imperial guards in Beijing during the Qing dynasty and taught eagle claw to Liu Dekuan, Ji San, Ji Si and his nephew Liu Chengyou. Liu then passed on the art to his sister's grandson Chen Zizheng (1873-1933) who went to teach the art in northeastern China, Shanghai and Guangzhou. There are many branches of eagle claw boxing, including the eagle claw fist play which imitates all the movements of an eagle, the eagle boxing which stresses both the claw and the flapping and fanning of wings, and the rock eagle boxing which imitates the eagle flying up and down a rock cliff. Chen Zizheng created Ying Zhao (Eagle Claw) Fanzi Quan, a mixture of the Yue-style boxing and the school of tumbling-boxing.
24. Ditang Quan 地趟拳

Ditang Quan, or ground tumbling boxing, is said to have originated in the Southern Song dynasty (1127-1279) and was first practiced in Shandong province from where it spread to other parts of the country. Ditang Quan has absorbed the tumbles, falls, turns, somersaults and aerial acrobatics of the drunken boxing, monkey boxing and other boxing styles, developing a routine of delicate moves and actions. Attacking blows, hidden in the movements of tumbling, falling turning and somersaulting are a major feature of this style. Tumbles and falls are used to confuse and mislead the opponent into a trap and to launch attacks. During performance of Ditang dangerous moves follow in quick succession. Practically, Ditang Quan is a fist play with attacks and defenses ingeniously mixed with difficult, delicate and beautiful actions.

25. Wen Jing Quan 文經拳
(Scholar Textbook, or Theory Fist)

According to legend, this style arose from refugees of the Song dynasty who fled Genghis Khan and the ensuing rule of the Mongolian Yuan Dynasty. These people changed their name to Zhou and hid in the mountains. The founder of the style, known only as Zhao, learned meditation from a Taoist mountain hermit, then combined his teachings with laohongquan. During the reign of Qianlong in the Qing dynasty, a governor and master of this style named Yang Si Hai fell victim to political intrigue and was banished to Tibet. One student named Du Hong Quan followed him, and when he returned, he popularized this style, so it is sometimes known as Du Jia Quan. It is also popular as a practice for old people so it has a third name — Chang Tso Quan (longevity fist). This style is based on the theories of yin and yang, five animals and wen wu (scholar warrior). The wen aspect of practice is quiet and still, while the wu aspect is changing and active. It emphasizes both soft and hard techniques and has many partner drills. It is popular in Jinan in Shandong province and Jiangsu province.

26. Tong Quan 侗拳

The Chinese Tong minority in Guanxi province cites a recorded history of this style as far back as the Ming Dynasty. It reemerged in popularity in 1942 when Yang Zhao Yin from Hunan made improvements upon the style by adding Zhao Jia Quan and Xing Yi Quan into the curriculum. The character of this style is speed and strength, emphasizing hand over leg techniques. It is a close combat style of fighting with a wide range of variety in application. It is most famous for its effectiveness in fighting within the small courtyards typical of Chinese architecture. Stance work and footwork are heavily practiced, as well as a regimen of self-striking and jabbing fingers into rice, not unlike iron shirt or iron palm.
27. Pigua Quan

Pigua Quan, or Axe-hitch boxing, was known in ancient times as armor wearing boxing. Ming dynasty General Qi Jiguan included the defense of using armor while fighting in his book, *A New Essay on Wushu Arts*. When the National Wushu Institute was founded in Nanjing in 1928, Pigua Quan specialist Ma Yingtu invited another Pigua fighter Guo Changsheng from Hebei to lecture, and the two of them expanded the art, adjusting the moves but keeping the essentials and adding speed and explosive power, as well as skills from the 24-form Tongbei Quan. The revised Pigua Quan turned out to be a completely new art, which was said to be feared by even deities and demons. Today’s Pigua Quan has come mainly from this revised version. The axe-hitch boxing which is popular in Gansu province consists of axe-hitch, blue dragon, flying tiger, Taishu and Dajiaji Quan (big frame boxing), while the popular version in Cangzhou is made up of axe-hitch, blue dragon, slow and fast axe-hitch and cannon boxing. Execution of axe-hitch boxing demands accuracy, agility, continuity, speed, power, dexterity, and subtlety, though different styles have different stresses in execution.

28. Duan Quan

Duan Quan, or short-range boxing, is a centuries-old style of fist play. The Mianzhang style of short fighting and boxing was recorded in Tang Shunzhi’s *On Martial Arts*, Qi Jiguang’s *A New Essay on Wushu Arts*, and He Liangchen’s *Chronicles of Chen*, all of which are more than 400 years old. The major features of Duan Quan are its short and compact routines which usually consist of three to five steps and a dozen moves, and its use of low stances and small but quick movements. It is very popular in Baoding and Gaoyang of Hebei province.

29. Fanzi Quan

Fanzi Quan, or tumbling boxing, is also known as Bashanfan (Eight-Flash boxing), because of its eight major flashing movements which are executed with speed and precision. Earlier mentions of Fanzi Quan appeared in *A New Essay on Wushu Arts* written by anti-Japanese general Qi Jiguang of the Ming Dynasty. In volume XIV of *Quan Jing* (Boxing Text), it is evident from his account that Bashanfan was already a comparatively complete style of boxing in the Ming dynasty. During the Qing dynasty Fanzi Quan was popular in northern China, especially in Raoyang, Lixian and Gaoyang areas in Hebei province.

Fanzi Quan spread widely after it was introduced into Hebei, developing many branch styles. Eagle Claw tumbling boxing, for instance, was evolved on the basis of a combination of the eagle claw moving boxing, eagle claw running boxing and tumbling boxing. Another combination is Digong Quan (ground stroke boxing) and Fanzi Quan called Digong Fanzi Quan (ground stroke tumbling boxing). Fanzi Quan stresses the combination of external and internal strengths and energies. Tumbling boxers take root in their legs while emphasizing hand techniques and movements.
30. Sanhuang Paochui
(Three-Emperor Cannon Boxing)

Sanhuang Paochui, also known as Cannon boxing, is said to have originated from the three legendary emperors of Fuxi, Shennong and Conggong in prehistoric China. Others believe them to have been the heaven, earth and human emperors. Either way, this certainly indicates the long history of cannon boxing that is popular in Beijing, Hebei, Shanxi, Shandong, Liaoning, Henan and Jilin. This style of kungfu owes its name to its rapid and powerful fist blows that are likened to firing cannon balls.

According to ancient chronicles, at the turn of the Ming and Qing dynasties Monk Puzhao toured Mt. Emei in Sichuan province. There he met a Taoist priest from whom he learned Paochui. After mastering the art, Monk Puzhao taught it to Qiao Sanxiu and Gan Fengchi during Qing emperors Kangxi and Yongzheng’s reigns (1662-1722). The two resulting styles gained their respective followers. During the reign of Emperor Qianlong (1736-1795), Qiao Sanxiu passed his boxing on to Qiao Heling, who in turn passed the Three-Emperor boxing on to Song Mailun (1810-1893) and Yu Liandeng. Yu stuck to the original style of boxing while Song combined it with more than a dozen other schools of boxing to form different routines. He also opened the Hui You Armed Escort Agency in Beijing. Cross-hand blows are the foundation of the Paochui skills and a rounded, squatting stance is the basic stance. Hard strikes use a Fa Jing or “explosive energy,” like a cannon. It is based extensively on Yin Yang theory, as well as the soft-yet-hard energy of Cang Ruo, “when both soft and hard technique is used together.” The characteristic movement of the style is Shi Zi Chui or “Cross fist,” and the basic step is called Yuen Dang Bu. Attacks tend to be aimed at the midsection, using both long strikes and short strikes together.

31. Choy Gar Kuen
(Choy Family Fist, Ca Jia Quan)

This style was founded by a Cantonese-born master named Choy Lau Yi in the late Ming dynasty. He learned his method from a monk named Yi Guan. This is one of the five major Southern styles, but it is overshadowed by Choy Li Fut, which incorporated it with two other schools to form one of today’s most popular styles outside of China.

32. Li Gar Kuen
(Li Family Fist, Li Jia Quan)

This is one of the five major Southern styles. There are two legends about the origin of Li Gar. Both attribute the founder as Li Yau Shan. In one story, Master Li learned it first from a monk named Li Seuk Hoy, who actually created it. In the other story, Li Yau Shan was already a kungfu master of a five animal style, but he trained even more under a monk named Lo Fau Shan. Li Gar combined with Choy Gar to form today’s popular style, Choy Li Fut. Fut means Buddha, which implies its connection to Buddhist traditions such as Shaolin
33. Kong Men Quan 空門拳
(Empty or Kong (family) Gate Fist)

The meaning of the name of this style underwent some evolution, not unlike what happened with Karate. The original characters used for Karate meant "China hand," which acknowledged its source, however later revisionists changed the character to a phonetic equivalent so it would read "empty hand." Coincidentally, "Kong" originally meant "empty." The style was founded by Yen Fu at the end of the Ming and beginning of the Qing dynasties. He passed it to his two sons, Yen Long and Yen Hu (whose names mean "dragon" and "tiger" respectively). The two sons passed this style to Kong Zhou Ting. He passed it down to Min En Shen, but somewhere in this transmission, the character changed from the Kong that means empty to Kong's family name (this is the same family name as Confucius).

Kong Men Quan combines both Dragon and Tiger into one style, ergo the names of the founder's sons. It also absorbed the leg techniques of long fist, with an emphasis on jumping and kicking. Today it is popular in Hubei and Wuhan provinces.

34. Lanshou Men 攔手門

Lanshou Men, or blocking-hand boxing, is popular in the areas along both sides of the Yangtze River. At the turn of the Ming and the Qing dynasties, Zheng Tianxing of Henan province went to Tianjin where he stayed at Dawang Temple in Dazhigu. Every day he practiced martial arts. Before long word spread about his skills and young men begged him to take them as his disciples. When this style of boxing was passed down to the sixth generation, Liu Changhai and Chen Lianfeng further developed the art by adding the cannon boxing to the original Cao Quan, Lanshou Quan and Fanzi Quan. In forming their style of Pao Quan (cannon boxing) they relied on power to beat and to stimulate speed. These four styles of boxing are considered to be the original routines of Lanshou Men. Liu Naifu of the seventh generation refined the four styles into a combat routine of 36 techniques, and simplified the Lanshou Men making it more practical. It was very popular in Tianjin during the period of the Republic (1911-1949) and was passed on to Sichuan and Shanghai in the 30's.

35. Praying Mantis 蜈蚣拳
(Tanglang Quan)

Tanglang Quan, or Mantis boxing, imitates the form and actions of the praying mantis and combines them with the attack and defense skills of the martial arts. Mantis boxing has both Northern and Southern styles. The Northern-style mantis is said to have been created by Wang Lang of Jimo county in Shandong province at the end of the Ming dynasty. Legend has it that Wang was
fond of martial arts and went to study kungfu at Shaolin Temple. After the temple was burned down by the imperial army, Wang Lang returned to Jimo where he was beaten again and again by his taller, senior fellow apprentice. Wang resolved to practice hard for three years, but to his disappointment he lost the duel again. One day in the forest he saw a mantis fighting a big cicada in a tree. Before long, the mantis killed the cicada. Wang noticed that the mantis had a good rhythm in attack and defense and controlled its catch and release. It fought both from a distance and close-up with hard and soft blows characteristic of martial combat. Wang captured a number of mantis and took them home. Watching them closely while they fought, he compiled a theory and style of mantis boxing by adding the essentials of Shaolin kungfu to the actions of the mantis. Mantis boxing has many routines and branches.

**Seven-Star Mantis**, also called Arhat mantis, features seven-star steps, hard hitting, and vigorous movements. It tends more towards hardness than suppleness and its stances are extended. Waist technique, leg technique, shoulder technique as well as standing and hitting skills are all essential to this school.

**Plum blossom mantis** boxing, also called taiji plum blossom mantis boxing, uses small steps and its movements are continuous, and quick, like blossoming plums. It is almost an exact copy of the mantis, and uses more sideways than straightforward force.

**Six-combination mantis** boxing, also known as monkey mantis boxing, uses the inner and the outer three combinations which make six combinations. Hidden, rather than obvious hardness, relies more on inner forces.

**Hand-wringing mantis** boxing is also called plum blossom hand-wringing boxing. It comes from the plum blossom mantis boxing, but because it uses hand wringing techniques in its routines, it came to be called hand-wringing boxing.

**Twin mantis boxing** - This style also comes from plum blossom mantis boxing. Its movements have a delicate symmetry, and thus it is called twin mantis boxing.

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**36. Xingyi Quan 形意拳**

Xingyi Quan, or Form and Meaning boxing, was created by Ji Jike (1620-1680), also known as Ji Longfeng, from Zengcun village of Yongji county in Shanxi province. Ji traveled to Shaolin Temple and Luoyang in Henan, and Qupu in Anhui province. Traveling south through Henan he passed his art to Zeng Jiwu. During the Qing dynasty Xingyi Quan spread throughout Henan, Hebei and Shanxi provinces, and over the centuries, Xingyi has come to be practiced in many different styles. Ma Xueli of Henan, Dai Longbang of Shanxi and Li Luoneng of Hebei all promoted xingyi in those areas. Xingyi Quan has two meanings. One is “to use your mind to focus your intent.” The other is “body and mind should be unified.” Xingyi is based upon generating an internal power, yet its speed is faster than other internal arts, and its strikes and kicks are directed towards combat. Many early xingyi practitioners were bodyguards and guards for shipments of valuables. Xingyi’s principles hold that the body actions and movements should be guided by the mind. It stresses the harmony between mind and will, breathing, strength and limbs.

The Shanxi and Hebei styles include the 12 Animal forms (dragon, tiger, monkey, horse, turtle, chicken, hawk, swallow, snake, owl, eagle, and bear.) The Henan style imitates to animal forms (dragon, tiger, chicken, eagle, snake, horse, cat, monkey, hawk and swallow.) The Shanxi school is considered the original school, sometimes called that because it is where Li Luoneng (1808-1890) taught. In this style there was an equal emphasis on the Five Elements and the 12 Animal forms.
37. Ba Men Quan 八門拳
(Eight Gate Fist)

This style was inspired by the legendary strategist of the
Three Kingdoms period (180-265) Zhuge Liang. It is based
upon a Taoist eightfold approach for combat espoused by this
venerated philosopher. An exponent named Chang Ba Ba
brought this style to public attention in the Qing dynasty, and
it has seen several generations of improvement. There are three
schools of this style. The first is Ba Men Tong Bei Quan
(through the back). In this school, the fist comes from eight
directions and power is generated through the back as in
Tongbei Quan. The basic form has four forward methods
and four backward methods. The forward methods are basic and
precise. The backward methods emphasize continuously
changing between direct punches and jabs. The second school is Ba Men Lian Wan
Quan (Never Ending. Continuous). This school continuously strikes in eight
directions with the hands, elbows and arms as the legs constantly move. The third
school is Ba Men Jiu Shou Quan (9 hand). This school is the most combative with
nine sections and many different hand movements that are constantly changing.

38. Si Tong Chui 四通捶
(Four Through Hammer)

This style is believed to have been created in Huang Xian, Shandong province during
the Qing dynasty. Although the actual origin is unknown, it is attributed to Feng Li
Wang. A student named Pian Shang Ting made great improvements to this style, as
well as increased its popularity, so in some circles it is referred to as Pian Jia Quan. Si
Tong Chui emphasizes tearing, grabbing, stabbing and pounding hand techniques and
relies heavily on solid stances. Practice begins with visualizing the generation of power.
Power is based on an implicit principle; to master this principle strengthens the qi, and
more qi equals more power. Combat tactics are grounded in four things: 1. Attack first.
2. When attacking, give 100 percent, do not saving anything. 3. Stick to your opponent
using close range fighting, "so that even a ghost is afraid." 4. No flowery movements, be
very direct in fighting.

39. Hua Quan 花拳

Hua Quan, or Flower-style boxing, is a close range fist
play which is said to have been taught by Gan Fengchi
of Nanjing in Jiangsu and Zhejiang provinces during
the early Qing dynasty. Another theory attributes it to
a namesake founder Hau Jen Quan of Shandong
province. This style is frequently confused
with another Hua Quan, which means China fist. Hua Quan starts with a gesture using
the hand to palm the back of the left clenched fist facing outside. One then forms the arms
into a circle and draws an arc in a clockwise
direction in front of the chest. This was said
to mean opposing the Qing dynasty and
bringing back the preceding Ming rule. Hua
Quan has 120 forms of sanshou, 72 holding and
strangleholding techniques, 36 leg techniques, 24
stances and 88 falling techniques. It is popular in
Hebei, Shandong, Gansu, and Shanxi.
Though various arguments dispute the origins of Taijiquan, many reliable historic records point to its originating in Chen Jia Gou (Chen family village) in Henan by Chen Wanting over 300 years ago. Chen Jia Gou is located east of the county seat of Wenxian, near the bank of the Yellow River. It was here that Chen Bu, first ancestor of the Chen family, came during the reign of Emperor Taizu of the Ming dynasty, from Hong Tong county in Shanxi province. Shanxi was known for its flourishing martial arts culture even then, and Chen Bu brought the martial arts of his family with him to Chen Jia Gou and passed it down through the next generations. Upon this foundation Chen Wanting (1600-1680, 9th generation) would add to the family wushu the classical Chinese philosophy, traditional Chinese medicine and certain characteristics of the nearby Shaolin kungfu that eventually crystallized into the first taijiquan. After fleeing the village for some time during the social and political upheavals of the early Qing dynasty, Chen Wan Ting returned and started to develop taiji, combining martial arts with qigong, medicine and philosophy. He studied the Emperor’s Yellow Book, combined with meditation, breathing and the meridian system. He combined family martial arts with other martial arts, and merged Taoist and Zen philosophy with his thinking as well. From Taoist thought he took the idea of opposites, Yin and Yang, and the belief that taiji motion is a microcosm of the universe. He examined how to use an opponent’s energy and interpret physics, and the way things move. The health aspects of taijiquan were very important, but Chen Wan Ting’s military side also contributed to the development of his art, which included combat and defense. Chen Wan Ting’s taijiquan was handed down generation after generation in Chen Jia Gou. Based on these sets of movements Chen Changxing (1771-1853, 14th generation) developed the movements into today’s old form sets of Chen Style taijiquan. Another 14th generation family member, Chen Youben, made some changes and created the small (or new) form by discarding some of the difficult movements and keeping the scale of the original form. In 1928 Chen Fa Ke (17th generation) created the new form of the big form and along with Chen Zhaopei (18th generation) taught in Beijing and Nanjing respectively. Since then, Chen style has spread not only outside Chen Jia Gou, but also beyond China and throughout the world.
41. Bagua Zhang

Bagua Zhang, or the eight-diagram palm, is one of the most popular schools in China. There are different stories about the origin of this school of boxing. Some say it originated among the anti-Qing dynasty cliques, while others believe that it was created by two Taoist priests of Bi Yun and Jing Yun on Mt. Emei in Sichuan province during the late Ming, and has been passed down to its ninth generation of practitioners. There are many schools of Bagua such as Youshen Bagua, Longxing Bagua, and Yinyang Bapan Zhang. The original set was called Xian Tian Bagua Zhang, also referred to as “Old Bagua.” In time, new variations emerged from the original. Many Bagua Zhang boxers are found in Hebei province, and over the years various routines were cultivated into different styles of Bagua, including the Dong-Haichuan style Bagua Zhang, the Li Zhenqing style of Bagua Zhang, and the Tian Ruhong style of Bagua Zhang. The eight-diagram palm is based on the old Chinese philosophy of eight combinations of three whole and unbroken lines used in divination. While practicing, one moves according to the eight diagrams. There are eight basic palm plays, and a total of 64 palm moves have come from these original palm moves. Besides solo practice, there was also sparring and fighting with weapons such as Bagua sword play, Bagua saber play and bagua cudgel play, etc. It is said that Bagua when moving, “is like a roaming dragon; when squatting it is like a sitting tiger; when looking around it is like a monkey on he lookout; when roving it is like a circling eagle.”

42. Yue Men Quan

This is a popular style of long fist in Hubei province. According to one legend, six warriors escaped the fall of the Ming dynasty to hide out in a river gorge in Hubei. There they observed the constant interaction of fish and fishermen, especially the way in which fishermen cast their nets. They incorporated these movements into a fighting style, and since there were six warriors, this style is also known as Yue Men Liu Jia Li (fish gate six men art). At the end of the Qing dynasty, Master Chen Guang Zhou bought this style to Wuhan, the capital of Hubei, and popularized it.
43. Gong Li Quan 功力拳
(Power Training Fist)

This style was founded by Chao Lian (1657-1748) in Shanxi province, and it is often adopted by other styles, like Tantui, as an introductory set. In the initial stages, it is practiced very slowly with deep horse stances to develop stamina. The pronunciation of Gong Li is similar to bow and arrow, so it relies heavily on bow and arrow stance, as well as the theory of dynamic tension based upon the physics of drawing a bow. Like a bowstring, tension is increased by a slow pulling, then released instantly. The snap of the bow and the arrow striking its target are results of this release.

44. He Quan 鶴拳

He Quan, or Crane Boxing, is the general name for five styles of crane-imitating boxing, all of which have a history of some 300 years. The five crane boxings formed their respective styles by the end of the Qing dynasty, and all five styles are practiced in the south of China.

1. Zonghe Quan - Jumping Crane Boxing - Fang Shipei, a native in Fuqing county of Fujian province went to learn martial arts at the Tianzhu temple on Mt. Chashan in the reign of Emperor Tongzhi (1862-1874). After 10 years of hard training he had achieved a great deal. He saw a partridge sitting in a tree and the tree shaking when it cried, and realized that it was an articulation of energy. When he saw shrimps jumping out of the water, and dogs shaking off the water from their coats after a swim, he understood it was the force of vibration. Fang Shipei then tried to combine these forces in his style of boxing to create Zonghe Quan (Jumping Crane Boxing). His main disciples included Lin Qinnan and the five brave generals of Fujian - Fang Yonghua, Chen Yihe, Xiao Kongpei, Chen Daotian and Wang Lin.

2. Minghe Quan - Crying Crane Boxing - In the later years of the Qing dynasty, Lin Shixian, an expert in Yongchun white crane boxing, went to teach his martial arts at Fuzhou. He passed it on to Pan Yuba who spread it to others.

3. Suhe Quan - Sleeping Crane Boxing - Lin Chuanwu from Chengmen of Fuzhou went to study this style at the Shimen Temple. Lin studied with monk Jue Qing for five years and then went back to Fuzhou and set up a club to teach fist play.

4. Shihe Quan - Eating Crane Boxing - At the turn of the Qing dynasty and the Republic, after learning this kungfu style, Fang Suiguan from Beiling of Fuzhou passed it on to Ye Shaotao who himself became a master.

5. Feihe Quan - Flying Crane Boxing - In the middle of the Qing dynasty, Zheng Ji, master of the third generation of disciples of the Yongchun white crane boxing, was fond of the flying crane boxing and learned the essentials from Zheng Li. In jumping crane boxing players are required to move around in circles with their bodies and arms relaxed. They build power and energy throughout their body before passing it to their hands, which are held out straight.