

# Journal of The College of Chinese Martial Arts

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Taoist Monk does Verticle Kick  
at Purple Cloud Temple on Wudang Shan

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## Editors Note

Welcome to the fifth edition of The Journal of The College of Chinese Martial Arts.

This is the Wudang issue, the first article is about my trip to Wudang Shan (Wudang Mountain) and the second article is about the martial art of Wudang Shan Nei Jia Chuan.

Wudang (also spelt Wutang) holds a special place in the history, folk lore and legends of the Chinese Internal Martial Arts.

We hope you find these articles interesting and beneficial for your martial arts training.

The College of Chinese Martial Arts provides information for practitioners of all styles so that all students can benefit.

Good luck in your training

Paul Brecher

Founder & Chief Instructor of The College of Chinese Martial Arts

# A Visit to Wudang Shan in Hubei Province China

## by Paul Brecher

This article originally appeared in 2005 in the book,  
A Martial Arts Journey Part 2



### The Gateway to Wudang

We were on a local bus heading for the Wudang Shan mountain range and specifically we were going on a pilgrimage to the tallest mountain in that range which was also called Wudang Shan.

Wudang Shan means martial mountain and it is famous for its martial arts, it is also famous for its herbal medicine and Taoist (Daoist) temples.

Unfortunately the road to get you there takes you through a vast industrial zone, there are volkswagen and citroen car factories and also factories for the Chinese mass produced blue lorry.

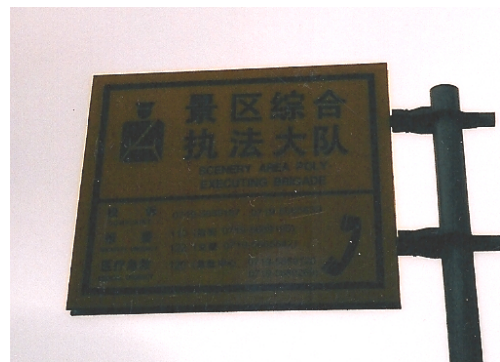
Eventually after leaving the industrial zone we came to a huge gateway, this was the entrance to

the main Wudang Shan protected area, once we had driven through it the contrast was dramatic. Grey industrial buildings gave way to grand mist shrouded mountains and toxic polluted air was replaced by fresh mountain crisp clean air.

The gate was guarded by the Wudang mountain police force, they wore all black uniforms with black flack jackets and red beret's.

They were at all the road blocks and entrances and exits to all the major temples and appeared to be friendly and helpful, however there was a sign above the road written in chinglish (chinese-english) with a picture of a policeman on it and the sign said –

### Scenery Area Poly Executing Brigade !



We transferred to a smaller local minibus and it wound its way up the lower slopes of the mountains. We passed a martial arts school that was on the lower slopes of Wudang but watching them go through their forms it seemed that it was a government Wu Shu school and that it was not teaching traditional Wudang Shan Chuan.

There was another sign above the road a little further up the mountain again it was in Chinglish it said –

**No firemaking in hardcore scenery area !**



We went up more and more winding roads and at 1025 meters above sea level we came to a small street with some hotels, shops and cafes on it.

We were there out of season, so many places were shut and it was almost deserted. We found a place to stay, the hotel was called Nine Dragons Hotel and because it was very cold and damp we wondered if we could have a meal.

They invited us into the kitchen to have a look and see what we would like, this was a very common occurrence on our travels.

They showed us open shelves of a huge variety of vegetables and then a large fridge was opened and we could see a great number of animals.

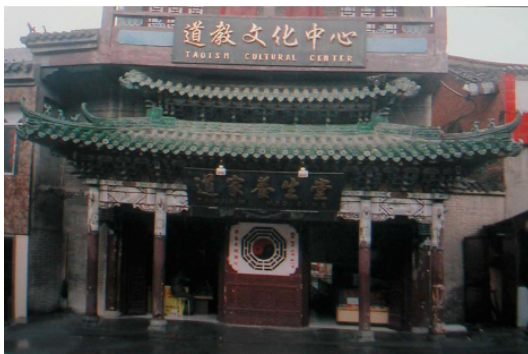
We discussed what combinations of animals vegetables and sauces we would like to have, this was much more interesting than choosing from a written menu and once we had agreed we went into the restaurant section of the hotel.

The mountain mist had crept into the room and so we put on a heater to clear away the chill and as the mist lifted a large wooden carving of Zhang San Feng was revealed on the wall above our table.

The meal was tasty and filling, sweet and sour pork and egg fried rice, beef with eggplant and chilli and ginger (nice warming herbs to counter the cold) and some tea that I added some ginseng to, which I had brought with from Guang Zhou.

Whilst we were on Wudang mountain we walked on narrow stone pathways carved into the side of the mountain to see many amazing and beautiful Taoist temples, some still untouched from ancient times, some in ruins and some recently rebuilt.

On our way to the various mountain paths we would walk along the road outside the hotel with the shops and cafes on it, there were various souvenir shops and martial arts weapons shops and the funny thing was that as well as a huge variety of Chinese swords they also had for sale a great number of swords from the movie Lord of the Rings !?!



**Taoist Cultural Centre**

There was also a Taoist Cultural Centre with a Taoist Medicine Shop on the ground floor. We went in and I was impressed with their diagnostic skill, they recommended that I take a medicinal herbal wine that contained over sixty different herbs all from Wudang Shan.

Snake, lizard, centipede, deer tendons and deer horns, roots, leaves, barks and twigs etc I felt instantly fortified and stronger from the one small glass that they gave me and so brought a whole bottle.



**Taoist doctor dispensing herbs inside the Taoist Cultural Centre**

Wudang Shan is famous for its herbal medicine, the Ming pharmacologist and physician Li Shizhen (1518 - 1593 AD) visited Wudang Shan many times and in his book, Ben Cao Gang Mu, (Compendium of Materia Medica) four hundred of the one thousand herbs he discusses are from Wudang Shan.

As well as an acupuncturist I am also a practitioner of Chinese herbal medicine and so I collected some herbs whilst I was on the mountain but I will probably never use them, just keep them as memories of my pilgrimage to Wudang Shan.



There have been temples on Wudang Shan for at least 1300 years, many Taoist temples were built by Kublai Khan between 1260 and 1294 AD but the time of the greatest temple building was in 1413 when the Ming Emperor Cheng di had three hundred thousand people labour for ten years to build the most architecturally beautiful temples, monuments and stone walkways all over the mountain.

There are about 72 temples all together on Wudang Shan, too many to say something about all of them, so I will just mention the ones that seemed special to me.

The Purple Cloud Temple which is dedicated to the Green Dragon and the White Tiger was built about nine hundred years ago and is beautifully situated in a small valley with the main great Wudang mountain rising up behind it.



**The Purple Cloud Temple**

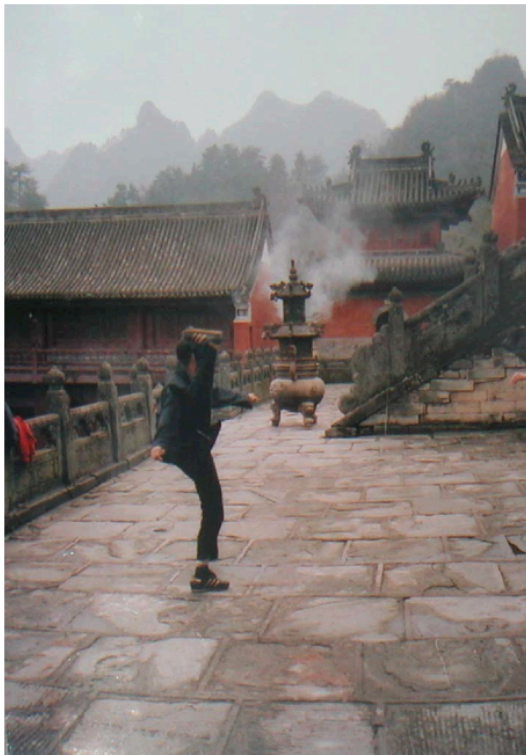
Inside it has a great atmosphere, the walls and ceiling are decorated with dragons, yin yang and the eight trigrams, there are many small statues of gods and Taoist warriors armed with lances, spears, halberds, maces and swords and many other exotic martial arts weaponry and there is a large gold statue of Zhen Wu in full armour with a sword.





During the fifteenth century the Taoist Emperor Zhen Wu came to Wudang Shan so most of the temples on Wudang Shan, as well as having other statues within them, also contain a statue of him. He was said to have attained enlightenment on Wudang Shan and became God of the North.

We were exceptionally lucky to be there when a Daoist monk was teaching some students various kicking techniques. This monk's legs were like elastic or rubber, he had joints that had a range of flexibility that I have never seen before, amazing and inspiring.



**Taoist Monk does Vertical Kick  
at Purple Cloud Temple**

Another temple that I really liked was much higher up the mountain, the small Nan Yan Temple. It was built into a cliff face, it blended so naturally with its surroundings that it seemed to be part of Wudang mountain, this is very Taoist, to be in harmony with nature.

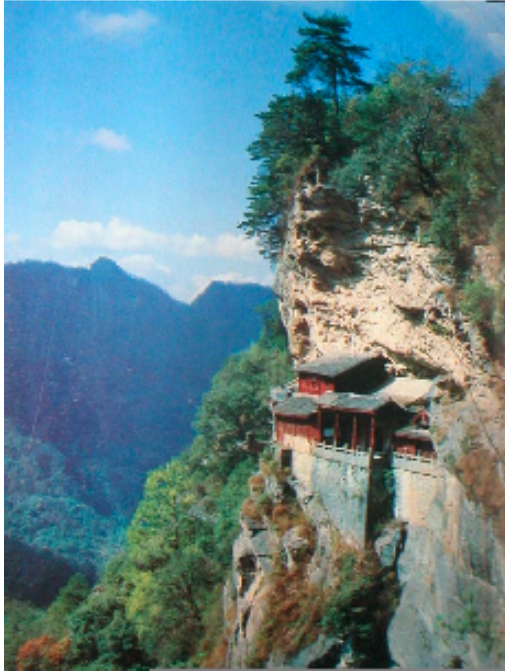
On the rock path approaching it there is carved into the face of the cliff two huge characters:

**Good Fortune and Longevity.**



**On the Way to Nan Yan Temple**

The Nan Yan Temple is very interesting, it is ancient beautiful and has a mystical feeling to it.



**Nan Yan Temple**

Its worn wooden doors and walls and many stone carvings really create an atmosphere of calm reverence and Taoist charm. Within the temple there is a very large ancient brass temple inside a wooden room.



**Entrance to Nan Yan Temple**

In the deepest part of the temple is a gated off area in which hangs a large bell, in front of the bell is a giant round Chinese coin with a square hole in it.

If you can throw a normal coin through the square hole and hit the bell beyond it you will get good luck, on my second go I hit the bell and it chimed a pleasant note.

Emerging from the cliff face just below this temple is a massive shard of stone which has been carved into a dragons head and right on the end is an incense bowl, I would not volunteer to walk out along its narrow neck to place lighted incense into it.



**Dragons Head Stone**





### **Dragons Head Stone**

Past Nan Yan temple if you follow the stone path cut into the side of the mountain you come to a sort of open terrace area on an outcrop of rock, it is called Feisheng Rock. In my training hall in London England I have a picture on the wall of a place like this and I used to imagine what it would be like to do some forms there on Wudang mountain and now I was here !



**Feisheng Rock**

It is wonderful that the Chinese have decided to rebuild the ruined temples on Wudang Shan and to restore the ones in a poor state of repair however there is a very strange thing that they have done whilst they were upgrading the area.

They have wired up the mountain and concealed speakers inside the rocks. So all over the mountain rocks start calling out at odd times in an incredibly loud voice:

“Welcome to Wudang mountain a place of quite charm and natural beauty, enjoy the spiritual atmosphere of this Taoist holy place” !?!

Going back past the Nan Yan Temple and heading towards the route that takes you up to the peak there is a the Lang Mei Temple (Lang Mei means Plumb Blossom) originally built in the Yuan Dynasty.



**Lang Mei Temple**

In this temple is the Shifang Hall and within the hall is a statue of Zhang San Fen (Chang San Feng).



**Statue of Zhang san fen  
in Shifang hall**

On the wooden carving above the statue are the Eight Immortals of Taoism and behind the statue is a painting of a magpie and two cranes.

The cranes are symbols associated in Taoism with Immortality.

On the wall is a large bronze plack it says that Zhang San Feng created the Wudang School of Taoism and that he created Wudang Style Martial Arts based on the principles of the interaction of yin and yang.

It also says the that Zhang San Feng insisted that benevolence and the practice of Chi Kung (Qi Gong) makes one immortal.

One of the amazing thing about the way the temples on Wudang Shan have been built with their red walls and jade green roofs is that if you could look down on the whole of the mountain then the arrangement of all the temples creates the image of a flying dragon with the head of the dragon being the golden temple on the very peak of Wudang Shan.

The high point of my journey to Wudang Shan was to ascend to the Golden Temple at 1600 meters right on the very top of the peak of the mountain.

David and Steve decided to walk up the thousands of stone steps cut almost vertically into the side of the mountain, I decided to go with Narrell and take the cable car instead.

It was like being in a ski resort, going up the side of the mountain in the small cable car cabin, I looked out at the rock face and wondered how many hidden caves and temples and old manuscripts still lay hidden in the various crags and cliffs just waiting to be rediscovered.

The cable car took us up to about 1500 meters were we met David and Steve and then we went into what we thought was a cafe to have some warming tea and were served by a member of the Wudang Mountain Police Force, so maybe we had walked straight into their security post unknowingly, I was not sure.



We then all went up some stone steps to a viewing platform which had a stone fence around it and there were chains connecting the posts together and every single link of all the chains were covered in padlocks that had been inscribed with the names of the lovers who had put them there to declare their undying love for each other.



**Padlocks on wudang shan**

A bit higher up, just in front of the citadel wall that surrounds the top of the mountain is the Green Roof Taihe Temple.

Within one of the halls of the Taihe Temple was another massive bronze temple, this one was the oldest one in China it was cast in 1307 AD.

We each squeezed our way around the bronze temple in pitch black dark of the old room thick with incense smoke, this was supposed to bring good luck.



**Taihe temple**

An old Taoist monk wearing the traditional blue robes and not so traditional blue ski gloves chimed a bell hanging from the ceiling by a chain.



**Taoist monk**

Inside the Taihe Temple the Taoist monks were listening to some very loud rock music and many Chinese pilgrims mingled as they went from hall to hall to pay their respects to the various deities. There was an excellent sign in Chinglish (Chinese - English) to the Golden Summit which had been spelt Golfrn Dummit.



The citadel wall has Four Gates in it, each to the different directions, The Southern Gate has four doors, The Stone Heavenly Door in the middle closed all year round, The Earthly Door to the left for humans and The Stone Hell Door to the right opened only on certain dates to let souls travel through it to heaven.



**The Stone Hell Door**

We went through the human door and up to another small temple which was part of the gate house for the Southern Gate, as we approached a Taoist monk leapt of the roof where he had been crouching and dropped down onto the stone floor, he was fast and nimble and before we could move or react he had taken our cameras and was taking photos of us. I have never met a monk with a greater depth of knowledge about digital photography in my life.

Not only was he fully familiar with all aspects of digital stills camera photography but he also, with an excellent little dexterous movement, had prized my video camera from my hands and once again nimbly darted up the walls of the Citadel and took some excellent footage of the beautiful green tiled roof of the Taihe Temple with the snow falling on it and then returned my camera to me. This monk was so fast and so sure footed that none of us was able to take a photo of him.

The Temple on the very tip of Wudang Shan is reached by the unbelievable steep Nine Turns Staircase which when we went up was being whipped with a snow blizzard.

The top temple is called Jindian Gong, Golden Palace Temple, inside is an armoured statue of Zheng Wu with a tortoise by his feet (another Taoist symbol of longevity).





**Zheng Wu**

Outside the front of the temple are two large bronze cranes, these birds are also associated with Taoism and Longevity.



**Golden Palace Temple**



**Golden Palace Temple**

Round the back of the Golden Temple was a small flat stone terrace with a plum tree covered in blossom and red ribbons. I stood in a qi gong (Chi Kung) posture under the tree in the snow and really felt just for a moment that there was really something more here than just the high altitude fresh air and excitement about being on Wudang Shan. There was some hard to define special spiritual quality, a sense of quietness, stillness and calm.

## **Wudang Shan Nei Jia Chuan** **by Paul Brecher 2010**

This information is from  
The College of Chinese Martial Arts Training Manual.



**Paul Brecher on Wudang Shan**

Wudang Shan Nei Jia Chuan  
translates as Wudang Mountain  
Internal School of Boxing.

This martial arts style was said to  
have been created by Chang San  
Fen about 700 or 800 years ago  
when he lived on Wudang Shan.





### **Statue of Chang San Feng**

When I was on Wudang Mountain in the Lang Mei Temple behind the statue of Chang San Feng there was a picture showing two cranes and a magpie, these are symbols of immortality.

The reason for this relates to the oldest Chinese character for an immortal. A more recent word for immortal translates as, grow old and not die live on mountain.

However the very old word translates as, man dances like bird flies, which is a reference to the ancient shaman dancing and

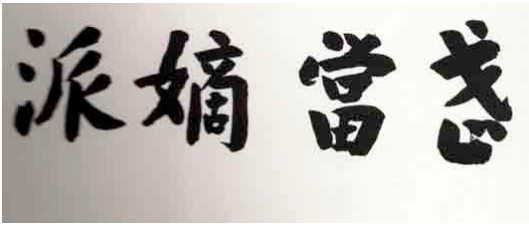
imitating the movements of animals as well as their ability to fly in their spirit bodies to other worlds.

(Additional note: There is one particular chi kung posture which involves leaning forwards with ones arms straight up behind ones back, like wings. This posture causes a rush of chi to the head and if one was in the shamanic state it would induce visions. All over the world from Europe to Africa there are cave paintings that are tens of thousands of years old which show shamans in this same posture;man dances like bird flies.)

So the implication is that Chang San Feng was a Taoist immortal who was continuing and developing the practices of the ancient shaman, that he could fly like the shaman in his spirit body to other worlds and that he grew old and lived on Wudang mountain but did not die.

So Chang San Feng may have become an immortal but from our training in Wutang Shan Nei Jia Chuan we should gain martial skill, good health and a deeper understanding of Tao.

We might increase our longevity by some years but the College of Chinese Martial Arts cannot promise anything more than this !



The Museum of Hubei published a book in 1991 called Wutang Mountain.

It says Chang Sang Fen created the Wutang Shan Nei Jia Chuan - Wutang Mountain Internal School of Boxing, which is characterized by the use of internal force. It says that the martial arts of Tai Chi Chuan and Pa Kua Chang are both derived from the Wutang Shan Nei Jia Chuan.

When I was at the Lang Mei Temple on Wutang mountain there was a large bronze plaque on the wall which said that Chang Sang Fen created the Wutang School of Taoism and that he created the Wutang Style of Martial Arts based on the principles of the interaction of Yin and Yang.

There was also a lineage chart which showed the transmission of the principles of the style from Chang San Feng to Yunyou Dao Ren, which literally translates as Cloud-walking Taoists but means handed down through Taoist

tradition to, Wang Tsung Yueh and then Jiang Fa and then to Chen Chang Xing (1771 -1853) and Yang Lu Chan (1799-1872)

If one believes these sources, then it shows that the principles of Tai Chi Chuan of both the Chen family and the Yang family derive from the Wutang Shan Nei Jia Chuan of Chang San Feng.



**Chang San Feng**

However there are many different groups in China who claim to be the originators of Tai Chi Chuan, so we cannot say for sure who has the truth.

Chang San Feng would appear to have had a very long life span. A very likely explanation for this is

that there may have been another person who also used the same name after he died so giving the impression that he lived longer than he actually did.



**Brass Tablet on Wudang Shan  
from Ming Dynasty of  
Chang San Feng**

There are also two very different sets of writings that are attributed to him. If there were actually two different people who used the same name then we have an explanation for this.

One set of writings is about the martial arts, the other about Taoist meditation. It is possible that it is

the same person, so maybe he wrote the martial stuff when he was young and the more sublime spiritual stuff when he was older ?



**Chang San Feng Statue  
on Wudang Shan**

The martial writings of Chang San Feng are wonderfully poetic and talk about the best Way of Moving for a martial artist.

Flow like snake  
Move like tiger  
Agile like monkey  
Body like moonlight

Breath understood  
Mind calm  
Chi flowing  
Spirit concentrated

Yin Yang balanced  
Understand tactics  
Express power  
Flow like water



The Taoist meditative writings of Chang San Feng are wonderfully poetic as well and talk about how to Be The Way and achieve immortality.

Chi in silence  
Mind not  
Know the source  
Be Wu Chi

People talk  
Maintain clarity  
Avoid confusion  
Natural life

Water and fire  
True elixir  
Clouds on summit  
Dew on mountain

Sweet taste  
Longevity wine  
Ocean belly  
Straight to heaven

Know true self  
Listen to silence  
Understand creation  
Follow truth

These two short texts by Chang san Feng are written in coded symbolic language. Once you know what it is he was saying they make sense.

So we have a glimpse of Chang San Feng, who created one of the first internal martial arts styles. He spent time on Wutang mountain and he was both martial and spiritual.



**Chang San Feng**

To me he is someone worth holding up in high regard, a man of great skill, a genius. The Wutang System is outstanding for fighting and healing.



## Wutang Shan Nie Jia Chuan

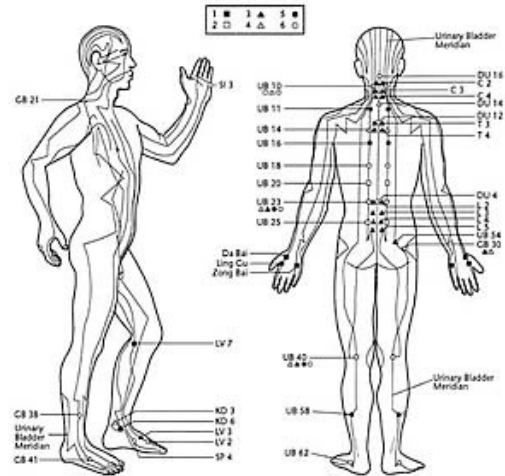
The Wutang Shan Nei Jia Chuan system has twelve empty hand forms and twelve two person fighting forms.



The reason for the use of the number twelve could be to connect with the twelve months of the year or the twelve animal zodiac signs in Chinese astrology.



The idea that makes the most sense is that there is a connection with the twelve main acupuncture meridians in the body.



However when we actually look at which meridians are activated by which forms there is no clear direct connection, it is not one meridian for each form.

The twelve empty hand forms can be divided up in three different ways.

The first way is to say that they become more complex and demanding as one progresses through them. For example the first few forms have no kicks or low postures, then the next few have some low kicks. Then the forms start to have high kicks and the last few forms have lots of long low postures.

The second way of looking at these twelve forms is to say that the first nine contain obvious chi disruption movements and the last three do not. Chi disruption is an additional martial arts technique. It is not as important as the fa jin way of moving or striking the acupuncture points but is an interesting additional skill.

The third way of looking at these twelve forms is to say that the first six forms are fa jin and acupuncture point strike forms and that the second six contain not only fa jin and acupuncture point strikes but also advanced, complex chi kung sets, two per form.

The chi kung movements that are in the last six forms are all different but the place that they appear in the forms is all the same.

The last six forms begin with fa jin and acupuncture point strike movements, then have the first set of chi kung, then more fa jin and acupuncture point strike movements, then the second set of chi kung and then some more fa jin and acupuncture point strike moves and then the form ends.

Also all twelve forms have very small chi kung movements at the beginning and the end of each of them.



So it is like a wave, yang is fa jin and acupuncture point strike, then yin is chi kung, then yang is fa jin and acupuncture point strike, then yin is chi kung, then yang is fa jin and acupuncture point strike again. The yang fa jin and acupuncture point strike moves are done explosively fast and the yin chi kung moves are all done very slowly.

After many years of practice one sees many deeper layers within these twelve forms. For example the chi kung sets are designed to enhance the fa jin and acupuncture point strikes and chi disruption and are not just for health. The chi disruption is only a small part of the system and cannot be used alone to defeat the opponent.

One must have fa jin and acupuncture point strike skill and be able to fight. Chi disruption is an extra skill that can be added into one's movement whilst one is fighting and it will add a small

advantage, but it should not be the purpose of one's training.

Chi disruption movements are the hands moving across various meridians at fa jin speed to cause the chi flow in them to be disrupted. These same hand movements are also attacks to their attacks as we move in to counterstrike. So, even if the chi disruption was not as effective as we had intended, the hand movements still had a more obvious practical purpose.

Once we have closed the distance after attacking their attacks with our chi disruption hand movements, we then strike various acupuncture points. Each chi disruption movement makes a specific area of the body slightly weaker so that the follow on acupuncture point strike will be more damaging.

The chi disruption aspects of the Wutang Shan Neijia Chuan system are only ten percent of the system. The rest of the system is the jin way of moving, fa jin and acupuncture point striking. So ninety percent of the system is familiar martial arts. The other ten percent we keep and pass it on to the next generation, like an antique sword that was once used to kill opponent's but is now for display purposes only.

## **1. The Penetration Form**

This is the First of the Wutang Forms and is used to penetrate the attacker's defences.



This form increases the chi flow through the spleen meridian to strengthen and heal it. Also it strengthens the spine and the central nervous system and as a result makes one's reflexes sharper.

The chi disruptive method in this form is applied with both hands waving horizontally in front of the opponent's face and the follow on strike to the area which has now been made more vulnerable is the back of the neck which is hit with a cupped palm strike.

This form has a strategy that is very direct and uses forward shock power. The opponent's attack is itself attacked by us, and we then launch ourselves forward in a way that, to an onlooker, would appear to be straight ahead but is actually

forward and slightly to one side. We call this V stepping.

In this form we follow up our attacks with further strikes penetrating through the opponent's defences and pursue them. We continuously attack, pressing our advantage and delivering a rush of fa jin strikes to acupuncture points on the most vulnerable and weak areas of the opponent's body.

When we are not practicing the applications of this form on our training partners, but are just running through the form by ourselves then the movements have a healing effect. They loosen up our bodies and strongly mobilize the chi to flow through our acupuncture meridians to heal us.

Many of the movements in these twelve forms will be familiar to practitioners of Tai Chi Chuan and Pa Kua Chang. The Wutang Shan Nei Jia Chuan pre dates them by several hundred years so the implication is that this is the source system for these two other styles.

However the history will always be obscured by the mists of time and there can be no perfect proof of the origins of these styles.

## **2. The Leaping Form**

The Second Wutang Form as well as tonifying the spleen also helps to balance the chi flow between the upper and lower body. It is called the Leaping Form because we leap and twist around in the air when performing this form. It contains a chi disruption technique that breaks the chi flow between the upper and lower body in the opponent.

The chi disruptive method in this form is applied with both hands waving vertically in front of the opponent's torso and the follow on strike to the area which has now been made more vulnerable, is a knee to the belt meridian on their left side.

This form has a lot of impact with the ground on landing, which is good for increasing our bone density to counter osteoporosis and various other forms of degenerative bone conditions.

Also, by developing heavy bone's, we have a great martial arts advantage because our strikes will have greater weight and impact density.

We tap Spleen 10, which is located above the inside of both knees, at the end of this form because this form strengthens and lifts the

spleen energy in the spleen acupuncture meridian and this tap at the end of the form consolidates the spleen chi into the centre of the spleen. The Chinese name of this spleen point means the sea of blood; the spleen makes blood so we are redirecting all the spleen chi we have activated through the practice of this form to focus itself in the centre of the spleen in order to enhance its blood making ability.

### **3. The Eight Directions Form**

The Third Wutang Form strengthens one's kidneys, improves the reflexes and contains a chi disruption technique that scatters the chi in the opponent's head damaging their brain and their reflexes.



It is called the Eight Directions Form because we are counter attacking opponent's who come at us from all the eight directions (compass points) when performing this form.

The chi disruptive method in this form is applied with one hand swipeing horizontally in front of the opponent's face and the follow on strike to the area which has now been made more vulnerable is a tiger paw or dog fist punch to acupuncture point Gall Bladder 3 on the left side of their head.

This form has similar qualities to the first form in that we are rushing in to counterattack the opponent directly except instead of going continuously just to the north we are working our way around the eight directions.

Almost all the attacks that we use in this form are powered by a slap step. This not only covers a great distance but also the impact shock with the ground releases a lot of adrenalin and yang kidney chi, which we can channel into our strikes.

### **4. The Spiral Form**

The Fourth Wutang Form also strengthens the kidneys and the nervous system and will improve one's reflexes and contains many spiraling twisting movements which strengthen the spine and create a strong spiral of chi around and in the spine. The muscles of the lower back are also made very strong, which is not only good to

protect the lower spine but also for many of the extreme applications contained in this form.



It could be that this form and the eighth form were learnt by someone who combined them with

Taoist circle walking meditation to create the martial art of Pa Kwa Chang.

The chi disruptive method in this form is a cutting C shape in front of the opponent's face and the follow on strike to the area which has now been made more vulnerable is a strike to acupuncture point Stomach 5 on the jaw.

## 5. The Waving Form

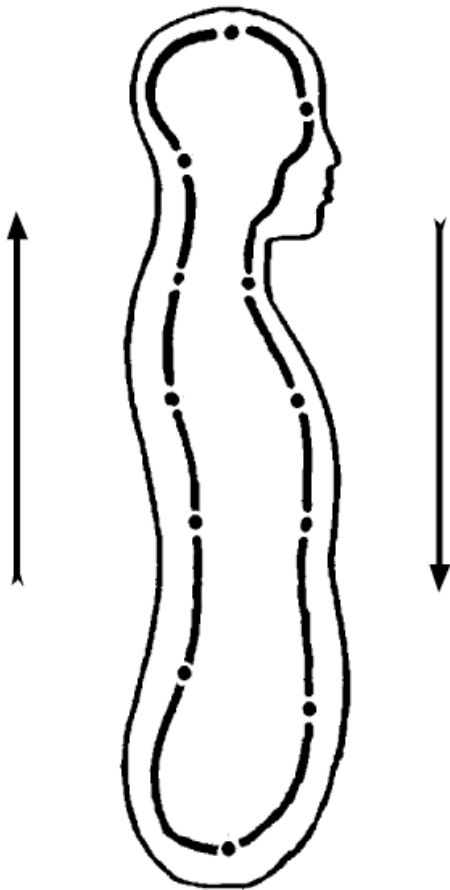
The Fifth Wutang Form encourages the development of a vertical energy wave up the spine for both martial power and great health benefits (the vertical energy wave up the spine is also in the first chi kung of the ninth form).

The fifth form strengthens and heals the lungs, increases one's internal power and contains a chi disruption technique that drains the chi from the opponent's lungs. The hand cuts from top right forehead to lower left chin and the follow on strike to the area which has now been made more vulnerable is to acupuncture point Liver 14.

The way that the postures of this form encourage us to move causes a very powerful vertical wave of chi energy to flow up our spines. Some of this vertical wave flow up



the governing meridian in the spine goes down the arms to the hands to add power to our strikes. Also some of this rising yang chi goes to our brains to strengthen the ability and focus of the Yi, the clear thinking mind.



Our tongue is on the roof of the mouth during this form as it is for all forms and training methods so that the chi that rises up the governing meridian can descend down the conception meridian and

down into the lower tan tien. The chi energy is continuously circulating around the body on the small and large heaven orbits.

## **6. The Closing Up Form**

The Sixth Wutang Form strengthens one's heart and improves mental focus; the connection is that the heart pumps the blood to the head, ensuring good brain function. This form contains techniques that close down the opponent's chi circulation. The chi disruptive method in this form is applied with both hands slicing vertically down the front of the torso and out to the sides, and the follow on strike to the area which has now been made more vulnerable is a side palm to acupuncture point Small Intestine 17 just below the left jaw.

## **7. The Water Form**

The Seventh Wutang Form contains chi kung which improves the flow of chi from heaven down through you into the earth and from the earth up through you up to heaven. It opens up the meridians in the back and improves communication with Shen - Spirit. The practice of this form makes it easier to have a good night's sleep. The chi disruptive method in this form can

cause the opponent to feel like sleeping. The hand is brushed over the top of their head without quite touching and the follow on strike to the area which has now been made more vulnerable is an elbow strike to acupuncture point Gall Bladder 12.

### **8. The Ground or Earth Form**

The Eighth Wutang Form contains chi kung which strengthens the stomach and develops a strong connection with the ground and contains many spiralling twisting movements. The chi disruptive method in this form is an angular cutting movement across the back of the opponent's head, top right to left ear and then to right side of neck, and the follow on strike to the area which has now been made more vulnerable is a heel palm strike to acupuncture point Gall Bladder 20.

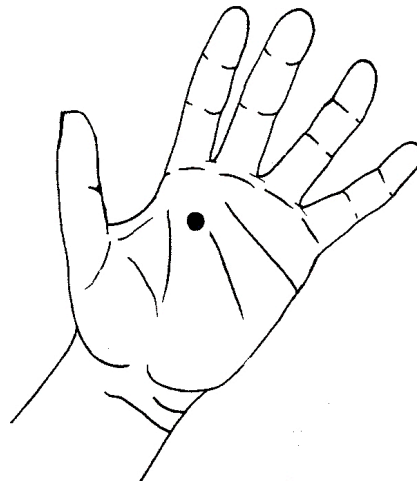
### **9. The Wu Chi Form**

The Ninth Wutang Form integrates the whole body together and unifies the chi flow through all the meridians. This form balances the chi flow in all the meridians and centres oneself in the lower tan tien. It contains two powerful chi kung sets. The first heals the whole body by getting the chi to flow like a wave from the ground out

through the spine to the palms of the hands, from K - 1 to P - 6. The second chi kung set develops the internal power skill of Opening and Closing, activates P - 6 and also concentrates the chi in the lower tan tien.



**Kidney 1**



**Pericardium 6**

The chi disruptive method in this form drains all the yang energy from the opponent's spine by moving the hand over their spine without quite touching in the reducing direction, and the follow on strike to the area which has now been made more vulnerable is a heel palm strike to Governing vessel point 14. This acupuncture point is below the seventh cervical vertebrae of the neck and is the meeting point for all the yang meridians in the upper body.

### **10. The Stillness Form**

The Tenth Wutang Form does not contain a specific chi disruption movement, rather it concentrates more on one's chi kung development. This form emphasises the importance of having the movements of the hands a result of the chi circulating in the tan tien. One of the chi kung sets in this form develops the Vibrating Palm Fa jin. The other chi kung set enables one to gather the chi of heaven and earth and store it in one's own tan tien.

### **11. The Prenatal Form**

The Eleventh Wutang Form does not contain a specific chi disruption movement, rather it concentrates more on one's chi

kung development. This form is designed to integrate the mind, body and spirit. This form contains a vast amount of chi kung which strengthens the lower tan tien, kidney chi, sexual energy and prebirth chi. The first chi kung connects Heaven and Earth together, the second develops the Internal Iron Palm.

### **12. The Finishing Form**

The Twelfth Wutang Form has many long, low postures which activate the three yin meridians in the legs, the kidneys, liver and spleen, all of which are important for good health. These postures also help to maintain the flexibility of the hip joints. The chi kung in this form stirs the elixir of life in the cauldron of the belly.

All of the Twelve Wutang Forms contain chi kung healing and fa jin and acupuncture point strikes, which are simultaneously for fighting and healing.

These twelve forms can be practiced by oneself, or the applications of the moves can be practiced with a partner. However, the applications are very extreme and so great care should be taken when the moves are being applied.

## **Twelve Hand Weapons Forms of Wutang Shan Nei Jia Chuan**

The twelve wutang hand weapons are different from the forms, as they are two person training exercises that are just for fighting.

They develop correct timing, positioning and the development of reflex fa jin acupuncture point strike counter attacks. A degree of competitiveness from one's training partner is inevitable and so it is important to agree in advance how heavy the contact is going to be.

The way that the moves have been designed to fit together in a continuous flow of fighting applications creates a momentum that is hard to stop, the moves become faster and faster.

After some time the heavy contact results in the creation of very heavy strong forearms with increased bone density, as well as iron body conditioning of the vulnerable acupuncture points on the head, neck and throat etc, which receive increased contact as the years go by.

Hidden within these 12 sets are the chi disruption methods. So as the years go by one can develop a resistance to another person being able to disrupt one's chi.

## **The Hammer Hand**

We have the active hand in the shape of a fist known as the Hammer Hand and its attacking movements are like delivering hammer blows. We first hammer his arms and then his throat and temple and then his neck.

## **The Spear Hand**

The hands are cut across the opponent's eyes like a slicing spear tip and then they attack the neck. All chinese spears have a loose flexibility so that the spear tip slashes back and forth, if this Spear hand method is trained correctly we get the same effect with the fingertips.

## **The Sword Hand**

The hands like the blade of a sword slice across his neck and we do a palm strike to his temple as if pounding the flat of the blade across the side of his head and then stab him in the neck with our fingertips as if they were the point of the sword.

## **The Plough Hand**

Like digging up the ground we cut into the attackers arms and turn them away and then plough into the opponent's neck.

### **The Axe Hand**

The hands are like axe blades which slice into the enemy, chopping him down with strikes to his neck and torso, felling him like a tree.

### **The Three Section Staff Hand**

We use our hands and forearms like the Chinese implement for threshing wheat or rice, the three section staff. We thrash the opponent's arms and neck.

### **The Combination Weapon Hand**

We use a combination of the previous methods, first we attack with the staff, then we use the hinge arm from the hammer and then the back of the hand like the flat of a sword blade and then a chop like an axe.

### **The Dart Hand**

The dart is like a spear tip on a piece of string that is shot out at great speed, and the hands duplicate this movement in their attacks.

### **The Drill Hand**

We literally drill our way through the opponent's defences as we counterattack.

### **The Spade Hand**

We use our hands like a flat spade to slam the enemy with great force and dig into them.

### **The Double Blade Hand**

Both hands slice, cut and chop at the opponent as if we were using two straight swords.

### **The Tree Stump Puller Hand**

We pull out the opponent's joints like pulling out the stump of a plant. His wrist, elbow and shoulder are all dislocated and his neck chopped.

There is a correspondence between the twelve hand weapons and the twelve forms. One could imagine that in ancient times it may have been that the first hand weapon was taught after the first form had been learnt and the second after the second etc

We do not impose that restriction today, and if a student was initially more interested in the martial aspects of the system then they can be taught all twelve of the hand weapons first before any of the forms are learnt.

If the whole of the Wutang Shan Nei Jia Chuan system is practiced

with dedication and a very martial emphasis then it becomes apparent at an advanced level that chi disruption is not limited to only the chi disruption movements, but that eventually any movement can have an element of chi disruption to it.



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From a martial perspective the main emphasis of the Wutang Shan Nei Jia Chuan system is striking with fa jin to acupuncture points. The chi disruption is an interesting additional component but is not enough in itself to defeat the opponent.

When we use a chi disruption technique it weakens specific acupuncture points so that they become more vulnerable to the follow on strikes. Striking these acupuncture points with fa jin still cause major damage to the opponent even if chi disruption has not been used first.

The Wutang Shan Nei Jia Chuan - Wutang Mountain Internal School of Boxing is an amazing martial arts system.

It has the three components of training in the Chinese Martial Arts that we should all strive to cultivate within ourselves: good health, martial skill and understanding Tao - The Way.



## End Note

I hope you found the fifth edition of The Journal of The College of Chinese Martial Arts interesting and I hope that your martial arts training brings you good health, self defence and self development.

I wish you great success and hope that this journal can contribute information that will be helpful to you on your martial arts journey.

More interviews, articles, analysis of ancient texts, discussions about various styles and principles in the next edition.

Good luck in your training

Paul Brecher

Founder & Chief Instructor of The College of Chinese Martial Arts

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