

# Schools of Wushu



China is a multi-national country with a long history and a vast territory. Its geographical environment and human factors are highly complex. Due to historical reasons, regional economic and cultural development is very uneven and the customs of various regions also vary, which is why a number of smaller cultural areas with distinct cultural characteristics were formed in earlier times including the Central Plains, Qi-Lu, Jing-Chu, Guan-Long, Wu Yue, Ba-Shu, Lingnan, the southern Fujian culture and the emerging cultural areas in Beijing and Shanghai. Indeed, Chinese culture has been integrated among these regional cultures.

Because Wushu is a cultural type, it is greatly affected by regional cultures. While the martial art belongs to the pure folk cultural type—its vitality lies in the hands of the upper-class. Therefore, its regional features are most profound. The major Wushu schools come from regional cultures.

Huang Zongxi, one of the foremost Chinese scholars and reformers in the early Qing dynasty (1644–1911) put forward the idea of “Neijia (internal)” and “Waijia (external)” types. He believed the type to strike the first blow and initially attack was the external type, such as Shaolinquan while the type which gains mastery by striking only after the enemy has struck was the internal type, such as the Wudangquan. Successors consider the tougher and stronger type to be the external and the gentler type to be the internal.

After a long process, Wushu has formed seven regional boxing families based on several different regional cultures. Each major boxing family focuses on one or several boxing generics, which form a number of boxing schools. The seven major



Portrait of Huang Zongxi

Huang Zongxi, also known as Huang Lizhou, put forward the concept of hitting vital points for the first time in the history of Kungfu.



boxing families are:

A: Shaolin: based on central Chinese civilization, centered on Songshan Shaolin Temple and widely distributed in the provinces of northern China.

B: Wudang: based on Jing-Chu culture, centered on Wudang Mountain in Hubei province and distributed in Hubei, Henan, Jiangsu, Sichuan and Shanghai.

C: Emei: based on Ba-shu culture, centered on Emei Mountain of Sichuan province and distributed in the provinces of southern China.

D: Nanquan: based on southern Fujian and Lingnan cultures, centered on Quanzhou and the Pearl River Delta, and distributed in the provinces of southern China.

E: Xingyiquan (intentional boxing): based on Shanxi, Yan-Zhao and Central Plains cultures, centered on Shanxi, Hebei and Henan, and distributed throughout the entire country.

F: Taijiquan: based on Central Plains and Beijing culture, centered on Henan and Beijing, and distributed throughout the entire country.

G: Baguaquan: based on Beijing culture, centered on Beijing and distributed throughout the entire country.

Shaolin, Wudang and Emei boxing families were formed earlier based on famous mountains and famous temples, and Xingyi, Taiji and Bagua were formed later, and first became popular in northern China. Martial arts practitioners like to call Wudang, Xingyi, Taiji and Bagua the "four big boxing schools of internal types."

## Shaolinquan Family

In common parlance, all Kungfu from around the world comes from Shaolin. The Shaolin Temple on Mount Songshan





Songshan Shaolin Temple

at Dengfeng in Henan Province is the cradle of Shaolin Kungfu. Located in Dengfeng county of Henan province, Songshan is known as the central mountain of the Five Sacred Mountains. Located at the foot of Songshan Mountain, the Shaolin Temple is very magnificent.

According to historical records, the Shaolin Temple was built during the Northern Wei Dynasty under the reign of Emperor Taihe (AD 495). The first Indian monk to live in the Shaolin Temple was Gunabhadra (394–468). Bodhidharma (?–536), once visited the Shaolin Temple, but didn't live there for a long time. One story says he gazed at a wall in the Shaolin Monastery for nine years. Another legend said he wrote Yi Jin Jing. The proposition, though very influential, was eventually proved to be false, for there was a monk named Bodhiharma, but it was later found he knew absolutely nothing about the Chinese Quan.

In fact, Shaolinquan was the manifestation of the wisdom of the monks of the temple, secular Wushu masters and army generals and soldiers.



**Bhadra**

Bhadra was from Sindhu (India). During the Emperor of Xiaowen of the Northern Wei Dynasty, he came to China to spread Buddhism, and was respected. After the Northern Wei Dynasty relocated its capital to Luoyang, the emperor built a temple for him in Luoyang. He was fond of quietness, so the emperor built a temple for him, today's Shaolin Temple. He was the founder and the first abbot of Shaolin Temple. He translated such scriptures as Huayan, Nirvanasutra, Vimalakirti Sutra, and Ten Stages Sutra at the Scripture Translation Table. When he was old, he moved outside the Shaolin Temple until he passed away.

**Bodhidharma**

Bodhidharma was from south Sindhu. As a Brahman, he claimed to be 28<sup>th</sup> Zen Buddhism patriarch, the earliest Chinese patriarch of Zen Buddhism, so the Chinese Zen Buddhism is also known as Dharma Zen. He sailed to Guangzhou during the period of Emperor Wu of Liang of the Southern Dynasty. The emperor believed in Buddhism. Dharma went to Jianye, the capital of the Southern Dynasty, to meet the emperor. He talked with the emperor, but reached no agreement, so he sailed north to Luoyang, the capital of the Northern Wei. He reached Shaolin Temple, and was said to face the wall for nine years, and handed down his mantle and alms bowl to Hui Ke. In the third year (536) of Tianping period of the Eastern Wei Dynasty, he died in Luohe bank, and was buried on Mount Xiong'er.

Shaolin Kungfu originated from folk Kungfu of the Central Plains. According to archeological records, the Kungfu in the Central Plains developed at a certain level during the Eastern (206 BC–AD 25) and Western Han (25–220) Dynasties. The Qigong also accumulated rich experiences. The monks of the Shaolin Temple are mainly from the Central Plains, so some monks had already learned Kungfu before entering the temple, and they taught each other after entering the temple. The Shaolin Temple always held the tradition of widely absorbing the best Kungfu performances from the monasteries and continued to improve upon them.

At the end of the Sui Dynasty (581–618), 13 monks helped Li Shimin (599–649), emperor of the Tang Dynasty defeat Wang Shichong, popularizing Shaolin Kungfu. During the Five Dynasties Period (907–960), Shaolin Fujū invited 18 martial arts masters to help improve Shaolin martial arts. Fujū absorbed the best martial art techniques from others and compiled the Shaolin Quan. During the Jin and Yuan dynasties (1115–1234), Shaolin monk Jueyuan, Li Sou, a famous martial artist from Lanzhou and Bai Yufeng, a famous martial artist from Luoyang (entered the temple and took the name Qiu Yue Chan Shi) created more than 70 Shaolin martial techniques. Shaolin Kungfu gradually



Drawing of Bodhidharma sailing across a river on a stalk of reed (left) and rubbings It is said that it was drawn by an "insane monk."





Drawing of Shaolinquan

This is the mural painting of Baiyi Hall of Songshan Shaolin Temple and also known as “Chui Pu,” drawn in the early Qing Dynasty. Some movements of the painting are clear and legible and show the features of Shaolinquan.

developed and matured from the Sui and Tang dynasties to the Jin and Yuan dynasties.

Shaolin kungfu was well known in the world during the Ming and Qing dynasties. During the Jiajing period of the Ming Dynasty (1522–1566), the Shaolin Temple sent more than 80 martial monks to fight with Japanese pirates and defeated the enemies. In the 40<sup>th</sup> year of the Jiajing reign (1561), Ming general Yu Dayou (1504–1580), who was reputed for his anti-Japanese military service, went to teach cudgel-fighting skills in the Shaolin Temple. After this, Shaolin monks switched from cudgel fighting to fist fighting, so fist fights could be promoted to match cudgel fights. At the end of the Ming Dynasty, Shaolin monk Hong Ji also learned outstanding spear-fighting skills from Liu Dechang.

During the late Ming and early Qing eras, Shaolin Kungfu absorbed the best features of many northern boxing schools, the cudgel fighting skills of Fujian Province and the spear-fighting



skills of Sichuan province. The broad and extensive Shaolin boxing family was formed based on Shaolin Kungfu, and finally achieved a high position in Wushu circle. At the same time, because Shaolin Kungfu became more famous, many boxing schools in northern China also claimed themselves as part of the Shaolin boxing family. In this way, the Shaolin boxing family covered nearly all the Chinese martial schools of northern region. Shaolin Kungfu became the general term for Wushu in the northern region.

Many boxing generics currently prevalent in the north such as Meihua Quan (plum blossom fist), and Paoquan (cannon fist) all belong to the Shaolin boxing family. Every type of fist has its own independent fist forms and techniques. At present, the Shaolin Temple has 371 different forms, including 234 varying types of boxing forms and 137 ways to use of weapons. There is also another saying; Shaolin has 72 types of secret arts.

Shaolinquan is known for being powerful and strong. The men from the Central Plains are tall and strong, and simple and honest, so their fists open wide and close tightly with a strong force that reveals the advantages of having long arms and legs.

Shaolinquan is simple and modest: it is based on the practicality of fighting. Their style of fist fighting is described as "fighting along a single straight line." According the method, when fighting counterparts, one should use to maximum strength to prevent his body from being attacked by his enemies. For Shaolinquan, it is required all strikes be executed within the space of a lying ox, which means the fighting distance between he and his enemies should only be a few steps apart.

The martial arts, for the most part, were shaped and cradled by the Shaolin Temple throughout history, just as Ch'an and Zen today are the result of Chinese influence. Shaolin Kungfu is therefore the "granddaddy" of all Asian martial arts. The keystone of Shaolin Kungfu is the integration of fist fighting and



Buddhism. The original aim of practicing boxing by the Shaolin monks was to protect the temple and Buddhism. Shaolin monks were required to practice meditation, which is an integral part of Buddhist practice. Dhyana was an Indian form of Buddhist meditation, which stressed meditation by sitting and other forms of meditation to help bring about enlightenment in its practitioners. The Shaolin Temple comes out of many Kungfu masters, which have something to do with their meditation practice.

Therefore, the Shaolin boxing family has relations with six other boxing families, and also had a great influence on of the formation of Emei, Nanquan, Xingyi and Taiji.

## Wudangquan Family

Another saying goes, "the Shaolin Wugong was superior in its external practice and the Wudang was internal." Shaolin and Wudang are considered the two dominant schools in the Chinese Wushu, and each are seen to have its merits.

Located in the northwestern region of Hubei province, Wudangshan stretches over 400 kilometers, covering an area of more than 30 square kilometers. The main peak, the Heavenly Pillar Peak, rises 1612 meters above sea level. The natural scenery of Wudang Mountain is powerful and magnificent. It was the Taoist Holy Land in China and a sacred mountain to Taoists.

The Taoists of Wudang Mountain began



Portrait of Zhang Sanfeng, the Ming Dynasty

This is the earliest known portrait of Zhang Sanfeng and was collected by the Li family, King Qiyang of the Ming Dynasty. Li Wenzhong, the ancestor of Li family, was a nephew of Zhu Yuanzhang and one of the founding fathers of the Ming Dynasty. It is also said that the Li family was known for its hospitality. Zhang Sanfeng visited the Li family occasionally and left the portrait.





Portrait of Zhao Kuangyin (the first emperor of the Northern Song Dynasty)

Zhao Kuangyin (927–976) was born of a general. Wudang Quan and Shaolin Quan both have the Changquan forms named after this emperor. It is said such forms were created by him.

practicing fist-fighting a long time ago. The Qing scholar Huang Zongxi believed Wudangquan was created by Zhang Sanfeng, but there is no historical record proving this to be the case. According to historical records, Zhang Sanfeng was a Taoist of the Quanzhen sect, and lived during the period of late Yuan and early Qing Dynasties. He practiced Qigong in Wudang Mountain, but he knew nothing about fist-fighting techniques.

The Wudang sect is secretive about its techniques and chooses its learners very strictly, so the Wudangquan was never widely spread. The Wudangquan was taught until the late Ming and early Qing Dynasties. In Ningbo, Zhejiang province, some Wudang martial masters such as Zhang

Songxi, Ye Jinqian, Shan Sinan and Wang Zhengnan emerged. Huang Baijia (1634–?), the son of Huang Zongxi, was a student of Wang Zhengnan. It was believed Zhang Songxi taught Wudangquan in Sichuan province. At present, the widespread Songxi Neijiaquan, Wudang Neijiaquan and Zimu Nanquan in Chengdu and Nanchong, Sichuan province belongs to the Wudang boxing family. During the Guangxu period in the late Qing Dynasty (1875–1908), the Taoist successor, set up a school and taught students in Jiangning (now called Nanjing City), Jiangsu province. Therefore, Wudang Quan is still popular in



Sichuan and Jiangsu provinces. To date, Wudang Taoists still maintain the tradition of practicing martial arts.

According to rough statistics, more than 60 kinds of Wudangquan forms have been widely spread today, including Taiyi Wuxing Quan (Taiyi Five Element Form), Changquan (Long List) and Liuye Miansi palm. There are also decades of weaponry forms in the Wudang sect. The Wudang boxing family also includes the well known Xuanwu Quan, Mianzhang Quan (soft palm), Huzhua (tiger claw) Quan, Dilong Quan, Hongyuan Quan and Taijiquan.

Taoism pays attention to the state of quietness and passivity, and the passage to good health. Therefore, the Wudangquan pays equal attention to its fighting and health preserving skills. It laid claim to gaining mastery by striking only after the enemy has struck, and restricting the active by quietness.

The Wudang boxing family was formed in the late Ming and early Qing dynasties, around the same time period as the Shaolin boxing family.

## Emeiquan Family

The Emeiquan family refers to the Sichuan boxing family with Mount Emei as the center. It is the second largest boxing family next to Nanquan (southern boxing) in south China.

Mount Emei stands upright in the middle of Sichuan province, tall and stretching in a never-ending line. Enriched with the spirit of the mountains and rivers in Sichuan, it is one of the most famous mountains of Chinese Buddhism. Legend says it is the ritual site of Samantabhadra.

It is said Taoists and monks on Mount Emei have a tradition of practicing martial arts, but there are only a few records in historical materials. In the mid-Ming Dynasty, Tang Shunzhi (1507–1560), a famous general who fought against Japanese





General view of Mount Emei, from Annals of Mouth Emei published in 1934

invaders, wrote the Fist Song of the Emei Taoists, which gave a vivid description of the swiftness and flexibility of the Emei fist positions. When Tang Shun promoted the Emei fist positions, the Emeiquan equipment was in the process of a qualitative leap, representative with the reputation of Emei marksmanship. The marksmanship was handed down by Pu En, a Zen master on Mountain Emei, and it promoted the development of Shaolin martial arts.

Sichuan, the land of abundance, witnessed an early developed economy and culture, and frequent exchanges with the northern part of the country. Emei fist positions took shape on the basis of a mutual exchange with local Sichuan fist positions and Shaolin martial arts. The Sengmenquan, Minghaiquan, Hongmenquan, Zimenquan, Huimenquan, and Panpomen fist positions, widely



spread in Sichuan, are said to have originated from the Songshan Shaolin Temple. Zhaomenquan, Shandongjiao and other fist positions also have origin relations with the Shaolin Temple. However, many of these fist styles focus mainly on Duanquan (short range boxing), and there are obvious differences between the Shaolin styles, which use more fists than legs and such styles have been localized with Sichuan characteristics.

Among the Emeiquan family, there are some local boxing generics, such as Yumenquan, Baimeiquan, and Huamenquan. There are still some rare pictographic style boxing methods such as Hamaquan (toad boxing), Hudiequan (butterfly boxing), Panhuaquan and Huangshanquan (eel boxing).

In addition, Wudang, Nanquan, Xingyiquan (shape-intensive fists), Taiji and Bagua families have spread fist techniques in Sichuan. Some of them have even evolved into the Emeiquan family.

According to recent statistics, there are altogether 67 boxing generics in Sichuan province with 1652 set patterns, and another 276 exercises. Among the 67 boxing generics, 28 are local generics in Sichuan, accounting for 41.79% of the total. There are 27 generics that are obviously related to the Shaolin boxing family, or 40.30% of the total. The remaining 12 generics belong to other boxing families.

Ba-Shu culture has always been open and assimilative, and it is a microcosm of the Ba-Shu culture.



Portrait of Du Xinwu (master hand of natural school)

Du Xinwu (1869–1953) was born in Cili, Hunan province and graduated from Tokyo Agriculture University. He was an apprentice of Xu Aishi and made great achievements.



## Nanquan Family

This is a boxing family that boasts sub-tropical oceanic atmosphere and a hills-style. With Fujian and Guangdong as the center, it is widespread in the south of the Yangtze River area, so it is called Nanquan, or southern boxing. Legend says it was derived from Fujian Nanquan, or the South Shaolin Temple in Fujian, but no strong evidence supporting it has ever been found.

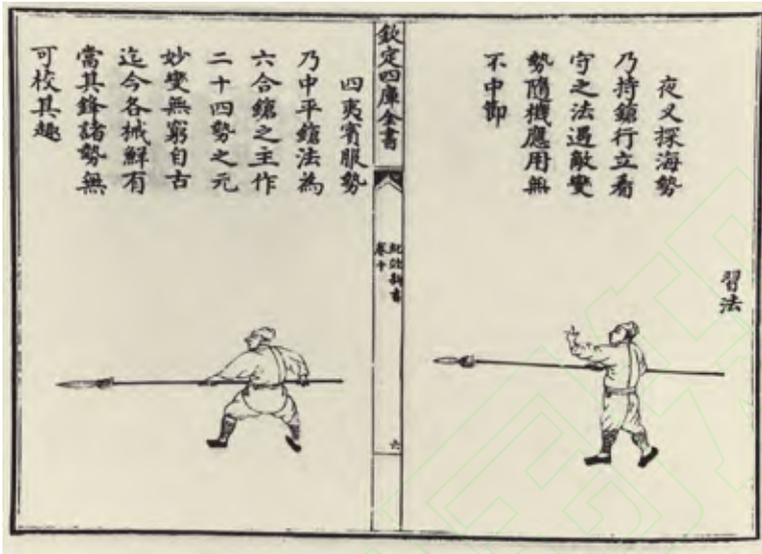
Fujian folk custom was tough. As early as the mid-Ming Dynasty, Kungfu in Fujian had made a striking figure. Yu Dayou, a well-known general who fought against Japanese aggressors in Jinjiang, Fujian (today's Quanzhou), was both a fencing and wand technique master, which was rare at the time. Another master of martial arts, Qi Jiguang (1528–1588), led Qi's family forces to participate in the fighting against the Japanese aggressors, and also in the long garrison in Fujian. Qi was born in Penglai, Shandong, and his Kungfu belonged to the north Shaolin family. He taught the officers and men martial arts, and had some influence on martial arts in Fujian and Guangdong.

Nanquan is characterized by its strict regulation, compact



Gongli Quan performance by students from Guangzhou Yuanjian Girl's School, at the 11<sup>th</sup> Guangdong Games in 1930





Two of 24 spear forms, from Volume Ten of New Chronicle by Qi Jiguang, the Ming Dynasty

action, smart techniques and lower-center movements. Southerners have relatively short arms and legs, so they pay attention to use of short fists, taking advantage of the, “better use of short instruments than long ones in special cases.” Nanquan boasts mighty and quick movements, characterized by the combination of rigidity and flexibility, and arms and hand forms involve great changes. Its mighty force is fairly unique and natural.

The Nanquan family took shape in the early-to-mid-Qing Dynasty, or from the late 17<sup>th</sup> century to the late 18<sup>th</sup> century. It includes hundreds of boxing generics, and they are widely spread in Fujian, Guangdong, Hubei, Hunan, Zhejiang, as well as in Taiwan, Hong Kong and Macao. They spread to overseas communities early, and were also rooted in Southeast Asia, Oceania, and the Americas. In terms of contributing to the spread of China’s martial arts, the Nanquan family is second to none.



## Taijiquan Family

In Chinese martial arts, Taijiquan (shadow boxing) best displays the behavior and way of thinking of the Chinese people.

Taijiquan integrates fighting and health promotion, and is the movement of will and spirit, requiring movement guided by Qi and strength, showing the combination of rigidity and flexibility. Consisting of a series of spiral actions, Taijiquan is different from other boxing families; each action is in the form of a circle.

The application of such boxing techniques requires one's waist to be the axis, steadily connecting each movement, with internal strength promoting movement. Each movement seems weak, but strong intrinsically, showing the unique fighting style of attack and defense.

Based on the attack and defense principle, Taijiquan focuses on defense, taking defense as attack, and retreating in order to advance, which is the so-called principle, "dare not be host, but be guest, dare not advance one inch, but retreat one foot," with emphasis placed on winning the strong with the weak, defeating swiftness with slowness, and conquering majority with minority. The greatest taboo is to fight excessively. It is a kind of boxing generic that contains a profound philosophy and wisdom. It embodies the Chinese people's attitude: their understanding of life and the universe, and thus it can be called a kind



Script of separate practice method of Taijiquan by Wang Yueshan (literary name Songfeng) in Kaifeng, Henan province in 1946





Forward of genealogy of Li Family at Tang Village in 1716 (the 55<sup>th</sup> year during the reign of Emperor Kangxi of the Qing Dynasty)

of special form of expression of traditional Chinese culture. Taijiquan is the boxing generic that boasts the greatest wisdom among internal strength boxing. However, its origin has been debated. According to the Li's family tree in the Tangcun village, Henei (Boai, in today's Henan province), modified in the 55<sup>th</sup> year (1716 AD) of Emperor Kangxi of the Qing Dynasty, and found in 2003, it can be inferred Taijiquan originated from the Qianzai Temple in Tangcun village. It was jointly founded by Li's family in Tangcun and Chen's family in Chenjiagou, Wenxian county. The specific founders were Li Zhong of Tangcun village (1598–1680), the Li Xin (Yan) (1606–1644) brothers, and Chen Wangting (about 1600–1680) of Chenjiagou, in the late Ming and early Qing dynasties. After the chaos caused by wars in the late Ming and early Qing dynasties, Taijiquan in Qianzai Temple was forced to evolve into two branches, one was Li's, and the other was Chen's.





Mr. Chen Weiming in 1947

Chen Weiming (1881–1958) was an apprentice of Yang Chengfu. He founded the judo society in Shanghai and wrote the *Arts of Taiji Quan*.

From the beginning of the Qing Dynasty, Li's descendants received disciples in many provinces to disseminate boxing techniques. However, due to a long history, there was no historical record, and the inheritance records of Li's Taijiquan includes no textual research, but Li's family tree demonstrates that people know about Taijiquan spread by the blood relations of Li's family of Tangcun village. Chen's Taijiquan was different. Before the years of Daoguang (1820–1850) of the Qing Dynasty, Chen's Taijiquan was only taught to following generations of the Chen family, known as Chen's Taijiquan. It was not until the late Qing Dynasty when Chen's Taijiquan techniques were taught to people outside Chen's family. Since then, with Beijing as the center, it evolved into four schools: Yang, Wu, and Sun schools, which were quickly spread nationwide.

Among all the major Chinese boxing families, Taijiquan has always boasted an obvious advantage in cultural level. The works on Taijiquan witness the greatest number of in-depth theories, and are less conservative in the art of attack and defense, and fighting techniques. Again, due to the combination of fighting techniques and health promotion, it is a form suitable to people, old or young, thus making it popular around China over just several decades. It has since become the boxing family with the strongest momentum for development.



## Xingyiquan Family

Xingyiquan, and Wudang, Taiji, and Baguaquan are known as the four major boxing schools of internal strength. However, its style relies on fighting and attacking, hard. Like lightning and thunder, it is unique within the internal strength boxing forms.

Emerging in the late Ming and early Qing dynasties, Xingyiquan was founded by Ji Jike (1602–1680), born in Puzhou (today's Yongji), Shanxi. It was believed Jike studied for 10 years at the Shaolin Temple in Henan during his early years, and he was especially skilled at spearing techniques. Later, he changed the spear into a fist, taking on the meaning of “mind being the initiation, and form being the destination,” and thus creating Xingyiquan, which is characterized by strength and swiftness.

Years later, three schools gradually derived from Xingyiquan, with increasingly rich contents. The Shanxi school with Dai Longbang (1713–1802) as its representative, made an addendum of Wuxingquan, or Fist of the Five Elements; the Hebei school had Li Luoneng (1803–1888) as its representative. Li, born in Shenxian, Hebei province, was mainly engaged in business, and his master was Dai Wenxiong (1769–1861), the younger son of Dai Longbang. With a 10-year apprenticeship, he was known as “Shenquan Li.” Li created Santi style, and he taught it to many



Portrait of Lu Songgao, master hand of Xingyi Quan  
Lu Songgao (1873–1961), Hui majority, is the seventh-generation successor of Xingyi Quan by Ma Xueli of Henan and also the founder of Shanghai Xingyi Quan.





New year picture of Yue Fei seizing He Yuanqing, Tianjin, the late Qing Dynasty

Yue Fei (1103–1142) was the patriotic general of Southern Song Dynasty, famous for fighting the Jin troops. He Yuanqing fought against Yue Fei and was captured and released by Yue Fei twice. He felt ashamed and surrendered to Yue Fei to fight against Jin troops. He Yuanqing is fighting against Yue Fei in the picture. It is said that Xingyi Quan was created by Yue Fei, but this is groundless.

disciples when he returned to his native Hebei, thus establishing the Hebei school. The third school was the Henan school with Ma Xueli (1714–1790), Dai Longbang's fellow apprentice. Ma was born in Luoyang, a Hui ethnic, most of whose disciples were Hui people. In the early years of the Republic of China, the two schools of Xingyiquan in Hebei and Henan were spread to Sichuan, Anhui, and Shanghai, and then far overseas. The Shanxi school, however, was not widespread, and the final formation of Xingyiquan occurred in the late Qing Dynasty.

Xingyiquan is basically a pictographic style, whose main movements copy the predation and self-defense actions of some animals. Therefore, it is called "shape-like and mind-mimic" resembling those of a dragon, tiger, monkey, horse, alligator, chicken, snipe, swallow, snake, eagles, and bear. The movements of the Shanxi school are mainly based on 12 animals while the Hebei school focuses on 10 animals. In the actual fighting, both the Shanxi and Hebei schools use fists and palms frequently, but the



Henan school pays more attention to the functions of the elbows, knees, shoulders and thighs.

Xingyiquan is powerful, with concise and practical actions while it uniformly focuses on short-term attack.

Xingyiquan also belongs to the Taoism boxing school and focuses on internal strength training. In the face of enemies, it is required to mobilize the body's greatest potential to attack enemies with sudden strength, punching with full strength and penetration, often imposing harm on the internal organs of the enemies.

In the 1920s, Wang Xiangzhai (1885–1963, disciple of Guo Yunshen), born in Shenxian county, Hebei, discarded shapes and secured meanings on the basis of Xingyiquan, creating Yiquan (once called Dachengquan, or boxing of great success). The emergence of Yiquan marks a revolution in Chinese martial arts. Wang Xiangzhai boldly gave up all routines and repaired the tactics of traditional martial arts. Returning to original purity and simplicity, he gave back the primary priority needed to pile strength. Yiquan has no routines or positions. It emphasizes on response as the situation requires. Wang once fought with foreign master-hands on several occasions, only to defeat the rivals with one movement.

Xingyiquan is characterized by simple actions in conformity with actual fighting and the trend of developed martial arts. It therefore spread rapidly. In addition, the heritors of the Xingyiquan family in past generations were less conservative and were also committed to theoretical research. Like the Taijiquan family, it displays potential cultural advantages by showing great vitality.



Portrait of Wang Xiangzhai



## Baguaquan Family

Baguaquan is Baguazhang (Baguan means the Eight Diagrams in ancient Chinese culture), spread by Dong Haichuan in Beijing in the late Qing Dynasty. Dong Haichuan, born in Wen'an, Hebei, was skilled in Luohan boxing (belonging to the Shaolin boxing) in his early years. Later, he roamed around and met a Taoist in the mountains of Anhui, where he was taught Baguazhang, which promoted his techniques. When he reached his middle ages, Dong settled in Beijing and taught nearly 1,000 disciples. They benefited from Dong, and a variety of schools quickly evolved. They included: Yin's Baguazhang spread by Yin Fu (1840–1909). Yin



Portrait of Dong Haichuan

Fu was a professional master of martial arts; Cheng's Baguazhang spread by Cheng Tinghua (1848–1900). Cheng Tinghua ran a glasses shop in Beijing known as "Glasses Cheng" when the Eight-Power Allied Forces invaded China, he was shot dead by the German army; Song's Baguazhang 1 was spread by Song Changrong; and Song's Baguazhang 2 was spread by Song Yongxiang; Liang's Baguazhang was spread by Liang Zhenpu (1863–1934), who formally acknowledged Dong Haichuan as his master at the age of 14.

When Baguazhang spread to the second generation, it had evolved into five branches: Yin, Cheng, Song (two branches), and Liang. Therefore, in the late Qing Dynasty and early period of the Republic of China, the Baguaquan family took shape initially with Beijing as the center.

In the first year of Guangxu in the Qing Dynasty, Guo Yunshen (1855–1932), renowned master of Xingyiquan, came to Beijing out of admiration, negotiating with Dong Haichuan





Portrait of Fu Zhensong holding the eight diagrams broadsword in 1929

Fu Zhensong (1881–1953) was an apprentice of Jia Qishan (apprentice of Dong Haichuan). In 1928, he served as the master of Baguaquan at Central Guoshu Academy. He learned from others' strong points and founded Fu-style Taijiqian, which is popular both at home and abroad, especially in the United States, Canada, Brazil and Southeast Asia.

on the integration of Xingyiquan with Baguazhang. Later, Zhang Zhankui (1864–1948) followed Dong Haichuan to learn Baguazhang, and followed Liu Qilan to learn Xingyiquan of the Hebei school, and gradually combined both schools into one, creating Xingyi Baguazhang. At present, it is still spread in Sichuan and Shanghai.

Baguazhang used palms instead of fists, with steps in the form of circle, which broke the traditional fist positions and steps in straight line, opening a new arena for Chinese Wushu. Its step positions focus on lifting, trampling, swaying, knocking, rotating around and maintaining continuity.

