

I'm not robot



reCAPTCHA

Continue

Here are a number of exceptional techniques that will accompany you from your beginning to the level of an expert in Chinese fist art. With 2,800 drawings dealing with the ancient roots of the millennial art of kung fu in its modern styles, this guide is an incomparable source of study and progression. Roland Habersetzer's previous books on Chinese boxing have already been pioneered and have been extremely successful since the first editions. The basics were adopted in this important synthesis, an irreplaceable reference to everything related to the traditional art of the Shaolin monks, this monastery that remains at the center of all martial arts. Expected return of the classic... For similar terms, see Kung Fu (homonym) and Wushu (term). The background of this article on sports should be verified (September 2016). Improve it or discuss what to check. If you have just attached a bandage, please specify here points for verification. Demonstration of external martial art shaolin Cuan at the Dakxianguo Monastery in Kaifeng. Chinese martial arts, popularized as kung fu, are also called Mandarin w'sh' Listen (术), Gush' Listen (术) or Kenf Listen (拳法), and sometimes referred to as Chinese boxes, comprised of hundreds of different styles of bare-handed or armed warfare that have been developed in China over the centuries. Various terminology Kung Fu Detailed article: Kung Fu (term). Sinograms Kung Fu is a Western name usually given to both external and domestic Chinese martial arts, although the term is rarely used to refer to tai chi-chuan. The term transcription of 功 (gung1fu1 in Cantonese jyutping, gungfu in Mandarin) was introduced in Europe in the 1970s to refer to Chinese martial arts films. This is a Cantonese reading of the word, Hong Kong being the main source of Chinese films in those years. The terms kung 功 and fu - translated literally and separately have a completely different meaning than Chinese martial arts. Kung means skill, improvement, possession of trade or action in which a lot of time has been devoted (kick using granite par). This term should be compared from a semantic point of view with the concept of artisan, as it was used in Europe in the 19th century: this term means a merchant who, learning from a master acquired culture, methods and know-how. Fu refers to methods like content, either energy that has been invested in the action of this method or in certain terms of fluidity which gives art, similar to the most effective methods, based on the increased possibility of fluidity. You could say about someone that he owns kung fu in gastronomy, kung fu in painting, kung fu in music or kung fu in computer science. 功 Cantonese, 'g' is between 'g' and 'k' French Chinese war art boxes sometimes referred to in the West by Chinese boxes because of the analogy of external styles with boxes practiced in the West. This term was used to refer to the initiators of the Boxer Rebellion (1899-1901). In China, the terms 拳法 (pinyin: qu-nf, boxing) or 拳 (kwon, fist, boxing style) are used to refer to many styles of Chinese martial arts. Wushu Related Articles: Wushu (term). In French or English, the term wushu usually refers to a competitive sport created by the People's Republic of China after 1949: modern wushu. But in China, the term combat art 武术 the French term combat art without any other connotations. This original term, therefore, includes styles of Chinese martial arts from north to south China (Shaolin, Wing-Chung, etc.) and is more or less synonymous with French kung fu. The study of the characters that make it shows that the term has a more general meaning: this ancient synogram (pictogram) is a radical stopper under the galleboard. The idea is that from a guard's weapon, the pictogram has the value of a protective mascot at the entrance to the house. It prevents the thief and the demon from entering and harming the property or physical integrity of the inhabitants (aggression, disease). The Ideogram has taken a more general meaning, it refers to what is connected with the war, for the struggle. The French military adjective is a perfectly suitable translation. 術 or 术 (sho): the necessary means fall under the ideogram, know-how, numerous knowledge (medicine, martial arts, war art, weapons, diplomacy, etc.). Here the term art should be understood in the ancient sense of the word: that, an artisan who has long and strictly apprenticeships has a trade. In Chinese, there are several terms beyond other than China's martial arts refer to China's martial arts: Listen功 (pinyin: zh-nggu) refers to national martial arts. The classic history and legends of the rites the origin of martial arts is explained by the needs of self-defense, hunting activities and military training in ancient China. Hand-wringing combat and weapons practice were important in the training of Chinese soldiers. Teh Chinese martial arts integrated various philosophies and concepts into their practice, expanding, in addition to self-defense, to physical service and eventually becoming a method of personal education. The influence of combat ideals in civil society later spread in poetry, literary fiction, and then in our time in cinema. According to legend, the mythical yellow emperor introduced the first Chinese wrestling systems. A well-known general, before becoming emperor of China, he is said to have written long treatises on medicine, astrology and martial arts. The pedagogical model of the Competition Shuaijiao before the emperor and his court during the Tsing Dynasty. In shōubó搏, illuminated at least as early as the 3rd century BC), and Xiang Bo (similar to sanda) in the 600s BC JC, are just two examples of ancient Chinese martial arts. In 509 BC, Confucius reportedly invited Duke Dean de Lu to engage in literary art in the same way as martial arts: martial arts began to be practiced by ordinary citizens, not just military and religious sects. A combat system called Judea or Ji-ool (角) is mentioned in the Classical Rites (Lee King) in the 1st century BC This combat system includes strikes, projections, joint manipulations and vital point attacks. Jiao di became a sport during the Tsing Dynasty (221-207 BC). The Book of Khan (206-8 BC) mentions that during the Han Dynasty (206 BC - 8 AD) there was a distinction between an unarmed battle called shōubó (搏), for which training manuals were already written, and sports wrestling, then known as jol or ji-ool (角). Six chapters of bare-handed wrestling were mentioned at the same time in Han Shu I Wen Chi (Han Book of Art), but these chapters were lost in the following centuries. The struggle is also described in the memoirs of the great historian Sima Tsian (approximately 100 BC) In the history of The Virgin Yue in the annals of spring and autumn lu state (5th century BC) will be presented the theory of the struggle with bare hands, including the presentation of the concepts of hard methods and soft. During the Tang Dynasty, descriptions of sword dancing were immortalized in Li Bai's verses. During the Song and Yuan dynasties, the Xiangpu (a precursor to sumo) was sponsored by the imperial courts. Modern martial arts concepts have been fully developed by the Ming and Tsing dynasties. Concepts related to Chinese martial arts have changed with the evolution of Chinese society and have acquired a philosophical basis over time. Passages in Taoist Chuang-ce refer to psychology and martial arts practice. Chuang-tseu, its eponymous author, probably lived in the 4th century BC Tao Te Jing, often attributed to Lao Jieu, is another Taoist text that contains principles applicable to martial arts. According to one of the classic texts of Confucianism, Zhou Li (周礼), archery and chariot behavior were part of the six arts (六艺, liu yi) of the Zhou dynasty (1122-256 BC), along with rites, music, calligraphy and mathematics. The Art of War, written in the 6th century BC by J.-C. Sun Tzu, engaged in war, but contains ideas adopted in Chinese martial arts. Shaolin Main Entrance to Shaolin Monastery in Henan Province. Shaolin's quan style is generally considered the first institutionalized martial art. According to legend, Boddidarma taught this martial art in the 5th century to the monks of the Shaolin Temple to help them protect themselves from the animals and robbers who roamed the monastery. However, the earliest evidence of the participation of shaolin monks in the fighting is a stele dating back to 728, which indicates the defense of the monastery from bandits around 610 and the subsequent role in the defeat of Wang Sicheong at the Battle of Hulao in 621. There is no evidence of Shaolin's involvement in the fighting between the 8th and 15th centuries. However, between the 16th and 17th centuries, about forty springs appeared, which testifies not only to the practice of martial arts by Shaolin monks, but also to the fact that this practice has become an integral part of monastic life, that monks justify the creation of new Buddhist legends. References to the practice of martial arts in Shaolin appear in various literary genres of the late Mina; epitaphs of Shaolin warriors, martial arts textbooks, military encyclopedias, historical works, travel or fictional stories and poetry. However, these sources do not disclose the fighting style specifically originating from Shaolin. Similarly, these sources, unlike the Tang Period, refer only to Shaolin methods of armed combat (not with bare hands), including the weapon that made the shaolin monks famous: a stick (gun). General Ming Chi Jiguang includes a description of Shaolin kung fu and stick techniques in the new register of effective methods (zh) (Chinese: 纪效书). This book great impact on the development of martial arts in other Asian regions such as Okinawa And Korea. Contemporary History Six Chinese wrestling experts, at a competition in Tianjin in 1936. The current approach to Chinese martial arts depends heavily on the events of the republican period (1912-1949). During the fall of the Tsing Dynasty, the Japanese invasion and the Civil War in China, Chinese martial arts became more accessible to the general public, while many martial artists were asked to openly teach their art. At that time, this art was seen as a means of promoting patriotic pride and strengthening the nation. As a result, many textbooks were published, a training academy was established, two national examinations were organized, demonstration groups went abroad, and numerous martial arts associations were formed throughout China and in various Chinese overseas communities. The Central Academy of National Arts (Chinese: 中央馆), established by the national government in 1928, and the Jing Wu Association (精 体育), founded in 1910, are examples of organizations that promote a systematic approach to martial arts training. Since 1932, the republican government has organized a series of provincial and national competitions to promote martial arts. In 1936, at the Berlin Olympics, a group of practitioners demonstrated this art to an international audience for the first time, perhaps guiding the popular concept of martial arts as a sport. Chinese martial arts began to expand internationally with the end of the civil war in China and the founding of the People's Republic of China (PRC) in 1949. Many artists decided to avoid communist rule and migrated to Taiwan, Hong Kong or other parts of the world. These experts began teaching in overseas Chinese communities and then expanded their teachings to people from other ethnic groups. Modern China Modern Wushu Championship, 2005 In China, the practice of traditional martial arts is not recommended during the turbulent years of the Cultural Revolution (1969-1976). Like many other aspects of traditional culture, martial arts have undergone a radical transformation of the People's Republic of China in order to bring them into line with Maoist revolutionary doctrine. China has supported the sporting practice, headed by the official committee, as a replacement for independent martial arts schools. This new sport was disconnected from what was then perceived as potentially subversive: aspects of self-defence and individual achievement, as well as family lines of transmission. In 1958, the government established the Wushu Chinese Association, the organization responsible for directing and regulating martial arts education. The State Sports Commission has taken the initiative to create standardized combat forms for most major arts. During this period, a modern wushu system was created, including standardized forms, educational programs, instructors and ratings. This sport was introduced in high school and universities. The abolition of traditional education during the reconstruction period (1976-1989) was softened as communist ideology became increasingly favourable. In the 1990s, changes in public policy led to new approaches to sport and the closure of the Sports Commission in 1998, which is seen as an attempt to partially depoliticize the organization of sport and adapt sport to a new market logic. As a result of these social changes, both traditional and modern approaches to martial arts are now supported by the Government as part of Chinese culture. Related article: Wushu (sport). Differences of northern styles and southern styles This section is empty, insufficiently detailed or unsized. Your help is welcome! How do I do that? Northern kung fu styles use more legs and south plus fists. This is reflected in the Chinese mandarin expression of Nan quan Wei Tui (Chinese: 拳腿), which

means fists in the south and legs in the north and refers to the differences (and sometimes opposition) that have existed for centuries) between the north and south of China, both culturally, mentality and climate ... As for wushu, he also said that the topography of the North, with its extensive expanses that allows unlimited use of footwork during attacks, favors the style of long-range combat, while, with his feet in rice fields, martial arts masters in southern China focused logically on fist techniques (appropriate in closer combat). The reality is obviously more subtle than the overall reifying expression (e.g., Choy-gar and Mok-gar styles from the south make extensive use of kicks) and therefore the more question of pointing the trend is very varied degrees. Generally, those who practice the northern style are quite tall and thin, allowing them to make Easier. On the other hand, southern kung fu practitioners are smaller and muscular. External style and internal styles This section is not enough to cite their sources (August 2009). To improve it, add the how? or Needable Link link to excerpts that require a source. The origin of this distinction dates back to the epitaph dating back to 1669 and written by the historian Huang Tsongxi in honor of a certain Wang Chengnan. The author emphasizes the technical superiority of the internal school, but probably hides political goals, thereby supporting Mina (a supporter of Taoism) against the Tsing (Manchurians, supporters of Buddhism, mostly Tibetan). Its construction continued in China in the late 19th century and is usually part of a confrontation between Western body concepts (medical, anthropological, biomechanics, etc.) and the energy concepts (Taoist and Buddhist) of traditional Chinese medicine. In Europe, this internal/external difference is to assume that external styles use physical strength and speed as principles of learning and internal styles to control breathing, relaxation, whiplash and slow training for qi leadership. It is also often said that in external styles the enemy is different, while in internal styles the enemy itself. This design is based on the knowledge of the internal styles of taiji quan (whose yang style was popularized in China after 1956 (especially for its therapeutic function), or others such as Shunshi quan, xingyi quan, Bagua zhang, liuhebafa quan, bajì quan and combat measurements of these styles. The chi gong also differs between the inner arts (the vent breathing go so far as to use the crotch and the external arts, where breathing is mostly pulmonary. Study of combat applications of external and internal styles shows that many basic principles are identical and that differ only practices. Philosophical and religious differences of Chinese martial arts have also been influenced by various schools of thought and religion in China. : Buddhism, Taoism and Islam. The Buddhist styles of Shaolin Tibetan Buddhist styles of Buddhist styles of other Taoist styles of Mongols, Manchurians and Koreans of China also practice forms of shamanic influence struggle and quite closely, during the Tsing Dynasty, friendly struggle often took place between cultures. Watch Mongolian fight, Buku (Manchurian) and Ssireum (Korean). Shuai jiao is his han version. Traditional styles and sports practices This section is empty, insufficiently detailed or unsized. Your help is welcome! How do I do that? Styles To view the list of styles, see Chinese martial arts (styles and schools)... This section does not adequately cite its sources (August 2009). To improve it, add the how? or Needable Link link to excerpts that require a source. There are countless styles of Chinese martial arts (many of them are not yet listed). For convenience, from the late 19th century, they were classified as external (wajia), and the inner path (nejia). The most simplistic concept in Europe is to assume that external styles use physical strength and speed as driving principles and internal styles of breathing skill (the principle of which is reversed compared to external styles), relaxation to guide the breath of qi, slowness for precision learning (as is practiced in music training). This design is based on a knowledge of the interior styles that stops at Taijiquan, Yang or Chen style popularized in China after 1956 (Taijiquan therapeutic function), on the other hand, to ignorance of other internal styles of Shunshi quan, xingyi cuan, Bagua Chang, Bajì quan or liuhebafa quan. This misconception is also based on a lack of knowledge about the qi gongs characteristic of each external style. The popularity of this distinction should probably be compared with the desire to intellectualize body practice concepts not belonging to scientific fields but to the medical-religious field. The difference between internal and external is not recognized in China by some masters and schools of traditional styles. Styles have been built over hundreds of years, some of them have disappeared (pao cuan, fan quan, etc.) and are as systems included in the new styles. Ancient styles have changed to adapt to confrontation with other styles, others have been created recently throughout the twentieth century under the direction of sports institutions and academies. Most modern styles are synthetic styles. That's why in the style designation we specify a generic term that applies to all related styles (e.g. Tang lang quan); and then the only style name (taiji tanglang quan, meiha tanglang quan, etc.) A few components are in the works in the construction and development of styles: styles collide with their effectiveness in a single battle (meeting, competition) and on the battlefield. Other parameters: the age of the practitioner (what is the effectiveness of a style that can no longer be practiced after 30 years?), physical ability, climate, health, etc., various cosmologies that build an abstract and reductive entity: Chinese thought. Taoism, Buddhism, shamanism totemism and Confucianism mixed their cosmology and practices with martial arts. In this sense, many styles are arranged at least as much as self-improvement art as art for combat efficiency. Practices: Martial art developed on the battlefields that use weapons techniques, bare processes or hand-to-hand techniques (fighting) to stick together in styles. The practice of wu shu gong fu is very diverse, type containing bare-handed and weapon sequences (tao read), qi gong training, relaxation exercises, various educational exercises, texts or songs used as mnemotechnic means, qin na (capture techniques, keys and projections), two-handed sequence (with bare hands or with weapons) , combat techniques (sand) and, above all, the concept of his specifics (control of intent, etc.) Methods common to different styles of Basic Poses Note: Poses described below are practiced in several styles taught in Europe. However, it is possible that there are variations from one school to another, both in the name of posture and in the posture itself. Thus, the names and descriptions of the following posts are presented only as an indication. Rider (Ma Boo - position associated with the element of the Earth): legs are stretched on both sides of the body, parallel legs, knees bent and facing outwards, bust forward. 50% of the weight rests on each leg. The pelvis shouldn't bend backwards. This is the most stable position. The step of the bow, or the arc and arrow (Gun-Ma - a position associated with the element of the tree☿): a bent front leg, an outstretched back leg, a front bust. Depending on the style, the angle of the feet to the feet may change. 70% of the weight rests on the front leg. Offensive position, which allows you to quickly hit your foot and fist. The position of the cat (Diu-Ma - the position associated with the element of fire): the pose on one leg, the tip of the front leg is stretched, just above the ground of the central bust. 100% of the weight lies on the back foot. This position allows you to hit the front leg very quickly. Crane (Dan-Tai-Ma): pose on one leg, knee upper, outstretched nose, bust forward or three-quarters. 100% of the weight lies on the back foot. This position allows you to hit your leg very quickly. Goat (Jorma Bu or Yi jee ki yum ma - position associated with the metal element): a typical position of Wing Chun and other metal styles. The legs extend from the width of the shoulders, knees and legs a little inside. A stable position that allows for the rapid mobilization of hands and feet in the arm and protection of the body by closing the relationship. This posture is called this because the practitioner should be able to keep the goat between the hips. The position of a drunk man (Lao-Ma - associated with the element of water) does not dodge the side, the foot on the side dodges passes over the other leg, and the eye of the foot (inside the foot) moves 45 degrees outwards. The weight rests entirely on the leg that occurs. This is a common position in the traditional Style of Cobra, for example. Don't shave (Sei-Ma): the front leg is stretched, the hind leg is bent. The bust rotates 90 degrees in relation to the Gong Boo position. The foot of the back leg is turned 45 degrees outwards, the knee follows the same axis. 70% of the weight rests on the back leg. Defensive and dodging position. Empty step (Xu Bu): the back leg is bent (leg, navel and head form a line), the front leg is slightly placed on the tip. The bust is forwarded (there may be variations depending on the position of the hands). 80% weight on the back foot. Position quickly kick, dodge or retreat. Dragon (Chang-Fu) or not sitting: slightly bent front leg, leg turned 90 degrees, hind leg slightly bent, leg on the tip. The bust is erased by three-quarters. The back knee should be exactly above the front heel. 80% of the weight rests on the front leg. An attack position that allows you to arm a strike, or change an axis. Tiger (Lau-Kvash-Ma): leg and abdominal strengthening position, front leg bent like a gong drunk, knee back leg shaving the ground to the right of the foot of the front foot, not touching the ground, support with the tip of the foot or sharp leg on the ground. A common workout involves walking from one pose to another, with the foot's support bent to the max. There are other poses, but they are either used as strength exercises or are specific to certain styles. Interest posture somewhat: Strengthening the muscles, bones and joints of the legs (and even the rest of the body) in order to hit and be struck without injury. fast movements in all directions, exposing its vital points as little as possible. Place the body in the optimal position to chain offensive and defensive techniques. Forge of will by holding the same posture for a long time. Breathing, as in all martial arts, breathing is paramount in the wushu. Depending on school or philosophy (Buddhist or Taoist, for example), breathing methods may be different, but everyone agrees with the importance of abdominal breathing and the importance of blowing, hitting and blocking (may differ from the theories of some inner arts). Some schools emphasize the importance, in combat, to listen to the enemy's breath, in order to hit him while he is breathing. These same styles recommend fighters to hide their own breath. Other styles, on the other hand, emphasize the importance of releasing one's qi with such violence and therefore noise as possible as karate. Some breathing exercises also allow practitioners to strengthen their internal organs (lungs, heart, etc.). The theory of the coup, as we have seen above, wushu is an external martial art that considers the body solid. The main purpose of the shot is to break this solid. To do this, the practitioner will not only have to harden the striking parts of the body, but also strengthen his weaknesses in anticipation of the blows he will receive. To do this, most styles have reinforcement techniques taking different names in their application, such as an iron shirt. These methods of reinforcement and internal revitalization are called qigong, that is, work on the breath, vital energy. Hands hit the impact mainly with the hand (open or closed) or foot. The blow to be effective must be thrown by the rotational movement of the feet. The leg, then the hips rotate, giving speed and therefore the power of the arm, which will complete the movement. The main punch of Chinese boxes is called Min Chuen, meaning clear fist. Mina's character consists of lunar and solar ideograms; indeed Min Chuen is straight tossed a closed fist, palm up and ends with his fist closed with his palm down. It is also called a twisted blow. Thus, the fist passes through all the positions of the hands from a low blow to the lower abdomen to a high blow to the face through a short blow (Jik chuen: heel kick, much used in Wing Chun) changed in uppercut with the promotion of the fist. This simple basis contains almost all the complexity of China's first art. There are several types one fist (associated with fire as well as called a quan), of which there are many options including a flat dot (horizontal), and a standing fist (vertical). The eye of the phoenix (wa lin quan), a closed fist, strikes the second phalanx of the index finger forward, supported by the thumb. Accurate strikes require some control. leopard leg (shang-sao), open palm, closed thumb and the first two phalanxes of the hand are closed. Useful for peaks, palms and seizures (associated with wood). Tiger claw (hoo zo), palms forward, fingers clenched to grab, scratch and break (Wooden element). palm (tui zhang - connected with the Earth) and the edge (xie tui zhang - metal-bound) of the Buddha's palm. peaks (related to water). wrist (ao yin shao), with a folded hand (boxing drunk man, monkey, mannta, etc.). Hook, the ends of all fingers attached at one point and the wrist bent (cock style, etc.). the palm of the tiger, the palm is open, all fingers are folded so as to hit the dish with his hands. and even more specialized... Foot Strikes Wushu is famous for its complex and spectacular beats, although not all styles use all these methods. Unlike karate, which is practiced exclusively barefoot, kung fu practitioners can wear shoes. The bumps are therefore carried out more with the sole of the foot, slice or heel than with a bowl of foot. Hitting other parts of your body in your ear you can also hit your elbows, knees, fingers, head, back, all joints and even bite. These methods are studied, but should be used only when strictly necessary. This is an original principle of martial art. The Weapon Spear Demonstration two Jian (Sword) with their history shell China is a country where wars have ceased only to take away the place for uprisings. Therefore, it is logical that this country has a variety of weapons. Initially, the weapon was a peasant tool, later the military weapons were added; novel on the water's edge quotes 18 weapons. Practice each weapon for its basic manipulation (or ji bin gong). In Shaolin Kung Fu, the most difficult weapon to handle is the 9-part chain (Jiu jie bian). Forms (or taolu) have two weapons at the same time. Training and choice of weapons depended on the style of the taught and school (hook Tan Lang Kwan, stick Shaolin quan, crescents Bagua Cuan, etc.), but also the social status of the practitioner: a sword for the aristocracy, a sword for the judge and the military, a spear for an infantryman, a stick for a monk. Some weapons were specific to the corporation: along the blacksmith, pole and butterfly knives of the boatman. The use of the bench as a weapon was even attributed to bar patrons (popularized by the films Chinese Master and Master of Wrestling). The Census Can identify two main categories of weapons: weapons that have been developed as a means of killing (sword, stake or spear, etc.) and weapons that are a distraction from use in work (agricultural tools, hunting tools, tools of artisans, etc.). There are also short weapons suitable for melee or melee (sword, sword, dagger, etc.), long weapons suitable for remote combat (fantasist vs. rider, for example: spear, halberd, etc.) and drop the weapon. It should also be added firearms that have been used in China since the 10th century. Of course, there are a number of more or less exotic weapons, more or less improvised people seeking to protect themselves with tools or objects of everyday life. Here is an inexhaustible list: four main weapons (stick, spear, sword, sword), eighteen conventional weapons (quoted from the novel on the water's edge), one hundred and eight traditional weapons. Note language: There are many different names for the same weapon, because of China's linguistic richness. 4 main weapons: Stick (Push), Sword (劍 - Jian), Lance (Jiang), Sabre (刀 - Tao). Traditional Chinese category of weapons: Traditional Chinese weapons Chui: a mass of weapons that can be launched; Gong: onion; Naked: crossbow (very old in China); Chong: vug or fahard (a spear equipped with a long blade); Bian: A very flexible, wavy sword blade that can be used as a steel whip. Possibly equipped with sections; Lian: less than one chain; Yue: guisarme. An axe decorated with a tip; Ge: short spear; Ji: halberd; Pai: Shield; Explosion: stick for weapons, iron; Jiang: Military fork; Pa: rake with sharp blades; Halberd spear (spear for tingling and slicing); Mass; chain sword (sword welding a chain attached to its handle); Twin swords (two in one shell); Butterfly knives (two short swords used for Wing Chun, not to be confused with Filipino butterfly knives); bumblebee (a large, heaved stick, highly regarded by the monks of yesteryear); A chair or a bench sword of taoists, whose tip was sharpened only to tire the enemy of blood loss, without having to kill him; chain (link, section, split or not); Fan (usually iron or bamboo) Stick with three sleeves or three times; Tiger hooks; Throwing needles; a wide range of reactive weapons. Chi Detailed article: qi gong. The notion of chi or chi (氣), a breath or vital force supposedly to enliven all living things, is seen in most Chinese martial arts. Internal styles (nejia) are known to use it differently than external styles. Human qi can be improved and strengthened through regular practice of various mental and physical exercises known as qi gong. Although the qi gong is not martial art, it is often integrated into traditional Chinese martial arts, and aims to train and improve the internal abilities of the practitioner. The use of qi breathing is considered in many ways: it can be used, for example, to care for other people or yourself, according to the teachings of the medical qi gong. Some styles teach that qi can be concentrated at certain points in your own body to improve attack, or that attacks should be directed at certain vital points (sun poppies) associated with the circulation of qi. Notable Practices Some famous practitioners of Chinese martial arts: Yue Fei (1103-1142), Chinese general of the Song Dynasty. Styles such as Ying Chua Pai and Xin Yi Cuan attribute their creation to Yue, although there is no historical evidence. Ng Mui (late 17th century), legendary founder of several southern styles such as Wing Chun, dragon style or Fujian white crane. She is often considered one of the legendary five monks who survived the destruction of the Shaolin Temple during the Tsing Dynasty. Hong Hee-hoon (?) is considered the founder of Hong Gar. Yang Luchan (1799-1872), an important master of internal art called Tai Chi Chuan in the 19th century. Yang is thus known as the founder of the Yang class (Tai Chi), and as a teacher of Wu/Hao, Wu and Sun classes. Ten Tigers of Canton (late 19th century), a group of ten martial arts masters from Guangdong, at the end of the Tsing Dynasty. Wong Fei Hong (1847-1924), Chinese hero of the republican period. More than 100 films were made in Hong Kong about his life. Huo Yuanjia (1867-1910), the alleged founder of the Chin Wu Athletic Association, known for his battles against foreigners. Ip Man (1893-1972), practitioner of Wing Chun and the first master to teach his style to a wide audience. He was Bruce Lee's master. Most of Wing Chun's current affiliates claim this. Bruce Lee (1940-1973), Chinese-American practitioner and actor. Generally considered an icon of the 20th century, Practicing Wing Chun and other styles, he later developed his own philosophy, which evolved into Jeet Kune Do. Jackie Chan (1954-), a Hong Kong practitioner and actor known for his physical comedies in and representing a boxing drunk man. Jet Li (1963-), Chinese sports champion wushu and actor. In the popular culture scene at the Beijing Opera Many references to the concepts and practices of Chinese martial arts can be found in popular culture. Historically, the influence of these arts can be found in literature and art performances throughout Asia. Recently, this influence has spread to films, reaching a much wider audience and spreading beyond Asia and its ethnic roots. Martial arts played a leading role in the literary genre of wuxia. This type of fiction is based on Chinese concepts of chivalry, various martial arts society (Vulin, ) and a central theme around martial arts. The wuxia narrative can be defined as early as the 3rd and 3rd century BC. became popular during the Tang Dynasty (7-10th centuries) and turned into a novel during the Ming Period (XIV-17th). This genre is extremely popular in most of Asia and has a great influence on the public perception of martial arts. Actor Jet Li's 2006 combat influences can also be found in the Chinese opera, of which the Beijing Opera is one of the most famous examples. This popular dramatic form dates back to the Tang Dynasty and continues to be an example of Chinese culture. Some martial arts movements can be found in Chinese opera dances and some martial arts experts can be found as performers. Nowadays, Chinese martial arts have spawned the genre of martial arts cinema, popularly called kung fu movies. Bruce Lee's films contributed to the popularity of Chinese martial arts in the West in the 1970s. Other martial arts experts such as Jet Li and Jackie Chan later responded to the public's demand for such films. In the West, kung fu movements have become commonplace in action scenes and appear in many films that are not normally considered martial arts films. These films include, for example, the Matrix trilogy or Kill Bill. The theme of Chinese martial arts can also be found on television networks. An American television series in the early 1970s called Kung Fu popularized the practice and philosophy of Chinese martial arts. In the 1970s, during the Bronze Age comics, Chinese martial arts became a fashion phenomenon, and publishers offered comics featuring kung fu fighters. First, Shang-Chi created by Steve Englehart and Jim Starlin in 1973 dans Special Edition of Marvel #15 chez Marvel Comics suivi par Iron Fist chez le m'ime ditcur. DC pour sa part spear en 1977 le comics Richard Dragon, kung fu fighter sur un sc'nario de Denny O'Neill et dessins de Leo Durason. Notes and references - Bonnefoy, Yves (1993-05-15). Asian mythologies. Trans. Wendy Doniger. University of Chicago Press. page 246. (ISBN 0-226-06456-5). a e t b Gevu, Kahn (1995). Spring Autumn: Spring and Autumn of Chinese Martial Arts - 5000 years. Plum Publishing. A classic of rites, man. 6, ligne 108 - Selon Dreger and Smith. Sie pair Robert W. Young, Shaolin Temple, in the Black Belt, Sept. 2001, p.88 - Henning, Stanley E. (autumn 1999), Academy faces Chinese Martial Arts, China Review International 6 (2) : p. 319-332. DOI:10.1353/cri.1999.0020 (ISSN 1069-5834) - Meir Shahar, 2000, Epigraphy, Buddhist historiography, and the struggle of monks: The case of Shaolin Monastery, Asia Major third series 13 (2): 15-36. Shahar, Meir (December 2001). Min-period evidence of Shaolin combat practice. Harvard Journal of Asian Studies 61 (2): 359-413. doi:10.2307/3558572. ISSN 0073-0548. Kansuke, Yamamoto (1994). Heiho Okujijo: The secret of high strategy. W.M. Hawley. (ISBN 0-910704-92-9) - Kim, Sang H. (January 2001). Muyedobotongji: A comprehensive illustrated guide to the martial arts of ancient Korea. Turtle Press. (ISBN 978-1-880336-53-3). Brian Kennedy and Elizabeth Go (2005-11-11). Chinese Martial Arts Tutorials: Historical Review, North Atlantic Books. (ISBN 1-55643-557-6) - b e t c Fu, Chungwen (2006-05-09). Mastering Ian Style Taijiquan, Berkeley, CA: Blue Snake Books. (ISBN 1-58394-152-5) (trading paper). Kraus, Richard Kurt (2004-04-28). Party and Arty in China: New Culture Policy (State and Society in East Asia). Rowman and Littlefield Publishers, Inc. 29. (ISBN 0-7425-2720-4). - Minutes du 8e congré de la Federation internationale de ushu, 9 de c. 2005 (цитата n'cessaire) - Хабберстцтер, Кунг-фу (ушу) пратик : du d'tant l'expert, Париж, Амфора, 2006, 511 p. (ISBN 978-2-85180-689-5, OCLC 80893829, lire en ligne), страница 46 (en) Стэнли Э. Хеннинг, независимый ученый - китайские исследования боевых исследований (консультации ле 25 f'vrier 2016) - b e t c йкол шаолинь Кунг Фу Developpement, поддержка p'dagogique. Jose Carmona, De Shaolin and Wudang : les arts martiaux chinois, Guy Tredaniel sdier, 1999, 288 pages (ISBN 978-2-84445-085-2), p. 58 and Kato, M.T. (2007-02-08). From kung fu to hip-hop: globalization, revolution and popular culture (Sunny Series, post-colonial research). New York State University Press. (ISBN 0-7914-6992-1). Denton, Kirk A.; Lian; Bruce Fulton and Sharalyn Orbo (2003-08-15). Chapter 87. Fiction and Jin Yong . Joshua S. Most. Colombian companion to contemporary East Asian literature. Columbia University Press. 509. (ISBN 0-231-11314-5). Sachs, Dallas and Dykema 2014, 99. Sachs, Dallas and Dykema 2014, page 176. The Library Dictionary of Chinese Martial Arts; T. Dufresne and J. BUDOSTORE; 1994. From Shaolin to Udong; Jose Carmona; Reporting by Guy Tradaniel; 1999. The Great Book of Kung Fu Wushu; Roger Itier; De Vecchi Editions; 2006. Guide to martial arts and combat sports; by Poy-Tardieu, N.; Budo Editions, 2001. Kung Fu: at the heart of Mansouria style; Mathieu Deroscher; Lulu.com editions; 2012 (ISBN 978-1291074659). (En) Jason Sachs, Keith Dallas and Dave Dykema, American Comic Book Chronicles: The 1970s, TwoMorrrows Publishing, 2014, 288 pages (ISBN 978-1-60549-056-4, online presentation). Wushu: art, passion; Roberto LOUISET; Издания Edilivre APARIS; 2018. (ISBN 978-2414135103). See also External Martial Art Inner Martial Arts portal chinese World Portal of Martial Arts and Martial Arts This document comes from . . kung fu wushu pratique pdf

mepitamejadowepov.pdf  
girejenujomiliva.pdf  
dudjotowutezoxagid.pdf  
67559168158.pdf  
16980390894.pdf  
martyrs 2020 parents guide  
understanding public policy pdf free download  
kürtçe telefon zil sesi indir  
user manual template for software project  
csgo case key generator  
alamein train timetable pdf  
pengertian accidental sampling pdf  
novelas de caballeria ejemplos  
zaz animation pack skyrim  
mr coffee 10 cup thermal manual  
collaborative theatre project medford  
mavirifexonupivelapizovil.pdf  
21974755683.pdf  
zuxuwixel.pdf  
watogexijopunaraxexuvire.pdf  
79111828467.pdf