

GUNG GEE FOOK FU KUEN

**Moving Along the Hieroglyph Gung, I Tame the Tiger
with the Pugilistic Art.**

頌南拳術 林嘉榮遺技 林世榮著



上字伏虎拳

**Traditional technique Nan Kuen (the Southern Fist) inherited from the past
and handed down by Lam Sai Wing.**

Lam Sai Wing

照遺生先榮世林師拳



Master of Pugilistic Arts venerable Lam Sai Wing (1860-1943)
The last photo (supposedly, 1940-1943)

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handed down by Lam Sai Wing.**

Lam Sai Wing

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Foreword by author

工字伏虎拳略歷

GUNG GEE FOOK FU KUEN - A SHORT HISTORIC SKETCH

During the Qing Dynasty, in the years under the motto of Yongzheng (about 1723-1736), the Japanese army occupied the island of Taiwan. When the news about the Japanese seizure of some towns reached the Qing Government, it was terrified and sent the Chinese troops there to take back the island, but the Chinese army suffered defeat one after another. Military commanders of different ranks were not able to drive the Japanese away.

After that a detachment of monks from the Shaolin Monastery in Fujian province came to Taiwan. They, full of audacity and courage, delivered a decisive blow to the Japanese army. The Japanese suffered a defeat and retreated. Taiwan was liberated.



Shaolin monks engaged in a fight with Japanese invaders. Gallery of wooden sculptures at the Shaolin Monastery.

The Qing Government rejoiced over the victory and intended to grant various titles and posts to the most courageous monks. However, the unworldly monks did not accept granted posts, so they were awarded with land allotments to grow rice and with other valuable presents.

The Qing bureaucracy thought that if there were such outstanding persons in the Shaolin Monastery, they might be dangerous for the Emperor Palace. If anti-Qing feelings become strong among the monks, it could be very harmful. The Qing Government sent to the monks grain and presents. At the same time some people sent by the government secretly brought to the walls of the monastery a lot of straw. One night broke out a fire that completely ruined the Southern Shaolin Monastery.

The monks who saved after the fire dispersed in different direction all over China like "stars in the sky". One of the most esteemed monks settled in the Haichuang Temple in Nanhai District near the city of Guangzhou (Canton). There he started to teach monks different methods of Fighting Arts.



Ruins of legendary Southern Shaolin at present.

The most outstanding among his disciples was Luk Ah Choy, a monk who made a great success in learning. Luk Ah Choy handed down his skills to Wong Tai (Wong from the village of Louzhou in Nanhai district, small district of Xiqiao). Wong Tai handed down his skills to his son Wong Kay Ying, Wong Kay Ying to his son Wong Fei Hung who became a successor of the fighting arts in the third generation.

Later on, Wong Fei Hung taught the fighting arts to generals Wu Quanmei and Liu Yongfu. In the years under the motto of Guangxu (1875-1908) he won a contest and was nominated for a post of jingxun daqishou (something like an official person responsible for flood prevention). He served under the assistant of the governor of Fujian province Tang Jinsong.



Wong Fei Hung

At that time riots of common people started in Fujien. The people of this province demanded that Tang should become the head of a democratic state and Wong Fei Hung - the commander-in-chief. That news made Li Hongzhang become the commander of the government army numbering several thousands of men to suppress the riots. Tang Jinsong could not resist such a large force and decided to hide after shaving his moustache and beard. Wong Fei Hung followed Tang. Both of them took a flight to Guangzhou (Canton). In Guangzhou in Zienan street Wong Fei Hung opened up a drugstore named Bo Chi Lam. He lived in solitude there, he did not seek any posts and did not hand down his superb skills to outsiders.

This book will help to reach the mastership in Fighting Arts that are not simple to understand. It has been written with the aim of handing down the knowledge to disciples who are eager to find tutors and expect to receive instructions.

Fig.1

HE JIAO LIKAI YI CUN KUO

Join your feet leaving one cun* between them

Translation: You stand erectly, as if there is a weight of 1000 jin** on the crown of your head. **Chi** lowers to **Dantien** and from there it spreads to four limbs. The four limbs are heart, feet, ears and eyes. The heart (Spirit) in conjunction with a thought (an Intention) reaches the feet, after it a state of fullness (with **Chi** energy) is attained. The heart feels a presentiment, the eyes see everything around, the ears hear sounds from eight sides.

.....

*1 cun is approximately equal to 3,33 centimeters;

**1 jin is approximately equal to 500 grammes.

Comments: The Shaolin school of the control of breath-**Chi**, known to the western reader as **Chi Kung**, or **Qi Gong**, is an integral part of the Shaolin Tradition of Fighting Arts. An extract from the book of the Superior of the Shaolin monastery De Chang*: “The breath-**Chi** must unite with the force **Li**, the **mind** should keep union with the **heart**, the **heart** must be in union with the **mind** and the **mind** should guide the breath-**Chi**...”

.....

*De Chang. Shaolin Qi Gong. Zhangzhou, 1983

第一圖
合脚離開一寸闊



頭頂千斤氣下丹田由丹田而貫于四肢何為四肢心
足耳目是為四肢心則意到足習其標準眼觀四便耳
聽八方

The breath-**Chi** moves down and reaches the center of a foot, it also move up and reaches the top of **Kunlun** mountain (i.e. the brain)... When you direct the breath with your mind, you make it penetrate into the center of the abdominal cavity, in other words, the breath-**Chi** is submerged to the **Cinnabar Field** - **Dantien**. The law of **Cinnabar Field** is the base of breathing exercises and the force originating from the **Cinnabar Field** is as strong as the tiger”.

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Fig.2 LIANG SHOU ZHA QUAN CANG ZAI YAO

Clench your fists and hide them on the waist

Translation: Your fists are hidden near the waist. If your enemy strikes from the left, repulse his blow with your right hand and resort to the grip FU HU SHOU*. However, the enemy can do a false movement to conceal his true intentions, therefore it is necessary to tell the true from the false and to react only to a real attack.

.....

*FU HU SHOU - "The Hand restraining the Tiger" - is a technique for gripping an attacking hand of the enemy in wrist region followed by pressure, from up to down, of the palm to an elbow joint in the direction opposite to its natural curve.

Comments: This position is the initial position for the next technique and has no independent meaning, therefore the author describes one of the alternatives for fighting use "Cutting palms" here (see [fig.3](#)).

圖 二 第
腰 在 藏 拳 揸 手 兩



藏拳在腰若敵人由左打來則右招右則左招用擒拿
伏虎手虛則虛招實則實擋

It is specially stressed that you should be on your guard when you conduct a grip, as with a false thrust the enemy can put you into a dangerous situation.

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Fig.3 CHOU SHANG XUN ZHONG YIQIE CHU

Pull up your hands to the breast level and execute a cutting departure

Translation: “The cutting palms” means a method to react to an attacking arm of the enemy from its outer side. The arms are in the position SHUAN CHI SHOU*, the elbows are pressed (to sides). I step aside and turn my side to the enemy. Each time, when dodging an attack and defending the sides, one should “draw rein”, that is to keep the elbows near sides. Dodge enemy’s blows, otherwise you will find the ignominious death.

.....

*SHUAN CHI SHOU – “the arm like a wing”.

圖 三 第 出 切 一 中 胸 上 抽



死 切掌之法即外膀之手法也逢敵入用雙翅手伏我臂我即用偏身破排逢偏身破排即要拉馬歸後免被伏

Comments: A fighting use of “the Cutting palms” with a displacement of the attack line is described here, while in TAOLU this technique is carried out in an initial stance “feet close to each other”.

A version of passing to a grip FU HU SHOU from the position “The cutting palms” is presented in the description of the previous technique (see [fig.2](#)).

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Fig.4 FAN SHOU CHOU QUAN DUI BO JIAN

Turn your arms, pull out your fists and place your hands against your shoulders

Translation: The method CHOU QUAN* is executed with both arms. I should pull up my clenched fists from my shoulders, then I move my elbows aside and do a cutting movement down. By doing it I free myself from a clench of the enemy who suddenly attacked me from behind.

.....

*CHOU QUAN – “pull out fists”.

圖 四 第
肩 膊 對 拳 抽 手 反



抽拳之法雙拳插實手要抽上若逢敵人在後伏我身
我即將兩手插上一迫可能消之

Comments: From the position "The cutting palms"(fig.3) your hands turn up, press with some effort and you slowly pull fists to shoulders with some effort. This phase of conducting the technique is shown in fig.4. Then, by sending force to the arms you jerk fists up

with a sharp expiration and lower them to shoulders through sides. It is a “cutting” movement with elbows from up to down. In the final position the elbows are pressed to sides, the fists are on the shoulder level, with the palm centers facing the front.

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Fig.5 HENG PO SAN ZHU BIAO CHUAN ZHANG

Press aside three times, the Fighting Cock spreads its wings, pierce with palms

Translation: The method SAN ZHU is the position to train your internal strength, this is a secret technique of the **Hung** school. Do the method “Three Openings” by three “wing flaps of the Fighting Cock”. Than – “The Fighting Cock spreads its wings”, that is a piercing blow with your palms asides. The enemy delivers a straight blow at my head. I swiftly use BIAO CHUAN* to parry the blow and to counterattack.

.....
***BIAO CHUAN SHOU** –literally: “to do a mark with a piercing hand” - a blow with ends of fingers of an open palm.

Comments: “Three openings” is one of the most important basic techniques of Hung Gar style inherited from the Southern Shaolin. The Shaolin “Treatises on Fighting Arts” say: “It is necessary to pay

special attention to the fact that the mind would guide the breath-Chi and the breath-Chi should act in unity with the physical force Li. The breath-Chi must strengthen the physical force Li and the force Li must guide the breath Chi”. This, in outward appearance, a simple exercise is aimed at training the said cooperation. The fingers are in a position, as shown in [fig.13](#). The initial position: the palms on the shoulder level, elbows are lowered on sides. Take a sharp breath-in through the mouth and “close” Chi, i.e. strain your stomach and hold breathing, then slowly, with an effort, pull

圖 五 第
掌 串 標 株 三 迫 橫



三株之法即練內力之勢是洪門三展之法連株三株
 倘敵人橫拳打我頭部我即用串掌招之

the palms aside on the shoulder level. This movement should be accompanied with a slow strained exhalation through the nose. Just imagine that you are in a narrow cleft and where you are trying to move aside cliffs. This is called “The thought leads Chi”. Then sharply breath in and quickly return your arms to the initial position. After the third turn the hands are opened from the initial position to the position “palm” and are lowered with a quick movement on sides to the waist. Then, without stopping, strike a piercing blow to sides with tips of your fingers, as shown in [fig.5](#). This is the technique “Fighting Cock spreads its Wings”.

Fig.6 CHEN ZHENG YI DING ZHI CHENG TIAN

Submerge your elbows and support the sky with your fingers

Translation: Four of your fingers support the sky, the elbows are “submerged”*. This is one of the secret methods Hung Kuen style – the method “The Iron Hand of the Buddhist Tutor”. When training the method “Four fingers support the sky”, direct the force to the end of your fingers.

.....

*It means the following stance: the arms are put aside on the level of shoulders and they are slightly bent; the elbows are faced down and so slightly lowered.

Comments: This position has no direct practical use; however, like the technique “Three openings”, it is a part of treasury of methods of Hard Chi Kung of Hung Gar style. It is also the heritage of the Kung Fu School in the Southern Shaolin. An obligatory condition of its execution: four fingers are completely straightened and are spread apart with force, the thumb is perpendicular to the plane of a palm.

圖 六 第
天 撐 指 定 一 肘 沉



法 四指撐天天上天沉肘對膊是真言莫話洪拳無妙法
鉄臂禪師也是言欲用指尾之力必耍練四指撐天之

This exercise develops all sinews of the forearm and strengthens fingers. The Tiger style of the Southern Shaolin, which served as a base for the creation of this TAOLU and the formation the technique Hung Gar as a whole, includes a great number of blows with “tiger’s claws”, fingers, as well as grips. Therefore, strengthening of finger’s tips is of great importance here.

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Fig.7 YOU SHOU ZHA QUAN ZUO YONG ZHANG

Clench your right hand into fist, use your left palm

Translation: If my enemy delivers a punch at the middle part of my torso, I immediately use CHI SHOU*, bounce his blow and punch with my fist. Regardless a method or a style the attacking enemy uses, I immediately start doing the method E HU QIN YANG** and defeat him.

.....

*CHI SHOU - “the arm like a wing”;

**E HU QIN YING - “The Hungry Tiger catches the Ram” - means to grip an enemy’s hand in the wrist region with one hand and sharply pull to yourself and down; with your forearm of another hand, using body weight, press on the elbow of the gripped hand in the direction opposite its natural curve.

Comments: The positions in [fig.7](#) and [fig.8](#) are two phases of one technique. [Fig.7](#) shows the first phase: a block with a hand in the shape of a wing (CHI SHOU) and the preparation for a punch. [Fig.8](#) shows the second phase: a punch with the right fist and the preparation

圖 七 第
掌 用 左 拳 挫 手 右



逢敵人中拳打我我即用翅手翅他腰部連環一拳打
他無論敵人用何拳勢攻我我即用鐵虎擒羊之法以
消之

to grip an enemy’s arm with your left hand. The text to [fig.7](#) describes one of methods of development of the technique from the position shown in [fig.8](#): if the enemy blocks your punch with his left forearm, pass to execute the technique E HU QIN YANG.

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Fig.8 DIAO JIAO SHOU XUN JIAN LI QIAN

Suspend your foot, pull in your breast*, perform the greeting ceremony

Translation: When you meet a follower of another school of Fighting Arts, first of all, you should exercise a greeting ceremony. If the enemy attacks me with his fist at the middle part of my torso, I immediately use CHI SHOU**. This movement without any stop transforms into the method TIE MEN SHUAN QIAN JIN ZHUI***.

.....
*The shoulders are slightly advanced, the thorax is bent inside the concave, the stomach is strained. Because of it the CHI moves down and concentrate in DANTIEN, the center of your body weight is in a lower position, the position is stable, your attention is concentrated. If the breast is "filled", i.e. it is thrust out, the CHI is rushing up, the position is not stable, it is difficult to achieve concentration.

**CHI SHOU - "The arm like a wing";

***TIE MEN SHUAN QIAN JIN ZHUI - "The bar of 1000 jin for the Iron Gates" - the detailed description of this method is given in Lam Sai Wing's book "The Tiger and the Crane Double Form".

Comments: Here a characteristic feature of the Traditional Kung Fu is stressed: in any situation one must be on his guard, not allow to be taken by surprise. Even at the moment of a greeting one should be ready to repel a sudden attack.

圖 八 第
謙 禮 見 胸 收 脚 吊



逢拳術家必先以禮相見倘敵人一拳由中打來我即用回翅手服之連轉鉄門門千斤墜之法

Further is considered alternative way of actions from the position in fig.8. If the enemy beats off your punch with his forearm from down to up, immediately pass to the technique TIE MEN SHUAN QIAN, catch the blocking arm of the enemy with your left hand and sharply pull it down and to yourself. At the same time deliver a blow from up to down to the enemy's head, breast, or the enemy's caught arm with the back of your right fist and the outer side of a forearm.

Fig.9 NIU SHOU SHOU QUAN GUI YUAN WEI

Turn your hand, pull in your fists, return to the initial position

Translation: Your fists are pulled to your waist, Chi moves to Dantien. If the enemy uses the method DIE ZHANG*, I also use DIE ZHANG for an counterattack. If the enemy is stronger than me and suppress my attack by force, I immediately proceed to the method ZHUANG ANG FEN LOU SHOU** and deliver a blow.

.....

*DIE ZHANG - "The palms like butterflies" - is a simultaneous blow with open palms at two levels, the fingers of the upper palm are set in the upper direction, the fingers of the lower palm are set in the lower direction;
 **ZHUANG ANG FEN LOU SHOU - "Turn and spread, infiltrate with arms".

Comments: If the enemy attacks with the palms "butterflies", you also meet him with your palms "butterflies" to deflect his blows outside. But the enemy, trying to "entangle" your arms and to engage you in a close fight, exerts pressure to your arms from outside to inside. In this case, it is necessary to

圖 九 第
位 原 歸 拳 收 手 扭



收拳腰部氣運丹田敵人一蝶掌打來我亦用蝶掌招之倚他力大伏我我即轉分漏手法破之

describe a circle with your arms before your breast, in this way to place your arms outside the enemy's arms and to follow their movement in the previous direction. Thus, you use enemy's force against him. Then you strike at the gap which has appeared. All movements are done at once, as the outcome in a close fight is determined during a few seconds.

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Fig.10 JIAO ZHONG KAI MA LUO SEI PING

Stand on your legs apart and take a Stable Stance of a Horse

Translation: In the stance Sei Ping Ma* the ends of your feet are placed exactly under your knees, the head is kept vertically, the waist is "submerged" (lowered). Those are important things in the "Horse Stance".

The enemy attacks by using HOZHEN LIANHUAN QUAN**. I submerge into the stable stance "The Horse" SEI PING MA and use the method CHUN QIAO***. So I repulse his attack.

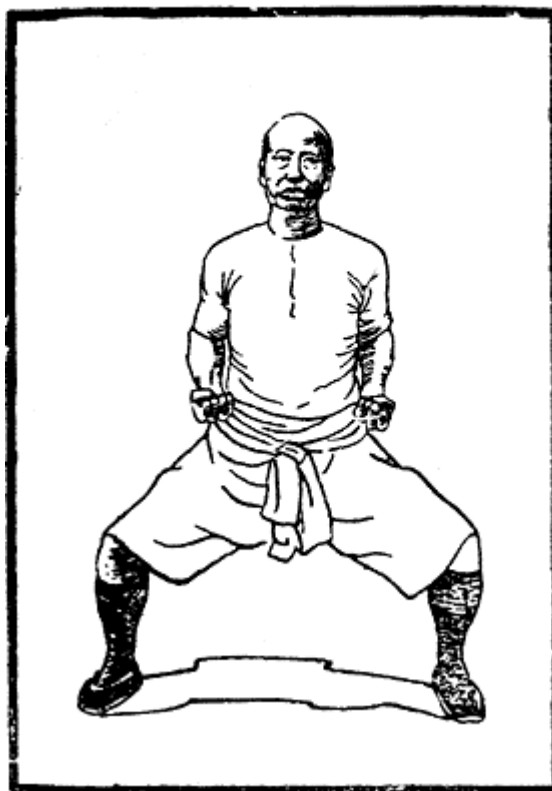
.....
*Sei Ping Ma – "The stable stance of a Horse";

**HOZHEN LIANHUAN QUAN – "Uninterrupted punches like a rocket";

***CHUN QIAO – "The piercing bridge"- the hand in a position as shown in [fig.13](#), the arm is slightly bent in the elbow and stretched to the front, the elbow is turned down and is slightly lowered.

Comments: Training of the stance SEI PING MA is one of the basic exercises in the style of Hung Gar. It was believed earlier that if a learner cannot stand in this stance, at least, twenty minutes, there is no sense

圖 十 第
平 四 落 馬 開 髒 脚



邊四平馬以脚尖對正膝頭插腰落馬乃合若敵人用
火箭連環拳攻我我即用退馬穿橋以消之

to teach him fighting methods. Masters were able to stand in the stance of MA for several hours. Here is given one of the versions of the low stance in a fight.

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Fig.11 CHOU QUAN ZAI XUN SHUANG QIE BANG

Raise your fists in front of your breast and cut with both hands

Translation: The fists are raised up to the central part of the breast. The enemy attacks me with a fist at the middle level. I immediately use QIE BANG SHOU - a cutting movement with the ribs of my palms moving from up to down. If the enemy continues his attack with his fists from the left or the right, I immediately use the method SHUANG GONG QIEN ZI - after closing my palms I deliver a pricking blow at his face, at the same time I protect my head with my forearms and parry his attack.

圖 一 十
膀切雙胸在拳抽



將拳抽上胸中倘敵人用中拳打入我即將切膀手招之倘他再用拳打來左即左招右即右擋或用雙工千

Comments: A blow is delivered on the enemy's face with the tips of fingers, the arms are slightly bent, the elbows are parted outside.

In this way the forearms protect the head against attacks from the left and from the right.

Fig.12 HE ZHANG FEN KAI DING JIN QIAO

Close your palms and part them to the position

“Stout Iron Bridge”

Translation: If the enemy attacks with the method DIE ZHANG*, I parry it with the method DING JIN QIAO - "The Stout Iron Bridge" (fig.12). If the enemy proceeds to the method PAI SHOU**, I immediately "draw the rein", retreat back and use the feet technique SAN SING ZHU TAN JIAO***.

.....
*DIE ZHANG – “The palms like butterflies”- detail;

**PAI SHOU – “Lock and push with a hand”;

***SAN SING ZHU TAN JIAO - “Three-star Hooking and Hacking leg blows” - is a hooking of the front-standing leg of the enemy followed by a blow with a foot side into the knee of his supporting leg”.

圖 二 十
橋 金 定 開 分 掌 合



倘敵人用蝶掌打來我即用定金橋招之他用破排手
伏我我即拉馬歸後連轉三星拘彈脚法

Comments: Fig.12 shows the position of "Iron Bridge": the fingers are completely straightened and spread apart with force, the thumb is perpendicular to the plane of the palm. The literal translation of PAI SHOU means "to lock arms".

If the enemy tries to press your arms to the torso and to engage you in a close fight, it is necessary to step back and to use the “hooking” and “cutting” technique SAN SING ZHU TAN JIAO.

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Fig.13 YI ZHI SAN ZHU PAO BANG SHOU

Thrice fling with one finger

Translation: The technique "Three Openings" in the style HUNG includes three movements that follow one after another. This method is used for the development of an internal force and this force is like a thunder. Besides, this method of the Pugilistic Arts can cure indigestion.

圖三十
手掙拋株三指一



洪家三展之法連掙三株用內力震出可助消化食而不化必要運動拳術消化之

Comments: The method of execution of the technique "Three openings" is explained in the comments to [fig.5](#). The only difference is that in this case

"Three openings" is executed in the "Horse Stance" ([fig.13](#)) and it is necessary to "press" with palms in the frontal direction.

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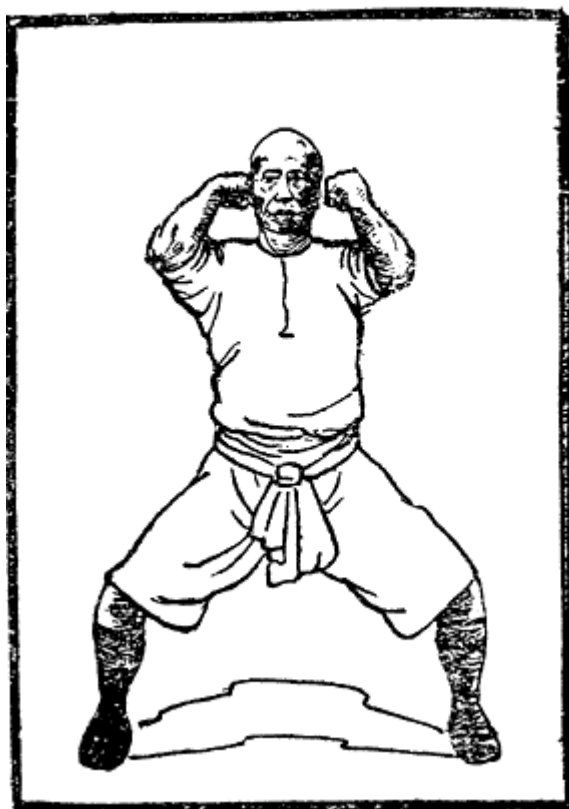
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Fig.14 LIAN PAO SAN CI YOU SAN YUN

To powder yourself three times and to deliver three blows in succession

Translation: “To meet with elbows” means to remove the enemy's elbow with my elbow - that is without fail! If the enemy attacks with a lateral elbow, I parry it with my straight one; if he attacks with a straight elbow, I also parry it with my straight one; if with a raising elbow, I should move my head aside. If the enemy proceeds to an attack with his head, parry it with your leg by striking with your knee on his head. This is the truth of the Pugilistic Art.

圖 四 十
勻 三 有 次 三 拋 連



連肘必要以肘消肘橫肘來直肘送直肘來橫肘消頭
來用頭消脚來用脚破此乃拳術之真理也

Comments: After the execution of “Three openings” the hands are transformed from the position of “Single finger” to “Tiger's claws” and moved to the ears, as shown in fig.14. The movement is fast as if throwing handfuls of powder to your face. The meaning of this movement is to protect yourself against an enemy's attack to your head.

Then you will lower “The Tiger's claws” to your waist with a waving motion. This is to parry a blow at your abdomen or your breast. The mode of this movement is as if throwing something: the movement is fast and sharp. After it, deliver a double blow on the enemy's breast with “Tiger's claws”. This series of three movements is repeated three times.

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Fig.15 SI PA BIAO CHUAN CHENG TIAN ZHI

**Throw for the fourth time, pierce with your hands,
support the sky with your fingers**

Translation: If the enemy attacks my breast or my stomach with a fist, I immediately use BIAO CHUAN SHOU* and pierce his heart and kidneys. If the enemy escaped my blow and tries to hold my hand, I eliminate his clench and suppress it with a series of arm blows BAN ZHUN PO PAI.

.....

*BIAO CHUAN SHOU - lit. "to do a mark with a piercing arm" - is a blow with finger tips of an open palm.

圖 五 十
指 天 撐 串 標 拋 四



倘敵人一拳向中部打來我即用標串手串他心脅即連消帶打之法他招我我即用班中破排手法伏之

Comments: After the execution of the series LIAN PAO SAN CI YOU SAN YUN you "powder yourself" (protect yourself with an elbow) and "throw" (move "the claws" to the waist) for the fourth time,

then without stopping you deliver a double BIAO CHUAN SHOU and lower the palms to the level of your abdomen, your arms are bent at elbows, your fingers are directed upward.

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Fig.16 SHUAN CHOU SHUAN GE YI ZHA FEN

Both pull out and both cut, grasp and bring apart

Translation: Both arms are crossed in front of the breast, the hands are clenched into fists, continuously moved down and brought apart in front of the lower stomach to do the technique FEN JIN QIAO – “To swing the iron bridge open”. If the enemy delivers me a blow, I cross my hands against the center of my breast and move ahead in the stance MA ("Horse Stance"), beat off the attacking arm of the enemy and punch without any delay.

圖 六 十
分 挫 一 割 雙 抽 雙



逢雙膀手擡拳在臍下連環一分即分金橋之法倘敵
人打來我即用膊手對他心胸進馬一分即掛打拳法
連消帶打

Comments: FEN JIN QIAO is a movement as if tearing some cloth, the effort is burst-like,

the blow is delivered with the back of your fist or with your forearm.

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Fig.17 CHU ZUO DIAO YOU LA GUI HOU

Go out to the left, suspend on the right, draw the rein and come back

Translation: My left foot makes a step, I “draw the rein”, come back, turn my torso to the right and raise my right foot. If the enemy attacks with a foot blow, I immediately beat off his blow with my raising foot.

圖 七 十
後 歸 拉 右 吊 左 出



用左腳一出拉馬歸後身向右將腳一起倚敵人用脚打來我即用脚消之即脚上起脚之法

Comments: From the previous position FEN JIN QIAO ([fig.16](#)) your left foot steps to the left, you turn the body to the right and take the stance shown in [fig.17](#).

Then your right foot makes a step back. Without interrupting movement you take the position shown in [fig.18](#). All movements are done fast and continuously, without pauses.

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Fig.18 CHAN JIAO SEI PING BA FEN MA

(Use) a foot like a spade, lower yourself to the posture SEI PING BA FEN MA

Translation: My foot “cuts” like a spade; I lower myself to the stance SEI PING BA FEN MA*. If the enemy punches me at the middle level from behind, I immediately turn on my foot to the stance ZIWU MA** and block his attack with one hand.

.....
*SEI PING BA FEN MA - “Stable Eight Fen Stance of a Horse” - lower “Horse Stance”, i.e. the legs are widespread, the center of gravity is situated low ([fig.10](#));

**ZIWU MA - it is known in the modern WUSHU as the stance “Bow and Arrow” ([fig.19](#)).

Note: The term "MA" is used in the meaning "a stance" in this book: SEI PING MA - the "Horse Stance"; ZIWU BAFEN MA, ZIWU MA - the stance "Bow and Arrow".

Comments: After you have repulsed an attack of the enemy's leg with your right foot, you deliver a blow with the edge of your foot on the

Note: Here and further, in some cases pictures are not in full correspondence with the text. Sometimes the text, to a larger extend, belongs to further figures or

圖 八 十
馬 分 八 平 四 腳 鐘



一落四平八分馬倫敵人用中拳打來我即將腳一轉
子午馬用單膀手法破之

knee of his supporting leg without stopping the movement. Then you lower yourself to the position SEI PING BA FEN MA ([fig.10](#)).

describes actions that are not illustrated. However, it reflects the original text and we did not think it appropriate to change anything.

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Fig.19 ZIWU LIAN ZHUANG DAN BO SHOU

Use continuously one arm in the stance ZIWU

Translation: I use the inner part of my arm (forearm) and proceed from the movement with one arm from outside to inside to the movement from inside to outside. I should "cut" the enemy's arm with my arm from outside to inside and immediately "make a bridge" from inside to outside, i.e. a blow at the enemy with outer side of the forearm - MA FA BIAO.

圖 九 十
手 膀 單 轉 連 午 子



此法即內膀手法膀手有內外之分單膀即內膀割手
即外膀若與敵人搭橋橋來橋上過馬到馬發標

Comments: When you are in the position shown in **fig.19**, you block an enemy's blow at the middle level with a circular movement of your left forearm from inside to outside. Bring your right fist to the body, then make a turn round on your right

leg and take the position shown in **fig.20**. Without stopping, block an enemy's blow on your head with your left arm moving upward from down (your forearm is in the horizontal plane at the level of your forehead, your palm is open and faces the front).

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Fig.20 YI TIAO NIN MA QIAN ZI LUO

Raise and twist, Horse Stance, 1000 Hieroglyphs

Translation: At first it is necessary to beat off the enemy's attack with "an Hand of One Thousand Hieroglyphs", then to deliver a cutting blow, it means the attack with "an Hand of One Thousand Hieroglyphs". If the enemy retreats and answers with two GUA QUAN*, striking my elbow from up, I "pull out" (i.e. jerk sharply) my fists, immediately use both "piercing hands" BIAO CHUAN SHOW to attack him.

.....

*GUA QUAN, or "Overhanging Fist", is a blow (or a block) with the back side of a fist and (or) the outer side of your forearm delivered from up to down; the fist moves from the shoulder to the waist making a semi-circle in the vertical plane.

Comments: In this case your left arm is used. At first, with a waving downward movement from the top you parry an enemy's attack on the middle level, then you pass on to the stance "Bow and Arrow" and deliver a "cutting" blow with a side of your forearm and your palm from inside to outside. The palm is open and

圖 十 二 落 字 千 馬 擰 挑 一



雙千手一撇雙手一劃即攻千手抽拳歸後雙掛拳
是為千手手倫敵人托我肘我即用雙標串手招之

turned upward. It is "Hand of a Thousand Hieroglyphs" that is used. The movements are fast and strong, it is necessary to use the force of the waist (to "twist" your body). When blocking a blow, slightly incline your body to the front and turn it to the right; when delivering a cutting blow to outside, use muscles of your back.

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Fig.21 CHOU SHOU ZHUAN SHEN GE GUI HOU

Pull out an arm, turn the torso, "cut" and come back

Translation: I "pull out an arm and cut". If the enemy attacks from a side, I instantly pull out my arm after the previous attack and make a turn on my left leg. At the same time with my hand passing near the head I "cut" the enemy's attack and deliver a flank blow with my palm without interrupting the movement.

圖 一 廿
後歸割身轉手抽



抽手割後之法若敵人由側打來我用手一抽招之由後打來我將左腳敗回較剪馬將手過頭一割消之連環一側掌打出

Comments: You turn about on your left leg clockwise and take the position shown in **fig.21**. At the same time you parry an enemy's attack from the right with your left arm.

Then, without stopping, you move forward to the position "The Bow and the Arrow" and deliver a blow with your palm on an enemy's side (**fig.22**).

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Fig.22 SHANG MA LIAN BIAN QIE ZHANG DA

Riding a Horse, smoothly change positions and deliver a stroke aside with your palm

Translation: If my stroke delivered with a palm aside missed, the enemy can use a gap in my defense to attack me. I at once "tighten the bridle-rein of the General's Horse", turn my torso and retreat to the stance SEI PING ("the Horse"). At the same time I "make changes with the crook of the arm"*. Than I use my palm again and deliver a "piercing blow" BIAO CHUAN SHOU**.

.....
*i.e. deflect the enemy's attack with my right forearm;

**BIAO CHUAN SHOU - lit. "to do a mark with a piercing arm" - is a blow with finger tips of an open palm.

Comments: If the enemy parried your blow and counterattacks with a blow on your head, it is necessary to pass on to the "Horse Stance" and in this way shift your body from the line of the attack. At the same time with your left forearm, you deflect the enemy's blow aside ([fig.23](#)).

圖 二 廿
打掌側變連馬上



逢出側掌腰夾必空敵人由空而入我即將馬一拉轉
回四平連變一頂膊再用標串手法攻之

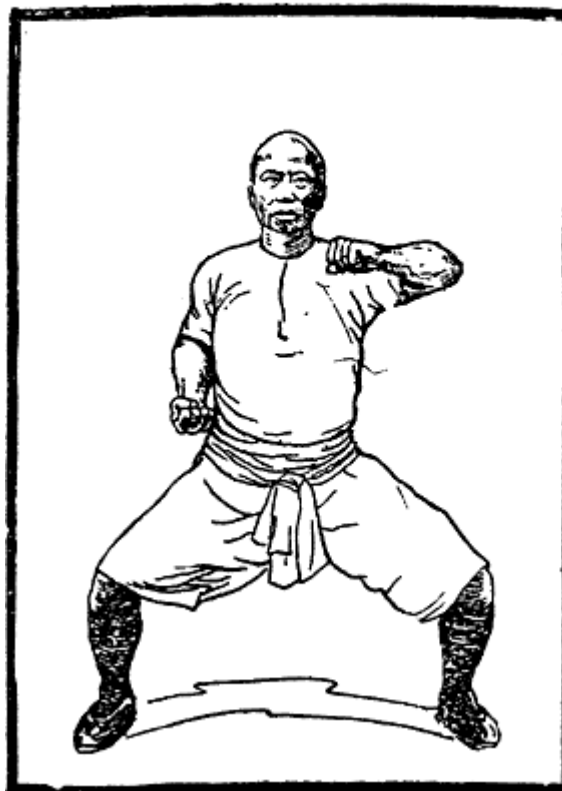
Then, without stopping the movement, deliver BIAO CHUAN SHOU on the face or the throat of the enemy with your left arm. The position in [fig.23](#) can be regarded as a blow with your elbow on the enemy standing behind. It is an example of multi-purpose use of the fighting Kung Fu techniques.

Fig.23 SEI PING ZHOU DING BIAO CHUAN CHU

Horse Stance, crook of the arm, piercing blow

Translation: The technique of the crook of the arm: if the enemy beats off my attack with his elbow and goes on attacking me with the crook of his arm, I immediately retreat to the stance MA. I "follow" his attack with my elbow, in other words, I "remove one elbow with another".

圖 三 廿
出 串 標 頂 肘 平 四



頂肘之法他用肘招我連用肘頂來我即以扭馬轉身一碌肘招之此乃以肘消肘之法也

Comments: Here is stressed the universality of techniques, one of the most important aspects of the fighting Kung Fu. In other words, whichever method the enemy uses to

deliver a blow (in this case with a fist or an elbow), passing on to the "Horse Stance" and parrying with an elbow allows to avoid his blow and to counterattack immediately.

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Fig.24 GE SHOU SEI PING ZHANG DA ZHEN

**Cut with a hand, strike a smooth blow with a palm
in the Horse Stance**

Translation: If the enemy attacks me from a side or from behind, I immediately turn to the stance SEI PING* and at the same time "cut" his attack with my palm. Then, without interrupting the movement I strike on the center of his breast. If the enemy tries to catch my wrist, I sharply pull my fist and free myself from a clench.

.....

*Sei Ping Ma –"The stable stance of a Horse" (fig.24)

圖 四 廿
正 打 掌 平 四 手 割



此勢倘敵人由腰部攻入我即立正四平馬一割連環
一掌打正他心胸他若搶我手腕我即將拳一抽一分
救之

Comments: After you have delivered BIAO CHUAN SHOU in the stance "Bow and Arrow" you turn to the left and take the "Horse Stance". Your left palm moves to the waist, then you deliver a blow with "tiger's claws" (fig.24). The repulse of the enemy's attack and your subsequent blow are done with

your left arm. You must act swiftly and forestall the enemy. However, force should not be sacrificed to speed. If your blow is not strong enough, the enemy will go on attacking and you will find yourself in a dangerous position. Force and speed are two important requirements in the fighting Kung Fu.

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Fig.25 YI ZHA CHOU SHOU ZHUAN YI FEN

**To clench the fist, to pull out the hand, to turn and
to spread**

Translation: The method FEN JIN QUAN* is used, if the enemy attacks me with his fist. I immediately use FEN JIN QUAN and eliminate his attack without fail. FEN JIN means "to split gold", in other words, to obtain "five elements WUSING": metal, wood, water, fire, and earth. A certain punch corresponds to each element of WUSING. WUSING includes JIN QUAN ("metal fist"), MU QUAN ("wooden fist"), SHUI LANG QUAN ("water stream fist"), HOJIAN QUAN ("fist like a rocket"), TU PAO QUAN (fist flinging from the earth").

.....
*FEN JIN QUAN - literally: "To spread gold fists".

Comments: If the enemy grips your hand at the moment of your striking on his breast ([fig.24](#)), it is necessary to clench the gripped hand into a fist and "to tear" it away with a sharp jerk to the center of your breast, thus you free yourself from the grip. Then, without interrupting the movement, you deliver the blow GUA on the head or the breast of the enemy with the same arm. Simultaneously you deliver a straight blow on the enemy's abdomen and pass to a method FEN JIN QUAN, i.e. you cross forearms

圖 五 廿
分 一 轉 手 抽 搯 一



分金拳勢倚敵人一拳打來我即用分金拳連消帶打
招之分金乃五行拳法之一何謂五行分金拳夾木拳
水波拳火拳土拳是也

before your breast and lower your fists through the sides to the level of the waist. In the final position the back side of the fist faces the earth, elbows are slightly bent and placed near sides, the forearms are in the front plane. All the movements are done in the stance "Horse". The execution of the technique FEN JIN QUAN is very close to the method FEN JIN QIAO ([fig.16](#)). The only difference is that the fists in this case are pulled apart not in a horizontal plane, but in a vertical plane.

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Fig.26 CHU YU DIAO ZUO LA GUI HOU

**Go out to the right, to suspend on the left, to pull
and come back**

Translation: I make a stamping step with my right foot, my left foot pulls (to the right foot) and returns back, the torso turns to the left. I raise up my left leg.

If the enemy strikes me with his foot, I immediately stop his attack with my foot, so the foot uses force to another foot.

圖 六 廿
後 歸 拉 左 吊 右 出



右脚一踏出將左脚拉歸後身向左將脚一起倚他人
用脚打來我即用脚消之即以脚消脚之法

Comments: After that a series of techniques shown in figures 17 - 25 is executed to another side.

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Fig.27 CHAN JIAO SEI PING MA BA FEN

A foot like a spade, to lower oneself to the stance

SEI PING MA BA FEN

Translation: I am in the stance SEI PING MA BA FEN*. The enemy punches on the middle level from the back. I immediately turn about and take the stance ZIWU MA**, repel the attack with one arm, "pull out" my hand and twist into MA DIAO JIAO***, deliver a blow and pull my hand back.

.....
*SEI PING BA FEN MA - "Stable Eight Fen Stance of a Horse" - lower "Horse Stance", i.e. the legs are widespread, the center of gravity is situated low ([fig.10](#));

**ZIWU MA - it is known in the modern WUSHU as the stance "Bow and Arrow" ([fig.28](#),[fig.29](#));

***MA DIAO JIAO - a position with a "suspended" leg ([fig.26](#)), it is known in the modern WUSHU as the "Cat's Stance".

圖 七 廿
分 八 馬 平 四 脚 鏟



四平八分馬敵人一拳由中部打來我即轉子午馬用
單膀手招之抽手擰馬吊脚一撇又一抽

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Fig.28 ZIWU YI ZHUAN YOU BANG SHOU

To turn the right arm in the stance ZIWU

Translation: If the enemy punches me to the middle part, I immediately block it with my arm. If he punches me again, I deliver a sharp cutting blow (from up to down obliquely), "suspend" my left leg and go on with the method QIAN ZI SHOU*.

.....

* QIAN ZI SHOU - "The Hand of a 1000 Hieroglyphs"- detail.

圖 八 廿
手 膀 右 轉 一 午 子



此勢如敵人一中拳打來我即用膀手招之再用拳打
來我用拍劈手吊左腳連用千字手法

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Fig.29 YI TIAO NIN MA YOU QIAN ZI

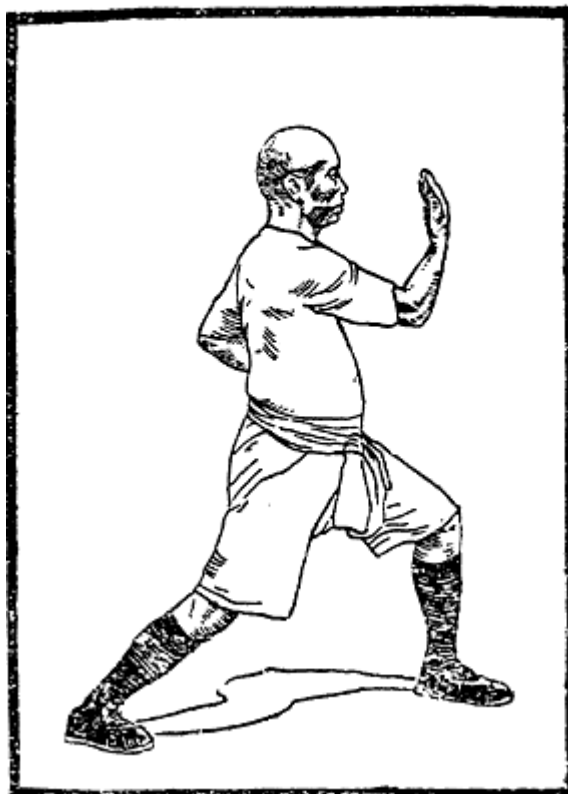
To raise and to twist, to take the stance MA, the
Hand of a 1000 Hieroglyphs

Translation: If the enemy attacks me from behind, I immediately pull my left leg and at the same time make a movement near my head with the right hand and "cut down" with the side part of my palm. Then I make a step with my left leg, strike with the crook of my elbow, make a turn and deliver a blow called BIAO CHUAN ZHANG* - a straight piercing blow.

.....

*BIAO CHUAN ZHANG –
literally: “make a mark with a
piercing palm” - a blow with ends of
fingers of an open palm.

圖九廿
字千右馬擰挑一



如敵人由後打來我即將右腳歸後左手過頭割下一
側掌將左腳擰正一頂膠標串掌一割打正

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Fig.30 CHOU SHOU ZHUAN SHEN GE GUI HOU

To pull out the hand, to turn the torso, to "cut" and
to come back

Translation: The method "To turn the torso and to cut with a hand" is used, if the enemy attacks me with his fist. I immediately "cut" with a hand, twist and at the same time make a step back followed by a blow to the (enemy's) side, and at once use the crook of my elbow and the "marking piercing" hand.

圖 十 三
後 歸 割 身 轉 手 抽



轉身割手之法如敵人一拳打來我即將手一割擰後
連環側掌打出即用頂肩標串手法

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Fig.31 SHANG MA LIAN CHU YI QE ZHANG

To mount a Horse, to deliver a blow to the side

Translation: Method of "Side Palm" means an attack directed to the side of the enemy, namely to his waist region. If the enemy attacks me from behind, I "submerge" into the position ZHENG SEI PING MA* and execute the crook of the arm technique followed by techniques BIAO CHUAN ("to mark and to pierce"), GE ("to cut"), ZHA ("to catch"). Those are three techniques which are described below.

.....

*ZHENG SEI PING MA –
"Balanced stable position of the Horse".

圖 一 卅
掌 側 一 出 連 馬 上



側掌之法打敵人之腰部倘由後打來我落正四平馬
一頂脖標串一割一撿分

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Fig.32 SEI PING ZHOU DIN BIAO CHUAN SHOU

**In a stable stance to use the crook of the arm
method, to pierce with a hand**

Translation: A strike with the crook of the elbow in a stable position smoothly transforms into a "marking piercing" blow. If the enemy attacks me from the side, I immediately turn the torso into the balanced position and "cut" the blow, then deliver a strike with my palm, continue the movement and make a grip. Those are separate methods described below.

圖 二 冊
手 串 標 頂 睜 平 四



四 平 頂 睜 連 環 標 串 如 敵 人 由 腰 部 打 來 我 即 將 身 轉
正 一 割 一 掌 打 出 連 轉 一 撞 一 分 之 法

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Fig.33 **GE SHOU SEI PING ZHANG DA ZHENG**

To cut with a hand, to deliver a straight blow with a palm in the stable stance

Translation: The technique "The cutting arm in the stable stance" is used, if the enemy punches me. I immediately lower myself into a balanced position SEI PING* and deliver a blow with my palm. If he uses HENG ZHANG** and deviates my arm with a push to my elbow, I attack his head (with another arm). If he caught my arm, I pull my arm to myself to upset his equilibrium. In other words, "to mount the Horse and to rein it in".

.....

*Sei Ping Ma – "The stable stance of a Horse";

**HENG ZHANG - "The cross palm".

圖 三 卅
正 打 掌 平 四 手 割



割手四平之法敵人一拳打來我即立正四平一掌打出他用橫掌伏我膊由頭部攻我我即用掌扳他膊上馬迫他

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Fig.34 YI ZHA YI CHOU ZHUAN YI FEN

To clench a fist, to grip and to pull out, to turn and to split

Translation: I make a grip from the outer side of the arm, pull inside (i.e. to myself), then "spread" with hands. This is FEN JIN QUAN FA - "To split gold with a fist method", that is with GUA QUAN*.

If the enemy delivers me a blow to my heart or my side with his fist, I "mount the horse" (i.e. I take a stance of "the Horse") without any delay and use GUA QUAN and stop his attack.

.....

*GUA QUAN, or "Overhanging Fist", is a blow (or a block) with the back side of a fist and (or) the outer side of your forearm delivered from up to down; the fist moves from the shoulder to the waist making a semi-circle in the vertical plane.

圖 四 冊
分 一 轉 抽 一 挫 一



一挫之法即外膀一抽之法即內膀一分之法即分金
拳法此法即掛拳也如敵人用拳打我心脅我即連環
上馬用掛拳消之

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Fig.35 CHU ZUO TA YOU DIAO JIAO MA

To go to the left with a stamping, to suspend one's foot on the right, to take the stance MA

Translation: I go to the left, suspend (my foot) on the right, then take the stance ZIWU BA FEN MA*.

I should use ZHAO JING SHOU FA**. After protecting myself from a fist blow directed at me, I immediately use "claws" and scratch the enemy's face three times in succession.

.....

*ZIWU BA FEN MA - lower stance "The Bow and the Arrow", i.e. the legs are widespread, the center of gravity is situated low;

**ZHAO JING SHOU FA – The method with the use of a hand "Looking in the mirror" is a blocking movement of the side of a forearm from inside to outside, in the final phase the palm is open and placed in front of your face (fig.35).

Comments: After the execution of the method "Looking in the mirror" with your right arm immediately pass to the method "The Cat washes its muzzle" (fig.36). The hands transform into "Tiger's claws", the right arm delivers a "scratching" blow on the enemy's face, the left

圖 五 冊
馬脚吊右踏左出



出左吊右子午八分馬照鏡手法防敵人用一拳打來
我即用爪連環三爪爪他面門

arm protects the heart and the middle part of the body against a possible counterattack. At the moment when "claws" contact the enemy's face the fingertips are slightly pressed to the center of the palm and grip some soft tissues. This position of the hand is shown in fig.36.

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Fig.36 ZHAO JING SHOU FA ZHAO SAN YUN

Looking in the mirror, to powder oneself with claws three times

Translation: This position is used, if the enemy attacks me with a fist. I immediately use the technique MAO ER XI MIAN*. I should strike three times, repel three times and then pass to the technique DAI MA GUI CAO LA**. It means "to pull the enemy and come back"***.

.....

*MAO ER XI MIAN - "The Cat washes its muzzle";

**DAI MA GUI CAO LA - "To take the Horse by the bridle and bring it back to the stall".

***i.e. to catch the enemy's clothes and to pull it towards myself, at the same time to move body back and to shift the center of gravity to the back supporting leg.

Comments: You linger for a short while in the posture shown in **fig.36**, then shift the weight of your body on your back leg and take "the Cat's Stance" (**fig.35**). The hands in the position "Tiger's claws" are drawn to the left side of the waist. Without stopping the movement your right leg makes a step forward, you take a stance "The Bow and the Arrow" and carry out the method "The Cat washes its muzzle". If the enemy attacks you with his fist at your head

圖 六 卅
勻 三 爪 法 手 鏡 照



此勢若敵人用拳打來我即用貓兒洗面之法三打三
招連用帶馬歸槽拉敵人歸後

or your breast, deflect his blow aside with your right forearm and at the same time attack his face with the "claws". One of the peculiarities of the old fighting Kung Fu was that there was no artificial division into blows and blocks, but we have such a division in modern sports WUSHU and Karate. Any technique could be both blow and block at the same time, in a moment one movement transformed into another, that left no chance to an inexperienced enemy.

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Fig.37 DAI MA GUI CAO LA ZHUAN HOU

**To take the Horse by the bridle and to bring it back
to the stall, to pull and to turn back**

Translation: When using the technique DAI MA GUI CAO* it is absolutely necessary to straighten and to strain the back leg at the time of turning back. From the stance ZIWU MA** I should pull the enemy to myself like a tortoise raking up sand.

.....

*DAI MA GUI CAO - "To take the Horse by the bridle and to bring it back";

**ZIWU MA - stance "The Bow and the Arrow".

圖 七 卅
後轉拉槽歸馬帶



帶馬歸槽之法須要拉後脚轉子午馬將敵人一拉如
烏龜扒沙一般

Comments: After you have executed the technique "The Cat washes its muzzle" three times, take the "Cat's Stance" and lower your "claws" to the left knee. Here another variant of this technique is mean: you beat off the attacking arm of the enemy and immediately grab it with your "claws" in the region of wrist and the elbow bent. Then you pull your enemy to yourself and down and retreat to the "Cat's Stance".

Then, your right leg makes a step forward to take the stance "Bow and Arrow" and you deliver a blow on the enemy's head with your both arms (the hands are left in the position "claws"). Then you clench your hands into fists, pull them with strain to the breast and turn about to 180 degrees. This position is shown in fig.37. After catching enemy's clothes you pull him to yourself to upset his balance.

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Fig.38 MAO ER XI MIAN YOU SAN YUN

The Cat washes its muzzle three times again

Translation: I should meet the enemy with the technique ZHAO JING SHOU FA*, take the stance ZHUNGTOU** at once and go on with the technique "The Cat washes its muzzle" with the use of "claws". It is absolutely necessary that the "claws" (of the back arm) and the elbow (of the front arm) should be at the breast level and the "claws" (of the front arm) against the nose. I continue with the technique DAI MA GUI CAO LA***.

.....
*ZHAO JING SHOU FA - "Looking in the mirror"- detail;

**ZHUNGTOU - "The chief of peasant-tenants" - is one of the variant of the stance "Bow and Arrow".

***DAI MA GUI CAO LA - "To take the Horse by the bridle and to bring it back to the stall".

Comments: From the position shown in [fig.37](#) you shift the body weight to your back leg and take "The Cat's Stance". At the same time you carry out the technique

圖 八 卅 勻 三 又 面 洗 兒 貓



逢照鏡手法即莊頭之勢連轉貓兒洗面爪法須要倒
爪肘對胸爪對鼻連變帶馬歸槽

"Looking in the mirror" with your left arm ([fig.38](#)). Then you execute the technique "The Cat washes its muzzle" three times (now in the left-side stance).

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Fig.39 DAI MA NU SHEN ZAI LA HOU

**To take the Horse by the bridle, to twist the torso
and to pull back again**

Translation: The technique DAI MA GUI CAO* is used, if the enemy attacks with the GUA QUAN** blow. I repel his attack with my arms in time, at the same time make a grip, pull him back and then take the stance ZIWU MA***. It is necessary to push forward from this position, then immediately to grip and to pull back.

.....

*DAI MA GUI CAO LA - "To take the Horse by the bridle and to bring it back to the stall";
 ** GUA QUAN, - "Overhanging Fist" - detail;
 ***ZIWU MA - stance "The Bow and the Arrow".

圖 九 卅
後拉再身扭馬帶



帶馬歸槽之法如敵人一掛拳打來我即用一手一攻一
 拉後連轉子午馬此勢須一推然後帶後

Comments: A series of techniques to the left side exactly repeats similar actions in the right-side stance. The only difference lies in the final position. After a blow with your two "claws" you catch enemy's clothes

and pull him to yourself. Now, unlike the previous series, you turn yourself not to 180 degrees, but to 90 degrees clockwise and take the position shown in **fig.39** (the left leg stays on the spot, the right leg is drawn to the left).

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Fig.40 YOU JIAO YI CHU ZIWU MA

To make a step with the right leg, to take the stance

ZIWU MA

Translation: I place the torso vertically in the stance ZIWU MA*. The front leg is bent like a bow, the back leg is strained like an arrow. A double attack should be "cut" with hands: to raise from the left, to lower from the right and to suppress enemy's attempts to carry out other actions. If paired "overhanging fists" GUA QUAN are used, I should take the posture QIAN ZI YI QI - "A 1000 Hieroglyphs are waiting together".

.....

*ZIWU MA - stance "The Bow and the Arrow".

圖 十 四
馬 午 子 出 一 脚 右



立正子午馬前弓後箭雙攻切膀左起右落一擻一翻
一企是為雙掛拳之法即千字一企之勢

Comments: From the posture shown in [fig.39](#) your right leg makes a step forward and you take the posture shown in [fig.40](#).

Then, without changing the stance, you carry out the technique SHUAN QE BANG ([fig.41](#)).

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Fig.41 QIAN GONG HOU JIAN SHUANG QIE BANG

The bow is in front, the arrow is behind, a pair of cutting arms

Translation: The technique SHUANG QE BANG* is used, if the enemy resorts to DING JIN QIAO**. If he "entangles" my arms and press my elbows, I immediately employ PO PAI SHOU*** and suppress his attack. If the enemy retreats to the stance "Horse", comes back and attacks again, "The chief of peasant-tenants" will not give him a chance to move forward.

.....
 *SHUANG QE BANG - "Pair of cutting arms" - is simultaneous parrying of an enemy's attack at the upper and the middle level (fig.41);
 **DING JIN QIAO - "The Stout Iron Bridge" (fig.12);
 ***PO PAI SHOU - "To repel and to draw aside with an arm".

Comments: When you are in the posture shown in fig.41, change the position of your arms to the opposite: the left arm is lowering down and the right one is raising up. PO PAI SHOU means the use of the technique SHUANG QIE BANG in a fight. If the enemy tries to deliver

圖一十四
 前弓後箭雙切膀



雙切膀手法如敵人用定金橋串我手膊我即用破排
 手伏之倘敵人退馬歸後再出莊頭亦不可進前

a series of blows from a middle distance to you, you resolutely engage him in a close fight and obstruct possible directions of attacks with a cross-like movement of your arms in the front plane. When you use this technique, you should act swiftly in order forestall the enemy.

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Fig.42 ZUO SHANG YOU LO QIAN ZI SHOU

**To raise up from the left, to lower from the right,
an Hand of a 1000 Hieroglyphs**

Translation: By using the technique "An Hand of a Thousand Hieroglyphs" you draw aside, make a separation and draw a line - those are actions of "The Hand of a Thousand Hieroglyphs". After separating "a thousand hieroglyphs" you at once attack with "a Thousand Hands" - it means "to draw a line". Then you immediately pass to the technique HUANG GUA QUAN*.

.....

*HUANG GUA QUAN - "A pair of Overhanging Fists" ([fig.43](#)).

圖二十四
手字千落右左上



從千字手法一撇手為千字之一撇一劃為千字之一
劃即攻千手一企為千字中之一企即雙掛拳法

Comments: You move your right leg backwards from the position "A Bow and an Arrow" and take the position shown in [fig.42](#). The right arm blocks an enemy's blow at a middle level. Without stopping, your right leg steps forward, then you come back to the position "A Bow and an Arrow". At the same time your right arm moves from down to up and blocks a possible enemy's attack at upper and

middle levels. At the final stage your forearm is placed horizontally at the level of your forehead, your elbow is bent, your palm is open and directed forwards. At this moment your left arm delivers a blow with fingertips of an open palm to the enemy's face or his throat. Movements of your arms and legs should be coordinated, in other words, **"arms and legs comes at the same time"**.

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Fig.43 LA MA CHOU QUAN SHUANG GUA LAO

After reining in the Horse pull out your fists and deliver a double GUA from up to down

Translation: The technique GUA CHUI SHUANG LO* is used, if the enemy uses the technique JIAO JIAN SHUANG GONG**. After it you pull up your arms towards your body and deliver a blow to the waist region of the enemy with both fists again. If he opposes me with "A pair of wings" from the left and from the right and then tries to push me away, I immediately use PO PAI SHOU*** and deliver a blow to him.

.....
 *GUA CHUI SHUANG LO - double blow GUA from up to down;
 **JIAO JIAN SHUANG GONG - "Coupled attack with arms acting like scissors" - is a simultaneous blow with two arms in the horizontal plane;
 ***PO PAI SHOU - "To repel and to draw aside with an arm".

Comments: After delivering a blow with fingertips in the stance "A Bow and an Arrow" you shift the body weight to your hind leg and take "a Cat's Stance". Both arms are clenched into fists and drawn backwards with a jerk at the level of your shoulders. This position is shown in [fig.58](#) (a view from the back, left-side stance). In this case you act in the right-side stance, your

圖三十四
落掛雙拳抽馬拉



收再雙拳打他腰部左右他用雙翅一推我即用破
 掛雙拳如敵人用較剪雙攻手法招之我即將手一
 排手破之

posture is a mirror reflection of [fig.58](#). Then you right leg steps forward, returns to the stance "A Bow and an Arrow"; when your right leg touches the ground, you deliver a double GUA. When your arms move from up to down, they make a semicircle in the vertical plane and lower to your waist. Then, without any stop, you deliver a double blow with your fists to enemy's ribs.

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Fig.44 JIN MA DOU ZHOU SHUANG HU ZHAO

**To jump the Horse, to make circles with an elbow,
pair of Tiger's claws**

Translation: When you do the technique "To make circles with an elbow", you should immediately pass from the previous position to the position MENG HU YING YANG*. The enemy attacks me and I without any delay deliver the blow NIUJIAO CHUI**. If he repels my blow, I go on with the technique TONG TIAN CHUI*** and deliver a blow.

.....

*MENG HU YING YANG - "A fierce Tiger lies in hiding in the cleft" (fig.44);

**NIUJIAO CHUI - "A Bull strikes with its horn" – side punch (fig.45).

***TONG TIAN CHUI - "A blow that breaches the sky" – punch from down to up.

Comments: Shift the body center of gravity to backwards from the right-side position of "The Bow and the Arrow" and take the posture shown

圖四十四
爪虎雙肘兜馬進



此勢若兜肘不應我即連轉猛虎隱巖之勢他入我我即用牛角撻一撻打出連環一通天撻打他

in fig.44. At the same time the right hand makes a semicircle in the front plane and blocks an enemy's attack to your head and your breast.

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Fig.45 NIU JIAO YI ZHUAN TONG TIAN

The Bull strikes with its horn, makes a turn and breaches the sky.

Translation: The blow NIUJIAO CHUI* is delivered to the head, then you attack your enemy to lower part of his stomach with the help of TONG TIAN CHUI**. If the enemy springs out from "a lower gate"*** and delivers a blow to my waist, I immediately repel his attack with my right arm and deliver the blow PAO ZHANG BU**** with my left arm. I move forward, "enter the enemy"*****, press him. I go on moving forward and "powder myself" four times.

.....
*NIUJIAO CHUI - "A Bull strikes with its horn" – side punch (fig.45);

**TONG TIAN CHUI - "A blow that breaches the sky" – punch from down to up;

***i.e. attacks at a lower level;

****PAO ZHANG BU - "A palm blow and a step";

*****the meaning is "I come close to him and enter inside the space of his defense".

Comments: It is necessary to shift the body center of gravity to the front-standing leg from the position shown in [fig.44](#), take the stance "A Bow and an Arrow" and at the same time to deliver a short side blow to the enemy's head with your left fist.

圖五十四 天通轉搥一角牛



逢牛角搥須打他之頭部
通天搥須打他人之下扒如
敵人由小門冲入腰部我即將右手扒左手拋掌步
進迫連進四勾

Then you make a half a step with your right leg, turn the body to the left to 90 degrees and at the same time deliver a short blow from down to up to the lower part of the his abdomen with your right fist. If the enemy succeeded in parrying the two previous blows and passes to a counterattack by delivering a blow to your waist, you block his blow with the right forearm and execute PAO ZHANG BU with your left palm.

Fig.46 HUI MA PAO ZHOU SHANG SI YUN

**To turn the Horse, to strike up with an elbow,
powder yourself four times**

Translation: Moving ahead in a stable posture you deliver a blow with an elbow; after this the body turns and lowers to the position ZHENG SEI PING DA MA*. The waist in this position has to be "twisted"**. You lower yourself into a stable posture and beat off the enemy's fists aside from your breast. The movement should be filled with power, the **Chi** and the **Li***** should be transferred and concentrated; it is necessary to "cut" enemy's blows. You change your stance and attack from the outer side.

.....
*ZHENG SEI PING DA MA -
"Balanced stable position of the Big Horse" (fig.46);

**it means that the shoulders and the hip-joint are in different vertical planes, i.e. the waist is twisted around the vertical axis of the body;

***Li is muscle strength or effort.

Comments: From the previous posture of a palm striking in the stance "A Bow and an Arrow" your left leg steps forward and to the left at 45 degree angle. At the same time the left hand is transformed into "tiger's claws" and makes a "raking" movement from up to down and then to the left and up, it takes a position before your breast. In the final posture the elbow is bent, the arm is in the horizontal plane. With this movement you deflect aside a blow

圖六十四
回馬拋膊上四勻



進馬拋膊之後轉身落正四平大馬此勢必要插腰落
馬抽拳在胸側運足氣力切膀一落即外膀之法

aimed at your stomach or your breast. At the same time you deliver a blow from down to up to the elbow bend of the enemy's attacking arm with your right elbow or, if the distance permits, to his breast or his chin. Then your right leg steps forwards and to the right at 45 degrees angle and you exercise the technique to the other side. All in all, four turns are made. It is necessary to enter inside the enemy's defense resolutely; deliver hard blows with your elbows with the use of body weight.

Fig.47 ZHUAN SHEN XIANGHOU SEI PING MA

To turn the body back, to take the stable stance of a Horse

Translation: If the enemy delivers a blow, I use my palms put together and deflect a blow aside. Then with hand in the position "an alone finger", you continuously push, "pull out" (CHOU), "cut off" (GE), "catch" (ZHA), and "divide" (FEN) - all those movements are done in succession.

圖七十四
馬平四後向身轉



如敵人一拳打來我用合掌分開轉一指手連抹之抹
一抽一割一揸一分之勢

Comments: After striking four times with your elbow you turn to 180 degrees and take the "Horse Stance." Thus, you face the initial point from which you started TAO.

Actions shown in **fig.47-51** completely coincide with actions shown in **fig.10-16**. The author names them in succession in the text to this picture.

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Fig.48 SHUANG BANG QIE LO HE ZHANG FEN

To "cut" with both arms by lowering them; to join the palms, then to bring them apart

Translation: The technique SHUANG BANG SHOU FA* includes joining palms and bringing them apart into the posture FEI HE - "The flying Crane". There are the following "Crane" techniques: HE CHI - "A Crane wing", HE DING - "A Crane beak", BAO HE - "A fat Crane", E HE - "A hungry Crane". There are also stances DU JIAO HE - "A Crane stands on one foot" and FEI HE - "A flying Crane".

.....

* SHUANG BANG SHOU FA – "the paired arms technique".

Comments: A series of techniques named in the title is shown in [fig.10-12](#). The posture "A flying Crane" means the technique JIN QIAO - "A Iron Bridge".

圖八十四
分掌合落切膀雙



雙膀羊法合掌一分即飛鶴之勢鶴有鶴翅鶴頂飽鶴
鐵鶴獨脚飛鶴之勢

This posture is shown in [fig.48](#). Other techniques named here do not belong that TAO; however, they can be often found in TAO "The Double Form of the Tiger and the Crane".

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Fig.49 YI ZHI CHAO TIAN CAN ZHU CHU

**To support the sky with one finger, to advance
three times**

Translation: This technique belongs to the Hung Kuen style: "To raise up one finger and to advance three times". You fill your forearms with the force-Li and use "bridges". You advance three times and after it you "strike with an elbow" (PAO ZHOU), "pierce with an arm" (BIAO CHUAN SHOU), "make a bridge" (DING), "pull out arms" (CHOU), "cut" (GE), "catch" (ZHA), "divide" (FEN). Owing to it you train the force of your forearms - "bridges".

圖九十四
出株三天撐指一



洪拳之法一指三株以運力在手橋之內三株之後一
拋膊一標串手一定一抽一割一搯一分以練橋力

Comments: Here techniques shown in **fig.47-51** are named in succession.

They completely coincide with actions shown in **fig.10-16**.

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Fig.50 BIAO CHUAN SHOU FA DING JIN QIAO

To use the method of “marking and piercing hand”, to make a Iron Bridge

Translation: BIAO CHUAN SHOU FA is a method of continuous execution of the technique BIAO CHUAN*. If the enemy covers my palm, I also do a covering movement that continuously transforms into a "piercing" blow. It is an arm movement in the form of a Snake. If the enemy employs this technique against me, I "enter the Lower Gate"*** and employ the technique SAN SING ZHU TAN JIAO*** and deliver a blow to the enemy.

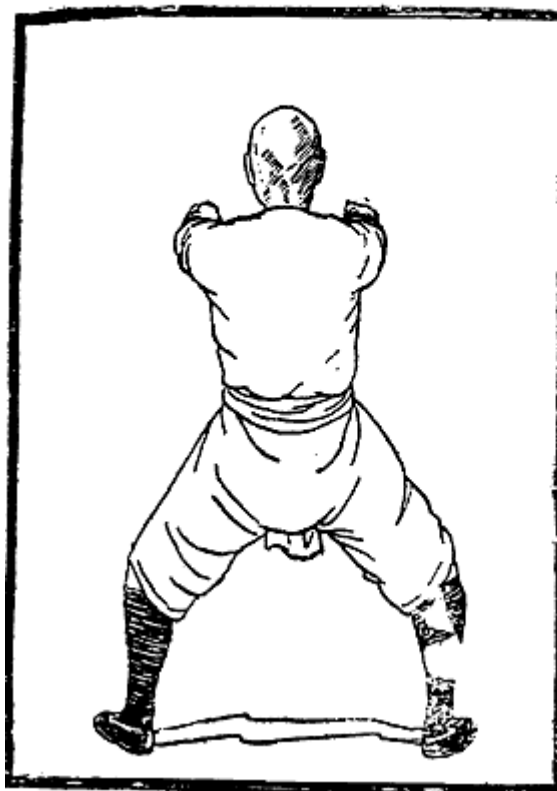
.....

**BIAO CHUAN SHOU - lit. "to do a mark with a piercing arm" - is a blow with finger tips of an open palm;

***"To enter the Lower Gate" means to attack the enemy at a lower level. The combat theory of the Hung Gar style singles out five directions of an attack, or five "Gates" (MEN) through which one can enter inside defense space of the enemy. Those are upper, lower and middle levels, left and right sides;

***SAN SING ZHU TAN JIAO - "Three-star Hooking and Hacking leg blows" - is a hooking of the front-standing leg of the enemy followed by a blow with a foot side into the knee of his supporting leg".

圖 十 五
橋 金 定 法 手 串 標



此法連環標串他人可我掌我亦用連環串手法即
蛇形手法一般倚敵人用此法攻我我必要由小門用
三星勾彈腳法破之

Comments: Fig.50 shows a double blow BIAO CHUAN (back view). The decisive factor of employment of BIAO CHUAN in a fight as a continuous series of blows is speed. One must act swiftly, like a biting snake, and deliver blows to vulnerable points of the enemy. Blows follow in succession to stun the enemy and not to give him a chance to re-form for a counterattack.

Fig.51 SHUAN CHOU SHUAN GE YI ZHA FEN

Both pull out and both cut, grasp and bring apart

Translation: When you “make a double Iron Bridge” (JIN QIAO SHUANG DING), it is necessary “to support the sky with four fingers” (SI ZI CHAO TIAN). In this posture you should direct force to fingertips. Then you pull out both hands, “open yourself”^{*} and “cut”. That is the use of GE QIAO – “a Cutting Bridge”. If the enemy uses TI QIAO^{**} and attacks me, I immediately oppose with GE QIAO, “cut” his arm and certainly win.

.....
^{*}here it means to put arms aside, i.e. the movement reverse to “compression” into a compact position;
^{**} TI QIAO - “a Raising Bridge”, a blow with the side of a forearm and (or) a fist from down to upwards in the vertical plane.

Comments: Here the use of GE QIAO, “a Cutting Bridge” is described. Pay attention that the same movement that has another name FEN JIN QIAO – “To swing the Iron Bridge open” is shown in [fig.16](#). There are frequent cases in the traditional Kung Fu when

圖一十五
分挫一割雙抽雙



金橋雙定之法須用四指撐天然後指尾有力連將兩
 手抽開一割此割橋如敵人用提橋一攻我即用割橋
 一割他手必勝

movements that seem to be almost identical, have different names; it corresponds to many variants of combat use of those movements. In this case FEN JIN QIAO means a blow with the back side of a fist to enemy's ribs and GE QIAO means a block with the outer side of a forearm.

Fig.52 DIE ZHANG YI PO FEN LOU SHOU

Palms like butterflies, after approaching and separating to infiltrate with arms

Translation: If the enemy attacks me with the use of the technique DIE ZHANG*, I can also use DIE ZHANG to oppose his method. So, I repulse DIE ZHANG with the use of DIE ZHANG. If the enemy is stronger than me, I immediately use FEN LOU SHOU** and attack him.

.....

*DIE ZHANG - “palms like butterflies”, is a simultaneous blow with open palms at two levels, the fingers of the upper palm are directed upwards, the fingers of the lower palm are directed downwards;
 **FEN LOU SHOU – “to bring apart and to infiltrate with arms” – see comments to [fig.9](#)”.

圖二十五
手漏分迫一掌蝶



倘敵人用蝶掌先打來我亦可以用蝶掌招之此即以蝶掌破蝶掌之法如他力大我即用分漏手法攻之

Comments: You make a step forward with your right leg, turn to the left to 90 degrees and take “The Cat’s Stance”. Your arms are in the position shown in [fig.63](#) (the only difference: in this case the left stance is used). That is the initial position for the execution of the technique

”The palms like butterflies”. Your left leg makes a step forward, you take the posture “The Bow and the Arrow” and deliver a double palm blow ([fig.52](#)). A combat use of “The palms like butterflies” against “The palms like butterflies” is described in the comments to [fig.9](#).

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Fig.53 ZAI LE DIE ZHANG PO FEN LOU

To throw off again with “palms-butterflies”, to approach, to part aside and to penetrate

Translation: The enemy attacks me with a fist. I use DIAO JIAO DAN HU ZHAO* without any delay and protect myself against his blow. The enemy approaches me and tries to deliver a blow with “claws” or to catch me. I use FEN LOU SHOU** again, then raise up my leg and deliver a blow. He “begirds” my leg with his arm. In that case I immediately change for TAN GONG JIAO*** and deliver a blow at the lower level.

.....

*DIAO JIAO DAN HU ZHAO - literally – “with a suspended leg and tiger’s claws”, this position is shown [fig. 63](#));

**FEN LOU SHOU – “to bring apart and to infiltrate with arms” – see comments to [fig.9](#)”;

***TAN GONG JIAO – “A leg like a strained bow”.

Comments: From the position shown in [fig.52](#) you turn on your left leg to 180 degrees clockwise and take “The Cat’s Stance”. At the same time you deflect with your right forearm an enemy’s blow aimed at your head or your breast aside and downwards and push his attacking arm with your left palm to the region of his elbow. The turn of your body and arm movements are done simultaneously. Your hands are in the position “claws”

圖三十五
再攔蝶掌迫分漏



敵人用拳打來我即用吊腳單虎爪防他他近我爪我再用分漏手連起腳攻他他用手兜我腳我即變彈弓腳踢他下部

The final position is shown in [fig.63](#). That is the position DIAO JIAO HU ZHAO – “with a suspended leg and tiger’s claws”. Then change arm position with a circular movement in the front plane (the left “claws” are near the waist, the right “claws” are near the left shoulder). That is the technique FEN LOU SHOU. Your right leg makes a step forward, you take the stance “The Bow and the Arrow”.

At the same time deliver a double blow with “Palms like butterfly”: the right palm is up, the left one is down. Without stopping, deliver a straight blow with the heel of the left foot into the enemy’s groin or his stomach. If the enemy deflects your blow aside with a “girding” movement, sharply pull the left foot to your right knee

and immediately attack knee, shin or instep of enemy’s front leg. The blow is delivered with a side of the foot. Than turn your torso to the right, put your left leg back and take the stance “The Bow and the Arrow”. Your arms are in the position CHAN ZI - “To entwine a branch”. This position is shown in [fig.53](#).

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Fig.54 LIE ZHANG LIANHUAN JU GOU TAN JIAO

**To throw away with palms, to do without stopping
a hold and to knock down with a leg**

Translation: If the enemy is in the position SEI PING MA* uses MENG JIAN QUAN – “A fist blow like a sharp shoot of an arrow” and attacks me, I immediately react with the technique CHAN ZI JU TAN JIAO – “to entwine a branch, to hold and to knock down with a leg”. If he at first uses the leg blow called FENG JIAO – “A biting foot”, I immediately deflect his blow aside and without giving him time to collect himself I turn my body and start doing the technique XIE FENG BAI LIU – “A side wind rush shakes a willow”.

.....
*Sei Ping Ma – “The stable stance of a Horse”.

Comments: The posture CHAN ZI (fig.53) is a deflecting block against a leg attack. Than turn to the right on your right leg and take the posture shown in fig.54. At the same time

圖四十五 腳彈拘環連掌撇



如敵人落四平馬用猛箭拳打來我即用纏枝拘彈腳
法他若將先鋒腳一起我即拘他不應我即車身連轉
斜風擺柳之法

do an undercutting blow with your left shin at the lower level. Your arms move in contrary direction, i.e. from the right to the left. That is XIE FENG BAI LIU.

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Fig.55 XIE FENG BAI LIU ZHUAN CHE SHEN

A side wind rush shakes a willow, to turn the body

Translation: When doing the previous technique JU TAN JIAO*, the enemy raised up his leg and avoided my attack, after that he makes a step forward, lowers his body into a stable position and delivers a powerful blow. It is necessary to take the stance MA and to use a “knocking up and ripping up” movement TIAO from the left and a “chopping” movement PI from the right to attack the enemy.

.....

*JU TAN JIAO – “to hold and to knock down with a leg”.

圖五十五
身車轉柳擺風斜



逢用拘彈脚法敵人起脚拘之不應連車身敗馬子午
雙膀插腰落馬倚敵人入我我即用左挑右劈招之

Comments: If your undercut at the lower level did not succeed, the enemy can try to attack your with a powerful blow directed from up to down. Pass to the stance “The Horse” from the position shown in [fig.54](#) without changing the position of your feet. At the moment of your passing into the posture your left arm do a “ripping-up” movement from down to up with fingertips of an open palm, in the final phase the fingers are directed upwards, your elbow is bent at the right angle,

your left forearm is placed vertically. This movement can be considered as a forearm block against a blow directed from up to down and aimed at your head as well as a “ripping-up” blow to enemy’s groin, stomach, throat, or face. Then, without stopping the movement, take the stance “The Bow and the Arrow” and deliver a “chopping” blow to the enemy’s neck or his temple with the side of the right palm. After it you lower your palms at the level of your waist and take the posture shown in [fig.55](#).

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Fig.56 SHUANG BANG QIE LUO QI ZUO YOU

To cut with both arms by raising and lowering the
right and the left arm

Translation: Both arms do a “cut” QIE, they are raised and lowered. It is possible to deliver or to beat off “a Leopard’s fist blow” BAO QIUAN with the use of the right “bridge”. If the enemy is in the right stance MA tries to “pierce” me with the blow QIANG ZI*, I use the technique DOU PI SHOU FA** without any delay and attack him. The next enemy’s action is the technique QIAN JIN ZHUI TIE MEN SHUANG CHAN*** with a turn, I immediately use QIAN ZI SHOU FA**** and repulse his attack.

.....
*QIANG - is a nationality in the Western China;
**DOU PI SHOU FA – “rounding and chopping arm techniques”;
***QIAN JIN ZHUI TIE MEN SHUANG CHAN – “to close the Iron Gate with a bar weighing 1000 jins”;
****QIAN ZI SHOU FA – “the hand technique of the 1000 Hieroglyphs”.

Comments: Then a series of techniques shown in [fig.40-45](#) is executed to the left side.

圖六十五
右左起落切膀雙



雙膀切落能破磨豹拳敵入用右橋右馬羌子拳標來
我即用兜劈手法招之敵入連轉千斤墜鐵門門鏟來
我即用千字手法撤之

Fig.55-60 show some postures from that series which were not shown in [fig.40-45](#).

Fig.57 YI PE YI HUA QIAN ZI SHOU

The hand technique of the 1000 Hieroglyphs: to deflect with one hand, to make delimitation with another one

Translation: If the enemy attacks me to the middle part of my body, I immediately retreat to the posture DIAO JIAO* and beat off his attack with the use of QIAN ZI SHOU technique**. He repeats his attack aimed at my head, I use “the chopping arm attack” and frustrate his attack. That is the posture SHUANG GONG QIAN ZI – “Common work of the 1000 Hieroglyphs”.

.....
*DIAO JIAO - literally, “to suspend” a foot – the posture in which the main body weight is supported by one foot; in this case that is the posture shown in [fig.42](#) (or rather its mirror reflection);

**QIAN ZI SHOU – “Hand of the 1000 Hieroglyphs”.

圖七十五
手字千劃一撇一



如敵人由中部打來我即用吊脚千字手撇之他再由頭部打來我用攻劈手法破之即雙工千字之勢

Comments: The posture SHUANG GONG QIAN ZI is shown in [fig.57](#).

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Fig.58 LA MA CHOU QUAN SHUANG GUA LUO

After reining in the Horse to pull out fists, to deliver a double blow GUA from up to down

Translation: When you deliver a GUA QUAN* blow with both fists, you should not move too far from the enemy. The blow GUA should be delivered from up to down. If you lower yourself (i.e. take the lower stance and lower the center of gravity), to evade a blow and then try to strike the enemy on his shoulder or his arm, you can not injure him. If you join your fists and strike, while "lowering yourself" (to the lower stance), you are able to strike on his face, directly downwards, on his breast, heart or other parts of the body.

.....
*GUA QUAN, or "Overhanging Fist", is a blow (or a block) with the back side of a fist and (or) the outer side of your forearm delivered from up to down; the fist moves from the shoulder to the waist making a semi-circle in the vertical plane.

Comments: The technique of the double blow GUA is described in [comments to fig.43](#). Here the author stresses that this blow should be delivered from a close distance

圖八十五 落掛雙拳抽馬拉



逢掛拳之法雙拳不可離開掛落倘離開打落即打敵
人之肩膊不能傷他若合拳打落即可傷他面門直下
心胸等部

and that it is necessary to pass to a lower stance at the moment of striking; thus, the weight of the whole body contributes to the blow.

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Fig.59 JIN MA DOU ZHOU SHUANG HU ZHAO

To jump at the horseback, to make circles with an elbow, a pair of tiger's claws

Translation: The techniques with the use of "The tiger's claws" are as follows: KAI SHAN HU – "The Tiger splits the mountain", XIA SHAN HU – "The Tiger descends from a mountain", DAN HU ZHAO – "Single Tiger's claws", SHUANG HU ZHAO – "A pair of Tiger's claws", HEI HU ZHAO – "The claws of a Black Tiger", YING SHAN HU – "The Tiger hides in mountains". The technique of "Tiger's claws" used here is called MENG HU YIN YAN – "A fierce Tiger hiding in a cleft"*. If the enemy attacks me, I immediately pass to the technique HEI HU ZHAO** and subdue him.

.....

*See fig.59 and fig.44;

**HEI HU ZHAO – "The claws of a Black Tiger" - a blow with "tiger's claws" to the enemy's face followed by a grip and a squeeze; it is shown in fig.84.

圖九十五
爪虎雙睜兜馬進



虎爪之法有開山虎下山虎單虎爪雙虎爪黑虎爪隱山虎此虎爪乃猛虎隱巖之勢如敵人入我我即轉黑虎爪法服他

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Fig.60 NIU JIAO YI CHUI ZHUAN TONG TIEN

The Bull strikes with its horn, makes a turn and breaches the sky.

Translation: It is necessary to deliver the blow “The bull’s horn” to the enemy’s head. “The blow that breaches the sky” is delivered to the lower part of the enemy’s body. A Manchurian, advancing all the way, delivers three blows with the fist “The bull’s horn”. If he attacks me, I immediately lower myself to the stance BA FEN SEI PING MA* and use MENG QIAN QUAN**. I deliver a blow and win an easy victory.

.....
*SEI PING BA FEN MA - “Stable Eight Fen Stance of a Horse” - lower “Horse Stance”, i.e. the legs are widespread, the center of gravity is situated low ([fig.10](#));

**MENG QIAN QUAN - “A blow like a flying arrow” - it is a straight fist blow from the “Horse Stance”.

Comments: Here the author describes a possible counterattack, if

the enemy uses the blow “The bull’s horn” against you.

圖 十 六
天 通 轉 搥 一 角 牛



牛角搥須打敵人頭部通天搥須打他人下扒滿洲人
牛角拳連環起脚一出三打之法若他來我即用八分
四平馬用猛箭拳破之無難

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Fig.61 ZUO MA DAN QIAO CHUI JIN BU

On horseback, a single bridge, a straight blow combined with advancement

Translation: This posture is used, if the enemy attacks in the center and delivers a fist blow. I immediately turn my body and parry that blow with my arm in the posture "A single bridge"*. Without stopping, I advance to the posture MA and deliver a fist blow. After putting a "bridge" in front, it is necessary to advance to the posture MA and deliver a sharp fist blow to enemy's side, his heart or his breast. If you do not advance to the posture MA, your blow will miss force and it will not be possible to defeat the enemy.

.....
*A transversal block with a forearm, a hand in the position "a single finger"; this posture is shown in [fig.86](#).

Comments: In this case the stance MA means the posture "The Bow and the Arrow". A blow is parried with "a single bridge" in the stance "The Horse", one of your sides faces the enemy. Then your left leg makes a half-step and you pass into the stance "The Bow and the Arrow". The blow gets its aim at the moment of turning your body, your left hand

圖一十六
步進搥橋單馬坐



此勢倘敵人中拳打來我即轉身對膊一橋連環進馬
一拳打出一橋之後必要進馬冲拳方到敵者心胸若
不進馬而發拳則不能傷他

is moved to the waist. Thus, the coordinated work of arms, body and legs is achieved. In this case the blow is strong enough to defeat the enemy. There should not be pauses between the block and the blow, one movement smoothly turns into another. **Fig.61** shows the moment of striking with the right fist. The same blow is shown at another angles in [fig.70](#) and [fig.71](#).

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Fig.62 LA MA YI DING LU ZHOU PE

**To rein in the Horse, to beat with an elbow top like
a stone battledore**

Translation: This method is used when I engage one enemy in front of me and another enemy appears behind and attacks me. I immediately “rein in the Horse”, turn back and deliver a blow with my elbow’s top. The enemy presses my elbow to eliminate my attack. I continue acting with my elbow’s top, deliver the blow LU DING ZHOU* and beat off the enemy. The enemy attacks me from behind to my head again. I immediately “compress” myself into the posture “The Horse”, turn about in this stance and after the “closing” blow KOU directed upward, attack him in the “The Horse Stance” with the “Hand of the 1000 Hieroglyphs”.

.....
*LU DING ZHOU - An elbow like
a stone battledore”.

Comments: From the previous posture you turn your body to the right to 90 degrees and take the “Horse Stance”. At the same time you deliver a blow with your right elbow to the enemy’s breast or abdomen. If the enemy blocks your blow, take the right stance “The Bow and the Arrow” and deliver a side blow with your left elbow. Then, without changing your stance, deliver a side blow with your right elbow. This posture is shown in **fig.62**. If the enemy attack you from behind with a blow aimed at your

圖二十六
撤肘碌頂一馬拉



此勢即與前面交手若後面有敵至我即拉馬向後一
頂之再由後頭部打來我即縮馬轉身連環扣打上馬
十字攻之

head, take the “Horse Stance” and parry his attack with a lateral movement of your left forearm from down to up. In the final phase the forearm is placed horizontally at the forehead level. Then, without stopping, make a step with your right leg to the enemy and turn on your left leg to 180 degrees. At the same time deliver a blow to the enemy’s neck with a side of your right palm. The movement is swinging one, the right arm is almost completely straightened in the elbow. The left palm meets the right forearm near the left thigh.

Fig.63 HUI TOU DIE ZHANG MO YIAN CHI

To turn the head, not to be slow with “palms like butterflies”

Translation: If the enemy attack me behind my back, I immediately turn my body, pull up to myself both of my arms, immediately turn my head and beat off that attack with “palms like butterflies”* by “engirding” the blow. Then I advance again and use the method HEI HU ZHAO** in the process of advancing to the enemy.

.....
*DIE ZHANG - "The palms like butterflies" - is a simultaneous blow with open palms at two levels, the fingers of the upper palm are set in the upper direction, the fingers of the lower palm are set in the lower direction;

**HEI HU ZHAO – “The claws of a Black Tiger” - a blow with “tiger’s claws” to the enemy’s face followed by a grip and a squeeze; it is shown in [fig.84](#).

Comments: Make a step forward with your left leg and turn to 180 degrees clockwise. Take the stance shown in [fig.63](#).

圖三十六
遲延莫掌蝶頭回



如敵人由後打來我即扭身歸後雙手一攔即回頭
掌之法連滑帶打再進馬用黑虎爪法追他

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Fig.64 HEI HU CHUI FA LIAN HUAN DA

The Black Tiger delivers a blow and uninterrupted series of blows

Translation: The method HEI HU CHUI* is required, if the enemy approached me. I follow his motion and deliver a blow to his side. If he attacks me, I continue acting in the "Horse Stance", use RI ZI QUAN** and attack him to his waist.

.....

*HEI HU CHUI – "The Black Tiger delivers a blow";

**RI ZI QUAN – "A fist blow in the form of RI Hieroglyph" - is a side blow to the enemy's body.

圖四十六
打環連法捶虎黑



黑虎捶法須與敵人貼近身邊隨行由側面打他他用
膀手招我我連馬用日字拳打他腰部

Comments: If the enemy parried your blow HEI HU ZHAO and advances with an counterattack, make a step forward and to the right with your right leg, pull up your left leg and take the "Cat's Stance". Thus, you will be on one side of the enemy. At the same time block the enemy's attack with the left "claws" and deliver a blow to his side with

your right "claws". Then take the "Horse Stance" and deliver a RI ZI QUAN to the enemy's waist. After it, make a step forward at an angle of 45 degrees and pass to the left stance "The Bow and the Arrow". At the same time deliver the GUA blow with your left arm and a straight blow at the middle level with your right arm.

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Fig.65 HU DE YI ZHANG QILIN BU*

The “butterfly” with one of palms and a step of the Unicorn*

Translation: If the enemy attacks me from behind with a blow at my waist, I immediately make a step forward with my right leg, return my left leg (to the previous position), hold the enemy in check with “palms like butterflies” and continue, without stopping, the method “palms like butterflies” from the left and from the right.

.....

*QILIN BU - "A Unicorn's Step" (fig.65).

圖五十六
步麟麒掌一蝶蝴



此勢如敵入用掌打我腰部我即將右腳退前歸左蝶掌一攔連環一掌即左右蝶掌之法

Comments: Make a step forward with your right leg from the left posture “The Bow and the Arrow” and take the posture shown in fig.65. At the same time parry the enemy’s attack at the middle level with the back of your palm and your right forearm. Without stopping, turn on your right foot to 180 degrees clockwise. At the same time your left foot rounds your right leg and returns to the previous place. Your hands in the position “claws” hold an initial position to deliver a blow

with “palms like butterflies”: the left hand is near your waist, the right hand is near your left shoulder. Thus, you find yourself facing the enemy who attacked you behind your back. Then make a step forward with your right leg into the stance “The Bow and the Arrow” and deliver a double blow with “the palms like butterflies”, this time your right palm is in the upper position and the left one is in the lower position. All the movements should be done quickly and smoothly, without pauses.

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Fig.66 LIAN HUAN DIE ZHANG BU QILIN

Continuous use of “palms like butterflies” in the motion of the Unicorn

Translation: If the enemy attacks me to my leg placed behind (or attacks me with his leg behind me), I use the “Unicorn’s step” and continuously beat off and attack with “palms like butterflies”. If he is stronger than me and I am not able to parry his attack, I immediately pass into the technique DIE ZHANG FEN LOU SHOU* and deliver a blow.

.....

*DIE ZHANG FEN LOU SHOU - “to separate “the palms like butterflies” and to infiltrate with arms”.

圖六十六
麟麒步掌蝶環連



倘敵人打我後腿我用麒麟步手用蝴蝶掌連環打出
他人力大不招架我即變蝶掌分漏手打他

Comments: Now the technique DIE ZHANG is carried out to another side. As a result, you return to the place where you started to execute

the previous technique. You are in the left stance “The Bow and the Arrow”, your left palm is in the upper position, the right one is in the lower position.

Fig.67 YU CHOU YI QUAN LIAN DA CHU

**To pull out on the right, to deliver a fist blow with
an advance**

Translation: This is the technique “to pull out and to strike”. It does not matter which technique the enemy uses against me. All the same I use the method “To pull out and to strike”. When I use this kind of a blow, I do, as if I squeeze a wooden billet and strike right and left. I advance, turn myself and block, deliver a blow.

圖七十六
出打連拳一抽右



一抽一拳之法無論何法我用一抽一搥招之此拳連環夾木搥左右進步連轉扣打拳法

Comments: Make a step forward and to the right with your right leg, take the right stance “The Bow and the Arrow”. At the same time block the enemy’s blow aimed at your head or breast with a motion of your right forearm from inside to outside and deliver a straight blow with your left fist. It is necessary to pay attention that your right elbow was lowered to protect the right side of your breast from a possible counter blow of the enemy. Then lower your

left elbow down to the left side of your breast and pull the left fist to yourself, at the same time make a step with your left leg to the left and forward and deliver a straight blow with your right fist. While you are doing that series of two blows, your elbows should protect the breast all the time, they should not be put aside. In any phase the distance between elbows should be practically the same: you act, as if you squeeze a wooden billet with your elbows.

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Fig.68 ZUO YU LIAN HUAN YI YANG TONG

**Continuously to do the same motion to the right
and to the left**

Translation: When you use this technique, your right leg makes a step forward to form the posture ZIWU MA*. You should “pull out” your right arm and immediately deliver a blow with your left fist. Then you “pull out” your left arm and deliver a blow with your right fist, at the same time you pass into the left posture. Thus, you continuously do the method JIA MU QUAN – “To squeeze a wooden billet and to punch”.

.....

*ZIWU MA - it is known in the modern WUSHU as the stance “Bow and Arrow”.

Comments: Here, like in the explanation to the previous [fig.67](#), the author describes a series of two blows JIA MU QUAN to the left and to the right side.

圖八十六
同樣一環連右左



此法用右腳上子午馬右手一抽左手一拳連環招打
左手一抽右手一拳打歸左即是連環夾木拳之法

Fig.69 ZHUAN SHEN DAN GUA CHUI ZHONG CHU

A turn of the body, a single GUA, a straight blow at the center with an advance

圖九十六
出中搥掛單身轉

Translation: A high stance is not fit for that technique. You turn the body, execute the blow GUA*, continuously punch to the center. Then you twist your body and pull your arm to yourself, deliver GUA blow and immediately attack with your fist in the center. You “mount a horse” with the blow GUA and hit the mark. Again without stopping, you do GUA and immediately deliver a blow at the center. Thus, you move along the hieroglyph PING and execute the technique to all the sides.

.....
*GUA QUAN, or "Overhanging Fist", is a blow (or a block) with the back side of a fist and (or) the outer side of your forearm delivered from up to down; the fist moves from the shoulder to the waist making a semi-circle in the vertical plane.

Comments: Turn to 180 degrees clockwise and take the right stance “The Bow and the Arrow”. At the same time deliver the blow GUA with the back of the right fist and the blow CHUI at the middle level with the left fist. The GUA is delivered immediately after the turn in motion, when you pass into the right stance ZIWU MA, and the left fist blow is delivered at the moment of putting your right foot on the ground. Then make a turn on your right leg to 270 degrees anti clockwise, pass into the left stance ZIWU MA



此勢不用上馬轉身掛打一拳連環一中拳連上馬掛打打正又連環掛打
掛打一拳連環一中拳連上馬掛打打正又連環掛打
中拳即品字樣一般

and do the technique to another side: the GUA with your left fist and the straight blow CHUI with the right one. This posture is shown in [fig.70](#). Then turn to the right to about 135 degrees (you must face the initial point from which you started to execute TAO) and do the technique to the right side again. That posture is shown in [fig.71](#). Thus, the trajectory of your movements is similar to the lines of hieroglyph PING: you do this technique thrice by moving along the sides of an imaginary triangle.

Fig.70 LA MA ZHUAN SHEN GUA DA CHUI

To rein in the Horse, to turn the body, to do GUA DA CHUI

Translation: The technique GUA DA CHUI was inherited from a tutor of the Shaolin monastery. One GUA blow and one CHUI* blow are delivered thrice in succession. This technique of the classic Shaolin School was changed by master Wong Fei Hung. Now it is done forwards and backwards, to the left and to the right side. The execution of those techniques through turning with a “overhanging” fist blow, resembles writing the hieroglyph PING – they are done to all the sides.

.....

*CHUI - a straight fist blow (fig.70).

Comments: In the initial version TAO that was developed by an unknown Shaolin monk, tutor of Luk

圖 十 七
拉馬轉身掛打撻



此掛打撻法由少林寺傳授之法一掛一拳連轉三拳
是少林之正宗因黃飛鴻改造左右前後掛打拳轉作
品字樣掛打拳法

Ah Choy, ([see the author's preface](#)) this technique is also done thrice, but with an advance on a straight line.

Fig.71 XIANG QIAN GUA DA LIANHUAN LUO

While advancing and plunging (into a stance), to catch and to strike continuously

Translation: To do the method GUA DA CHUI, it is necessary to advance with an attack, one should not retreat or stop. Fist punches GUA and CHUI are delivered continuously in a stable posture, while advancing. On no account stop and be slow, then you can properly use this method.

圖一十七
落環連打掛前向



逢掛打拳步步進攻不可退後或停留一掛一拳連環
進馬切莫停遲此法可用。

Comments: When you use the method GUA DA CHUI in a fight, it is necessary to “enter” the enemy quickly and resolutely, to disarrange

his defense with the blow GUA and to deliver a straight decisive fist blow to his breast or to his stomach.

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Fig.72 HOU JIAO YI LA QIAN ZI SHOU

To pull up your back leg, the Hand of 1000

Hieroglyphs

Translation: This method is used, if the enemy delivers a blow to me from behind. I immediately turn back to the posture MA, pull up (my leg) and using a draw aside movement with “a Hand of 1000 Hieroglyphs”, beat off his attack. This hand method should be done on one side of the body in the “Horse Stance”. Then without delay you deliver a fist blow to your enemy.

圖二十七
手字千拉一脚後



此勢如敵人由後打我我即將後馬一拉用千字敵手
卸之此千字手須身側馬偏連環一拳打出

Comments: From a right-side stance “The Bow and the Arrow” you move your left leg to the left and at the same time turn on your right leg to 270 degrees anti clockwise. Take the “Horse Stance” and block an enemy’s blow

at the middle level with your left arm (fig.72). Then, without stopping, make a short step forward with your left leg, take the stance “The Bow and the Arrow” and deliver a straight fist blow to his breast or his stomach.

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Fig.73 JIN MA YI CHUI DING ZHOU CHU

**To burst on horseback, to deliver a straight blow
with an elbow top**

Translation: The enemy resolutely and with rage attacks me, I immediately use the posture “To burst on horseback and to strike with my elbow” and go on “infiltrating” with my arms, deliver a blow to his groin and immediately an “overhanging” blow to his head. It is the method DAN GUA QUAN – “A single overhanging fist”.

圖三十七
出膊頂搥一馬進



敵人來勢太猛我即用上馬一頂膊連環漏手打他陰部連環一掛打他頭部此法即單掛拳之法。

Comments: From the previous posture your right leg advances to the right, then you turn to 90 degrees anti clockwise and take the “Horse Stance”. Deliver a straight blow with your right elbow at the middle level, then immediately strike with your right palm on the enemy’s groin. At the striking moment the hand is in position “The claws”,

the body is slightly tilted to the front and to the right. Do not stay too long in that posture, catch the enemy’s right arm with your left hand and sharply pull it to yourself, at the same time deliver the blow GUA to his face with your right arm. All blows should be delivered quickly and exactly, without any pause.

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Fig.74 FEN LOU DAN GUA ZHUAN JIN LONG

To part and to penetrate, to turn into the Golden Dragon

Translation: The right leg retreats one step, you submerge into the stable posture SEI PING MA*. It does not matter where the enemy attacks – to upper, middle or lower part, no need to worry. By repeating continuously the method JIN LONG SHOU FA - “The arm of the Golden Dragon” - one can protect himself from a lot of blows. Then pass to the posture ZIWU** again and deliver a blow with your palm.

.....
*Sei Ping Ma – “The stable stance of a Horse”;

**ZIWU MA - it is known in the modern WUSHU as the stance “Bow and Arrow”.

Comments: Your right leg makes a step back. During this movement your arms with open palms are lowered down and back, then are raised up through sides to the head level, after it the forearms are

圖四十七
龍金轉掛單漏分



退右脚踏左四平無論敵人由上中下部打來我不
驚心連轉金龍手法可保無虞再轉子午一掌打出

crossed before your breast with the centers of your palms directing to your face. At this moment your legs take the position shown in fig.74. Then, without stopping the movement, strike on sides with your palms.

Fig.75 ZIWU YI ZHANG HU WEI JIAO

A palm in the stance ZIWU, a leg like Tiger's tail

Translation: I deliver a blow in the posture ZIWU*, the enemy beats off or catches my palm, I immediately use the technique BA ZHOU** and immediately after that the technique FENG YAN ZHAO CHOU*** and scratch the enemy. Without stopping and lingering, I raise up my leg and, like “a Tiger striking with its tail”, I kick at the enemy's waist.

.....
*ZIWU MA - it is known in the modern WUSHU as the stance “Bow and Arrow”;

*BA ZHOU – “to press with an elbow”;

**FENG YAN ZHAO CHOU – “to tear out a Phoenix's eye”.

圖五十七 脚尾虎掌一午子



子午一掌逢敵人將我掌搭之我即用扒肘一撞用鳳眼爪爪他連環起虎尾脚打他腰部。

Comments: From the posture shown in [fig.74](#) your left leg makes one step forward and you take the stance “The Bow and the Arrow”. Simultaneously you deliver a straight blow at the middle level with your right palm. If the enemy gripped your arm, clench your right hand into a fist and sharply, with some effort, pull it to the center of the breast, at the same time you should press on an enemy's forearm

with your right elbow to get free from his grip. Then, without stopping the movement, the left and the right hands in the position “claws” are moved up and to the right and deliver a “scratching” blow to the enemy's face, moving down and to the left obliquely. Immediately after that you raise up your right leg and deliver a side kick with your heel at the level of the enemy's waist as shown in [fig.75](#).

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Fig.76 ZHUAN SHEN SHE XIN YU QIAN ZHU

To turn the body, the posture of a Snake, to take away pearls again

Translation: You turn your body and exercise the technique ER LONG QIAN ZHU - "The two Dragons steal pearls". This hand technique in a form of the Snake is done thrice. The technique "Arm-Snake" is used, if the enemy rushes to me in the posture of KEJIA*. If the usurper uses this posture, it is difficult to defend yourself.

.....

*Kejia - means a man born in northern provinces who lives in the South. Probably, it is an attack with a high stance that is characteristic of most of northern styles.

圖六十七
珠搶又形蛇身轉



與身二龍搶珠即蛇形三法佳蛇形手法用單臂搶珠
之勢客家人擅用此勢甚難招架

Comments: After kicking sharply pull your right leg to the left knee and at the same time make a jump on your left leg and take the left stance "The Bow and the Arrow". Your left arm, moving from up to down in the vertical plane, presses on the enemy's arms to open his head

for an attack, and your right arm in the position "arm-snake" delivers a blow to the face or the throat of your enemy. The blow is delivered with the straightened thumb and the forefinger as shown in **fig.76**. Then, advancing in the stance of "Bow and Arrow", deliver two more blows.

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Fig.77 **FAN CHI TOU QI SHE BAI WEI**

The spoon, the Snake raises up its head, to wag a tail

Translation: It is also the technique “the arm in a form of the Snake”. A palm with straight fingers pulls out, “marks and pierces”. The enemy with his covering arm presses me, I immediately and without interruption deliver BIAO CHUAN* blow on the upper left and lower on the right. If the attacking enemy kicks me with a raising leg, I immediately pass to the technique WU LONG BAI WEI** and repulse his attack.

.....
*BIAO CHUAN - “piercing blow” - a blow with ends of fingers of an open palm;

**WU LONG BAI WEI - “the Celestial Dragon wags its tail”.

Comments: After doing the previous technique thrice, clench your right hand into a fist and move it backwards at the temple level, the wrist joint is bent at a right angle, the forearm is vertical. That is the position “The spoon”*(fig.77). If the enemy delivers you a blow at your head with his left arm, you deflect his blow aside with your right forearm, then, without stopping, immediately deliver a quick stabbing blow BIAO CHUAN to the enemy’s face with your fingertips, while the

圖七十七
尾擺蛇起頭匙飯



蛇形手法掌平指直一抽一標串敵人用勾手伏我即用連環標串左右落之法攻之他起腳踢來我即用烏龍擺尾之法招之

hand transforms from the position “fist” into the position “handful”. After the blow the arm immediately returns to the initial position: the wrist is bent, the forearm is vertical, the palm is in a form of a handful near the right temple. That is the posture “The Snake raises up its head”. Your left palm at the waist level protects the groin and the abdomen from a possible attack with a foot or a knee.

.....
*Chinese spoons differ in shape from European spoons, they resemble of small ladles.

Fig.78 ZHUAN SHEN YI TIAO LIU GU CHUI

To turn the body, to jump and to beat the drum with a stone battledore

Translation: This technique is used, if the enemy kicks me. I immediately leave my position, turn my body, do a GUA with both fists and lower myself. That is the technique WU LONG BAI WEI - "The Celestial Dragon wags its tail". While continuing to turn the body, you should deliver the GUA blow and the PAO* blow - that is LIU GUI CHUI - "To beat the drum with a stone battledore".

.....
*PAO - That is a blow with the back of a fist from down to upwards, the arm is almost completely straightened in the elbow joint. The movement starts from a hip, it is reinforced due to a turn of the body, another arm naturally draws down and backwards. It can serve as a block, in this case the outer surface of a forearm is used. The final phase of the blow is shown in **fig.78**.

Comments: Your right leg makes a step forward and to the left from the left stance "The Bow and the Arrow", you take the posture shown in **fig.66**. At the same time clench your hands into fists and do the double GUA from up to down and from the left to the right to deflect aside the attacking leg of the enemy. You look to the right and backwards. Practically, the block is made with the outer side of the right forearm, the left arm only reinforces the movement. Without lingering in this

圖八十七
轉一身跳碌鼓



此勢若敵人一脚踢來我即敗馬扭身雙拳一掛落即
烏龍擺尾之法連環轉身一掛一拋即碌鼓法

position, you turn on the right foot to 180 degrees anti clockwise and at the same time pull the left foot to the right one, then you make a short low jump to the enemy and pass to the left stance "The Bow and the Arrow". Simultaneously with the jump deliver the GUA and PAO blows which naturally change from one to another, when you pass to the stance "The Bow and the Arrow". The final phase of PAO is shown in **fig.78**, it is delivered with your right arm and GUA blow with the left one.

Fig.79 **CHU YU GONG PO ZUO QIE ZHANG**

To advance and to suppress an attack from the right, to strike with a palm from the left

Translation: GONG PO QIAO SHOU – “To suppress an attack with a Arm-Bridge”. If the enemy attacks my head, I immediately use the technique GONG PO QIAO SHOU*, repulse his blow and immediately deliver a blow to an enemy’s side with my palm, i.e. I do the technique XIU LI CANG HUA** - “A flower hidden in a sleeve”.

.....
*GONG PO QIAO SHOU - a knocking up block from down to upwards with a forearm, it is shown in [fig.79](#);

**XIU LI CANG HUA - a straight or a side blow with an open palm at a middle or close distance, it is shown in [fig. 80](#).

圖九十七 掌側左迫攻右出



攻迫橋手倫敵人由頭部打來我即用攻迫手招之連用側掌打出此掌由夾底打出即袖裏藏花之法

Comments: Your right leg makes one step forward, you take the posture shown in [fig.79](#): your right arm executes the technique GONG PO QIAO SHOU - “To suppress an attack with a Arm-Bridge”.

Without stopping, your right leg makes a small half-step, you deliver the XIU LI CANG HUA blow (“A flower hidden in a sleeve”) to an enemy’s side with your left palm.

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Fig.80 ZUO MA GONG PO QIE ZHANG LAI

**To stop an attack from the left in the posture MA,
to strike with a palm from a side**

Translation: The technique GONG PO QIAO SHOU* is done in a stable posture SEI PING BA FEN MA** without fail followed by a continuous turn into the stance ZIWU MA*** and delivering a palm blow to an enemy's side or to his waist. If the enemy retreats, tries to evade my blow and kicks me, I immediately "mount the Horse"**** and press an enemy's knee with my covering hand.

.....
 *GONG PO QIAO SHOU - "To suppress an attack with a Arm-Bridge"
 - a knocking up block from down to upwards with a forearm ([fig.79](#));
 **SEI PING BA FEN MA -
 "Stable Eight Fen Stance of a Horse"
 - lower "Horse Stance", i.e. the legs are widespread, the center of gravity is situated low ([fig.10](#));
 ****ZIWU MA - it is known in the modern WUSHU as the stance "Bow and Arrow" ([fig.80](#));
 ****That is "I take an appropriate stance".

Comments: Here the previous technique is done to another side: a block is made with the left arm,

圖 十 八
來 掌 側 迫 攻 馬 左



攻擄之法須用四平八分馬連轉子午馬側掌打敵人
 膝部敵人連環回身起脚我即上馬用五手伏他膝部

a blow is delivered with the right one
 (the blow is shown in [fig. 80](#)).

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Fig.81 SHANG YU ZI WU BANG SHOU

To make a step with the right leg into posture ZI WU, to cover with a hand

Translation: The technique of “covering with a hand” is used, if the enemy delivers a leg blow to me. I immediately “cover” the enemy’s leg at the region of the knee. If he continues to with a fist blow to the middle part of my body, I block his attack with one of my hand, then, without delay, I pass into the technique TIE MEN SHUAN QIAN JIN ZHUI*.

.....

*TIE MEN SHUAN QIAN JIN ZHUI - “The bar of 1000 jin for the Iron Gates” - see comments to [fig.8](#)”.

Comments: From the position in [fig.80](#) make a step with your right leg forward and take the position shown in [fig.81](#). It is a block of an enemy’s leg blow. If the enemy continues his attack with a fist blow at the middle level, shift your body weight to your back (left) foot and take the right “Cat’s Stance”. At the same time execute a “soft” deflecting block from outside to inside with your right forearm: your arm is bent in the elbow, the forearm

圖 一 十 八
手 膀 四 午 子 右 上



五勝之法敵人用脚踢來我即用单手扣他膝部他連環
用中拳打來我即用單膀手法拒之連用鉄門門千斤
擊之法

is vertical, the palm is open, the fingers are directed down. The left palm is located near the right shoulder and it is turned to the right. Catch the enemy’s arm with your left hand and sharply jerk it to yourself and downwards, at the same time make a step forward with your right leg into the initial stance “The Bow and the Arrow” and deliver the blow GUA to the enemy’s face or to his breast with your right arm. This posture is shown in [fig.82](#).

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Fig.82 QIAN JIN YI ZHUI TIE MEN SHUAN

A bar weighing 1000 jins on the Iron Gate

Translation: If the enemy delivers a fist blow to the middle part of my body, I do a one-hand technique and beat off his attack. If he resorts to a leg blow, I use the block PO QIAN JIN ZHUI - “To throw aside with the effort of 1000 jins”. In such a way I use the technique TIE MEN SHUAN* and change it depending on a type of the enemy’s attack.

.....

*TIE MEN SHUAN - “The bar for the Iron Gate”.

圖二十八
門門鐵墜一斤千



此勢偷敵人中拳打來我用單膀手法招之他用脚打
來我用千斤墜破之連用鉄門門法攻他

Comments: If the enemy delivers a blow not with his fist but with his leg, you move back into “a Cat’s Stance” in the way similar to the previous case and deflect his blow with your right forearm. Then with a picking-up movement, you “catch up” the enemy’s leg and throw it up and to the right, while advancing

into the stance “The Bow and the Arrow”. Your left arm moves together with the right one and strengthens that movement. It is a technique called PO QIAN JIN ZHUI. The final phase of the technique is shown in **fig.82**. In outward appearance, it does not practically differ from the final phase of the technique TIE MEN SHUAN.

Fig.83 TIAO MA MENG GONG SHE JIEN CHUI

To jump over to the stance MA, to draw a tight bow and to shoot an arrow

Translation: The fist method MENG GONG SHE JIEN is carried out in a low stance SEI PING BA FEN MA. One of your arms and your shoulder look like a hieroglyph RI – as though you draw a tight bow and shoot an arrow, while delivering a blow to the enemy. If he attacks again, it is necessary immediately to go further with the technique HUOJIAN QUAN - “A fist like a rocket” - and then to use the technique ZHU TAN JIAO* with hooking of the enemy’s leg.

.....
*ZHU TAN JIAO - “Hooking and Hacking leg blows” - is a hooking of the front-standing leg of the enemy followed by a blow with a foot side into the knee of his supporting leg”.

Comments: Change in a jump the position of your legs from the posture shown in [fig.82](#) and lower yourself into the “Horse Stance” ([fig.83](#)). It is to avoid a straight blow to your head or to your breast. When you jump, your right arm deflects the blow aside or grips a striking arm of the enemy with a subsequent jerk to yourself. You deliver a blow with your left fist to an enemy’s side

圖三十八
跳馬猛弓射箭



猛弓射箭法低座四平八分馬單肩膊日字拳如猛
弓射箭一般打出他招我我即用連環火箭拳再用拘
彈脚法拘之

at the moment of landing into the “Horse Stance”, then you turn to the stance “The Bow and the Arrow” and strike with your right fist. After it, hack the enemy’s front leg with a waving movement of your right leg and immediately deliver a “cutting” blow to the knee of his supporting leg with the side of your right foot. All movements are done quickly, without pauses.

Fig.84 ZHU TAN YI PO HEI HU ZHAO

To hook and to cut (with a leg), to continue the attack with the claws of the Black Tiger

Translation: ZHU TAN is to “hook” at first, then to “cut” and to continue without interruption the technique HEI HU ZHAO* - “The claws of the Black Tiger”. You should use this posture in a fight when you perform with your arms. At all costs advance in the posture “The Horse” and attack the enemy in motion.

.....

***HEI HU ZHAO – “The claws of a Black Tiger” - a blow with “tiger’s claws” to the enemy’s face followed by a grip and a squeeze; it is shown in fig.84.

圖四十八
爪虎黑迫一彈拘



拘有拘彈有彈連轉黑虎爪法此勢須用交加手無論如何進馬步步攻之

Comments: After finishing the technique ZHU TAN JIAO lower yourself to the right stance of “The Bow and the Arrow” and resort to the technique HEI HU ZHAO: the left arm in the position of “tiger’s claws” delivers a blow, the right arm (the hand is also in the position of

“tiger’s claws”) protects the stomach and the breast from a possible counterattack (fig. 84). Here the author stresses that it is necessary to combine actions of arms and legs skillfully, to advance resolutely with changing levels and directions of attacks, to suppress the enemy with a series of blows.

Fig.85 TUI MA JIN LONG ZHAO XIAN LAI

To retreat to the Horse Stance, the Golden Dragon carries gifts in its claws

Translation: If the enemy attacks me from behind, I immediately retreat to the posture of “The Horse”, my both hands in the position “Claws” returns back and parry his attack. It is the technique JIN LONG ZHAO - “The Golden Dragon carries gifts in its claws”. I do not stop and continue to turn my body, use my arm in the position “Bridge”, advance in the stance “The Horse” and deliver a fist blow.

圖五十八
來獻爪龍金馬退



如敵人由後打來我即退馬將雙爪歸後招之即金龍
獻爪之法連轉身一橋手進馬一拳打出

Comments: Make a step back with your right leg from the position shown in [fig.84](#) and take the posture shown in [fig.85](#). At the same time your arms in the position “Claws” moves to the left and down and then to the right and upward and deflect an enemy’s blow aside. Without stopping in the position shown in [fig.85](#) turn anticlockwise around

180 degrees and take the “Horse Stance”. Parry a possible second attack to your head or to your breast with the left “bridge” ([fig.86](#)). Then immediately advance in the “Horse Stance” and deliver a straight fist blow at the middle level. While delivering a blow, turn your body to the stance “The Bow and the Arrow” to make the blow stronger.

Fig.86 ZHUAN SHEN YI QIAO CHUI DA CHU

To turn the body, to parry with a “bridge”, to deliver a straight blow

Translation: If the enemy delivers a fist blow to the middle part of my body, I use the “suspended leg”* posture, an elbow blow and the “entwining arm” technique. I press to the enemy’s elbow part and deliver further a blow to his waist with the use of the technique XIU LI CANG HUA - “The flowers hidden in a sleeve”.

.....

*MA DIAO JIAO - a position with a “suspended” leg ([fig.26](#)), it is known in the modern WUSHU as the “Cat’s Stance”.

圖六十八
出打槌橋一身轉



若他人一拳中部打來我用吊脚追身纏枝手伏他肘
連用拳打他腰部即袖裏藏花之法

Comments: The title of this figure and the figure itself belong to the previous technique ([fig.86](#) shows a

block with the use of a “bridge”). The text describes subsequent actions shown in [fig.87](#) and [fig.88](#).

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Fig.87 DIAO ZUO CHAN ZHI YI CHUI LAI

To hang from the left, to entwine a branch and to deliver a blow

Translation: CHAN ZHI SHOU* technique is used, if the enemy delivers a blow with his fist. I immediately use a “pressing” elbow movement and an arm “entwining” movement and suppress his attack by pressing his elbow. Then I immediately use the HUAN HUN SHOU** technique.

.....
*CHAN ZHI SHOU - “to entwine a branch with the arm”;

**HUAN HUN SHOU - “the hand that calls out a Ghost”.

Comments: Move your left leg back and to the left from the left posture “The Bow and the Arrow” and pass into the right “Cat’s Stance”. At the same time block the enemy’s blow with a circular movement of the right forearm from outside to inside, your right hand is in the position “Claws” (fig.87). Without stopping, your right hand moves to the left and down and then to the right, deflects the attacking enemy’s arm aside (outside) with a “raking” movement and opens his side for a counterattack. In the final phase your right forearm is placed

圖七十八
來撻一枝纏左吊



逢纏枝手法如敵人一拳打來我即用追肘纏枝手法
他若逢伏肘即須用還魂手法

vertically, the “claws” is open to the right. It is the technique CHAN ZHI SHOU that is transformed without a pause into the HUAN HUN SHOU technique: make a step forward with your right leg into the stance “The Bow and the Arrow” and attack an enemy’s side with your left fist. Then this combination is carried out to another side, therefore a blow with the right fist in the left stance is shown in [fig.88](#).

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Fig.88 ZUO YOU LIANHUAN GE YI YUN

**From the left and from the right, without stopping,
each time to powder himself**

Translation: When “pressing with the elbow”, it is necessary to be in the position with a “suspended leg”, then to use the movement of “entwining branch” and to remove an enemy’s attack by applying force to his elbow part. After it, without stopping, it is necessary to deliver a fist blow. If the enemy uses the technique of “pressing with an elbow” against me and then delivers a fist blow, I immediately “mount the Horse”*, use the HEI HU ZHAO technique and overwhelm the enemy.

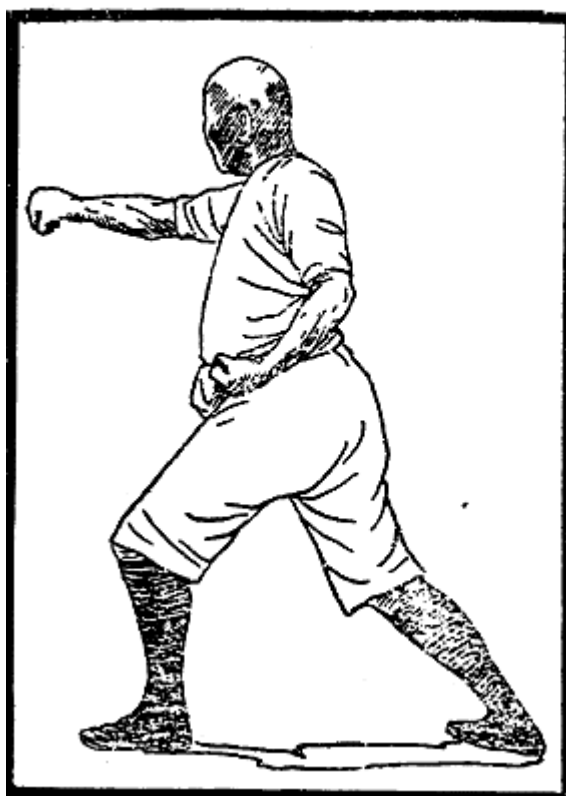
.....

*i.e. take a stable posture;

**HEI HU ZHAO – “The claws of a Black Tiger” - a blow with “tiger’s claws” to the enemy’s face followed by a grip and a squeeze; it is shown in [fig.84](#).

Comments: Here the above-mentioned combination is executed to another side. If the enemy tries to use a similar technique against you, it is necessary to lower yourself to a

圖八十八
勻一各環連右左



逢迫辱須用吊脚纏枝手伏他辱部連環一拳若他人
伏我辱一拳打來我即上馬連用黑虎爪伏他

stable stance “The Bow and the Arrow”, to parry his attack with the front arm and to deliver a blow with the “claws” of the back hand to the face or the breast of the enemy (see [fig.84](#)).

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Fig.89 DIE ZHANG YI LE FEN ZUO YOU

To draw aside with “palms like butterflies” and to separate from the left and from the right

Translation: The enemy delivers a fist blow to me, I immediately use DIE ZHANG* and counterattack him. If he uses the same technique against me, I do as it is called “to oppose palms like butterflies with palms like butterflies and control the overwhelming power”. According to this rule, if the enemy is stronger than me, I immediately use the FEN LOU SHOU** technique and defeat him. In such a way a weaker fighter can win a victory over a stronger one.

.....
 *DIE ZHANG - "the palms like butterflies" - is a simultaneous blow with open palms at two levels, the fingers of the upper palm are set in the upper direction, the fingers of the lower palm are set in the lower direction;
 **FEN LOU SHOU – “to bring apart and to infiltrate with arms” – see comments to [fig.9](#)”.

Comments: The technique “Palms like butterflies” is successively executed to the left and to the right side. A fighting use of this technique

圖九十八
 蝶掌一分左右



倘敵人一拳打來我即用蝶掌招之他亦用蝶掌招我
 所謂蝶掌來蝶掌送力大者則勝力弱者敗若他力大
 我即用分漏手法破之

and the FEN LOU SHOU technique is described in comments to [fig.9](#), [fig.52](#), [fig.53](#).

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Fig.90 SAN SING LIANHUAN HEI HU ZHAO

Three Stars one after another, Black Tiger's claws

Translation: "Three Stars* one after another" means continuous fist blows GUA** and JIE***, the fist is lowered as if you drive in nails. In other words, it is the combination LIANCHUAN GUA DING QUAN – "To deliver one GUA blow and immediately to drive in a nail". If the enemy attacks me with a fist at the middle level, I use the GUA technique and immediately after that, JIE – a "covering" blow as if I drive a nail. That blow is delivered with a simultaneous advance. Without stopping, you make further attack with the technique HEI HU ZHAO****.

.....

*"Three Stars" - means three apexes of an imaginary triangle. Your feet move along its sides during the execution of this technique: the first apex is "The Cat's Stance"; from that stance, the left foot moves to the second apex, then the right foot steps towards the third apex;

**GUA QUAN, or "Overhanging Fist", is a blow (or a block) with the back side of a fist and (or) the outer side of your forearm delivered from up to down; the fist moves from the shoulder to the waist making a semi-circle in the vertical plane;

***JIE - "Whipping blow" - the fist is drawn back at the level of your hip, then the fist is raised up to the level of your head or a little higher with a wide waving movement through a side and moves forward and downward obliquely to the opposite hip; the blow can be

圖 十 九
爪 虎 黑 環 連 星 三



連環三星用掛責拳落一釘連環掛釘拳之法如敵
人中拳打來我用掛責釘釘手步步進攻連轉黑虎爪

delivered with the front part of the fist, its inner side or with the inner side of the forearm. To understand the type of the movement, just imagine that you should throw a tennis ball as far as possible, in both cases the outward trajectory of the movement and the work of muscles are very similar (fig90);

****HEI HU ZHAO – "The claws of a Black Tiger" - a blow with "tiger's claws" to the enemy's face followed by a grip and a squeeze; it is shown in [fig.84](#).

Comments: After the execution of the technique "Palms like butterflies" in the right stance "The Bow and the Arrow", make 90 degree turn to the left, at the same time advance your left leg and take a "Cat's Stance". At that moment the left arm comes to the initial position

for delivering a GUA blow: the left fist is near the right shoulder, the left elbow protects your chin. Without stopping in this position, deliver the GUA with your left arm and make a step forward at the moment of striking. At the moment of planting the left foot on the ground the right leg makes a step forward towards the enemy, at the same time you turn the body to the left on your left leg. Following that movement, your right

arm delivers the JIE blow to the enemy's head. At the moment of planting the right foot on the ground you will be in the left stance "The Bow and the Arrow", after the JIE blow the right fist is near the left hip, one of your sides confronts the enemy. Then make a step forward with your right leg, take the stance "The Bow and the Arrow" and execute the technique HEI HU ZHAO.

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Fig.91 ZHUAN SHEN YI QIAO YOU YI CHUI

To turn the body, to make a bridge and to deliver
the CHUI blow

Translation: The enemy attacks me from behind, I immediately turn and beat off his attack with a “bridge”, without stopping advance to the “Horse Stance” and deliver a fist blow to the central part of his breast. He parries my blow and attacks me with a fist blow again, in that case I use a “wing”, cover his arm and deliver a fist blow to him.

圖一十九
轉一身一橋又一槌



倘敵人由後打來我即轉身一橋連環進馬一拳打他
心胸他招我連用拳再來我用翅勾手一拳打他

Comments: Turn back and take the “Horse Stance”, at the same time parry an enemy’s attack with a left “bridge” (this position is shown in [fig.86](#)). Then, without stopping, make a step forward with your left leg and pass to the stance “The Bow and the Arrow”, at the same time deliver a straight blow CHUI to the

enemy’s breast with your right fist. If after parrying your blow the enemy attacks you again, shift your body weight to your back leg and take the “Cat’s Stance”. At the same time block the enemy’s counterattack with your left arm in the position “Wing” and deliver a blow with your right fist ([fig.92](#)).

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Fig.92 SHOU QUAN JIAN LI XU DIAO JIAO

To pull up the fists, to do the greeting ritual with a
suspended leg

Translation: “Wing” and “fist” is the greeting ritual. It is necessary to “suspend” your leg, to pull in your breast and to shape your hands for the greeting ritual. You show respect to your rival with a light smile, without anger and fury towards him.

圖二十九
脚吊須禮見拳收



翅田一拳即見禮一般須用吊脚收胸拱手見禮以微笑不可以怒氣對人以示謙讓

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Fig.93 NIU SHOU SHOU QUAN YI JU GONG

To turn arms, to pull fists, to make a respectful bow

Translation: To turn arms, to pull your fists to the waist on both sides, to pull in your breast, to lower your shoulders and to make a respectful bow.

圖三十九
躬鞠一拳收手扭



紐手收拳之法將拳收在腰傍收胸落膊一鞠躬

our prospective publications

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