

TIGER & CRANE
DOUBLE FORM
Fu Hok Seung Ying Kuen



南海林世榮誌

癸亥蒲月



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Lam Sai Wing

Tiger and Crane Double Form

Traditional technique of Southern Shaolin Hung Gar Kuen inherited from the past and handed down by Lam Sai Wing.

Lam Sai Wing

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榮世林師拳



Master of Pugilistic Arts Venerable Lam Sai Wing (1860-1943)

**"Since my young years till now, for 50 years, I have been
learning from Masters.**

**I am happy that I have earned the love of my tutors who
passed on me the Shaolin Mastery..."**

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FOREWORD BY LAM SAI WING

自序 林世榮

猛虎負蝸



They say that if you wield a skilful pen, you must wield arms as well, because arms are a support for a pen. Since my young years till now I have been learning from Masters during fifty years. Fortunately, I earned the love of my tutors who passed me the Shaolin Mastery. I think that I have acquired that Mastery far from perfection. As a token of my thankfulness to my tutors, I also passed the Technique and the Mastery to my disciples during a few decades. I do not think that I am a patient and skilful tutor, because we suffered a lot of changes in our lives.

猛虎扒沙



還魂飽鶴



The Pugilistic Art is easy to learn, but it is difficult to gain perfection in it. First of all, it is necessary to know rules and laws, as well as norms and criteria and then add Force to them. In that case you improve your innate nature and can freely and easily move in all directions, attack and avoid enemy's attacks. One must perceive the secrets of "The Four Essences-**Dao**", methods of "Five Gates-**Men**", images of "Eight Directions-**Mian**" and ways of Life and Death.

What are "Four **Dao**"? Those are heart, eyes, arms, and legs. **Dao** of a heart is a realized behavior, **Dao** of eyes is light and order, **Dao** of arms is easiness in attack and clutch, **Dao** of legs is quickness in a fight. "Five **Men**" is top, middle, bottom, left and right side. The top has "Seven Openings-**Qiao**: eyes, ears, nostrils and mouth, the middle has a heart and a breast, the bottom has groin, the left side has the left arm and the left leg, the right side has the right arm and the right leg. If a man deeply perceived and understood it, he is a master of the situation.

鶴嘴沉淨



沙平落雁



鶴餓脚獨



尾擺龍鳥



Furthermore, you must see the situation on four sides - east, west, south, and north. It is necessary to take a commanding position, to find out strong and weak points in your enemy, to direct your attacks towards his weak points, to strive for life and to avoid death. You should "look into the distance", but you should not lose sight of the situation around you.

If the enemy makes a false lunge (feint), it is necessary to react seriously; if the enemy attacks in all seriousness, you should dodge. If the enemy is far from you, you should not swing your fists, if he is close to you, you should forestall him. If he attacks at the top (at the upper level), you should react at the top, and if he attacks from below (at the lower level), you should to block up the ways of an attack from below. It is necessary to observe attentively enemy's movements, foresee the direction of his attack. You should perfectly comprehend the essence of an attack and a retreat, methods of "rise" and "sink".

Train persistently and tirelessly every day; there is a saying: "Mastery is born in hard training". Thousand of types of Fighting Arts come to one criterion, ten thousand methods come to the same essence.

In the great antiquity **Hua Tuo*** told **Wu Pu**** that if the body often moves, food is digested more easily; movement also promote the circulation of blood and energy **Qi**. "**Lu Lan*****" says the same: "The running water is fresh, a worm can not live in a door hinge". Those words express the essence of movement as a base to preserve health. The same is with the Pugilistic Art: it is not only a means of self-defense, but also a means to improve in health. Therefore, as a rule, those who practise Fighting Arts are men of strong constitution and good cheer. Undoubtedly, Fighting Arts cure diseases

脚手影月



飛分蝶蛱



金分字十



Undoubtedly, Fighting Arts cure diseases and prolong one's life, it is of great benefit! I frankly and openly tell scholars of the future about it. As far as we are concerned, we must preserve the Fighting Arts as an integral element of the national Cultural Heritage.

Lam Sai Wing

.....

**Hua Tuo* (141? - 208) is a famous physician and a follower of Taoism. He created a complex of "Plays of Five Animals" (WUQINXI) owing which through the imitation of movements of different animals - bear, tiger, deer, monkey, and crane the energy Qi correctly circulates in a human organism and that cause effects of rejuvenation and invigoration.

***Wu Pu* is a disciple and a successor to Hua Tuo. He widely used WUQINXI in his medical practice.

****"Lu Lan"* is the title of collected works on natural science and philosophy compiled in III century B.C., also known under the title "Lu Shi Chun Qu" ("Springs and Autumns of Lu kin").

仙八酒醉



Fig.1

LONG HU CHU XIAN

Appearance of Dragon and Tiger

Raise your arms before yourself and join them in a greeting. The right hand is clenched into fist, the left hand is an opened palm, like shown in the picture. The right leg is slightly bent in the knee and the left foot advances, you assume the position DIAO MA¹. (Left) foot touches the ground only with its tip. You stare to the south. Take air through slightly opened lips (“to take Qi”) and to hold breath with some effort (“to close Qi”). Combine it with arm movements: the arms are turned with the centers of the palms up, the left foot returns back and straightens, both arms are drawn to the waist; the position ER HU QIAN ZONG - “Two Tigers Hide Their Traces” is formed (next [fig.2](#)).



Comments for easier understanding

This method is used when the enemy attacks me with his arm at my stomach or chest. I cover (press at) the elbow joint of an attacking arm of the enemy with the open palm of my left hand and deliver a blow with my right arm. If the enemy parries my blow with an upward block from down, I grasp at his wrist with my left hand and pull (the enemy) to me and deliver a blow with my right fist (from up downward) at the enemy's chest and heart. (Than I) use the method TIE MEN SHUANG QIAN JIN ZHUI². If the enemy kicks, I submerge into the low firm stance and oppose with (change over to) the method PO QIAN JIN ZHUI³. In such a way I thwart his attack.

Editor's notes:

¹DIAO MA or MA DIAO JIAO – literally, “A Stance with a Suspended Foot”, the posture in which the main weight of the body rests on one leg, another leg only slightly touches the ground with its toe; it is also known as “Cat's Stance”.

²“Locking the Iron Gates with a Bar of 1000 jins”. A shortened name of this technique, TIE MEN SHUANG – lit. “A Bar of the Iron Gates” or “Barring the Iron Gates”, is also used further in this book. It is a concurrent upward punch from down with both fists at the stomach and the neck (or the chin) of the enemy. The technique and combat use are described in detail below in the text for ([fig.59](#)). In this case another variant of the application of this technique is also meant – a block deflecting a kick (see below).

³“Pressing and Throwing Away with an Effort of 1000 jins” - a deflecting block against

a kick. The technique and the final position are similar to the method “Barring the Iron Gates”. Here it is meant that if the enemy succeeds in jumping backward and counterattacks with a kick, you must instantly change the method “Locking the Iron Gates with a Bar of 1000 jins” with the method “Pressing and Throwing Away with an Effort of 1000 jins” and beat off his attack. It is an example of multi-purpose use of the fighting Kung Fu techniques. 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.2 **ER HU QIAN ZONG** Two Tigers Hide their Traces

A preparatory position. The body is vertical, the toes of both feet are pointed forward, the feet are parallel, the chest is straightened, the waist is flat, both legs are straightened in knees. The left and right hands are clenched into fists and placed on sides at the waist level, you stare straight ahead. From this position the right arm moves into the position JINGANG FU HU SHOW - “The Hand of Jingang Taming the Tiger” (next [fig.3](#)) and the left hand, like “a Dragon in a hide”, remains to be clenched into fist and near the waist.

Comments for easier understanding

The whole body is straight, the head crown is directed upward, as if you keep a weight of 1000 jins¹ on your head. You set into motion the breath **Qi** and lower it downward into DANTIEN, from DANTIEN it splashes out (spreads) into four extremities and reaches all parts of the body. It means that you are prepared to beat off an enemy's attack. Listen and watch his actions, your emotions should be as quiet as emotions of a modest girl. You train yourself in this simple position (in quiet conditions), but must be able to observe the same principles under other circumstances. It is necessary to take into account the situation and act. The enemy's defense conceals an attack. If you feel the moment of the end (of preparation for an attack) and attack an instant earlier, you will win.



Editor's notes:

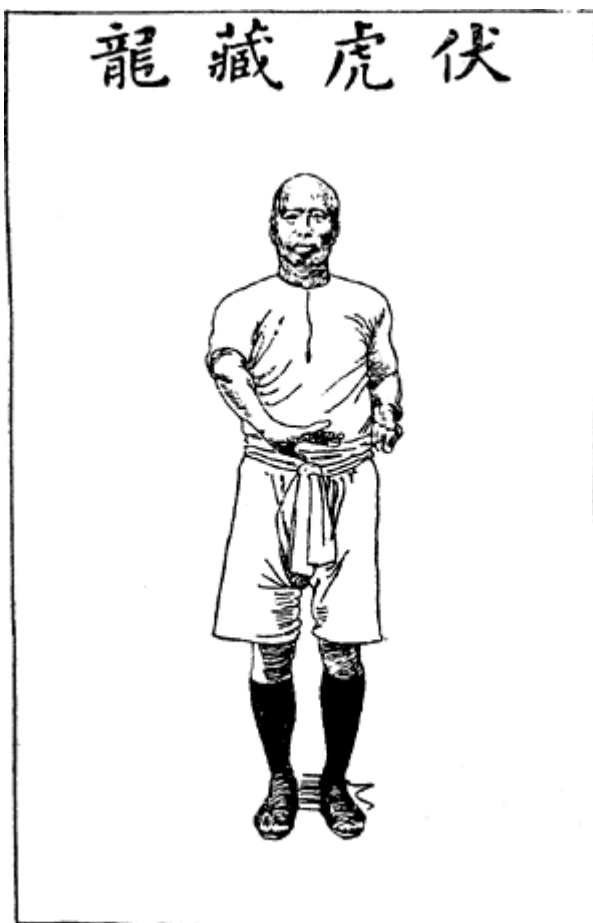
¹1 jin is approximately equal to 500 grammes.

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Fig.3

FU HU QIAN LONG**Taming the Tiger and Hide the Dragon**

The body is straight, to stand vertically. Raise the right arm to the level of your shoulder and lower forward and downward to the waist level with a covering movement. The movement is made with some effort, the distance from your arm to the body in the final position is 6 or 7 cuns (about 20-22 cm), the palm is slightly turned from you, the arm resembles a bent bow. This method is called JINGANG FU HU SHOU – “The Hand of Jingang¹ Taming the Tiger”. Then turn your arm (with the palm toward you) and raise it to take the position MEI REN ZHAO JING - “The Beauty Looks in the Mirror” (next [fig.4](#)).

**Comments for easier understanding**

If the enemy kicks at my groin, I defend myself with a sharp and strong movement of the right hand from above downward and cover his leg. This movement is as powerful as an avalanche. The left hand remains clenched into fist and rests on the waist like a “Hidden Dragon” – QIAN LONG. What if the enemy uses the method YUE YING SHOU² with a resolute advance? What does it mean – YUE YING SHOU, or “The Hand like the Moon’s Shadow”? It is the situation when the enemy “builds a bridge”³ using the blow DING QUAN⁴ and at the same time makes a kick FEI JIAO⁵ with an advance. I displace myself to the right (retreat from the line of the attack), press (push) to the left with a left bridge, draw aside (parry) at the top with my right bridge, then from the right and above “the right bridge” delivers a splitting downward blow (at the enemy’s attacking leg). This movement is not complicated, it is only necessary to tilt the torso forward, sink the waist (coccyx) and lower yourself into the firm stance. Then I take the image of “The Black Tiger seizing with its claws” – it is the technique HEI HU ZHAO⁶. If the enemy continues attacking with his arm at my chest or stomach, I use the method MEY REN ZHAO JING - “The Beauty Looks in the Mirror” (next [fig.4](#)).

Editor’s notes:

¹Jingang - a guard of the Buddhist religion, an “Iron Warrior”.

²YUE YING SHOU, “The Hand like the Moon’s Shadow” - a method consisting of two concurrent blows: the “nailing” downward punch from above called DING QUAN⁵ and the kick with a foot upward FEI JIAO⁶; the blows are made to the head (with an arm) and to the groin (with a foot). The technique of YUE YING SHOU and its combat use are described in detail below in the text for [fig.106](#) and [fig.107](#).

³DA QIAO, lit. “to make a bridge (or bridges)”, means in this context to work with an arm. The term QIAO (“bridge”) in the Hung Gar style means a forearm. There are 12 techniques where QIAO - “bridges” are used. Those techniques were inherited from the Kung Fu School of the Southern Shaolin. They are also called “12 Hung’s bridges”.

⁴DING QUAN, lit. “a nailing fist”, or “to nail with a fist”, a downward blow from above with the inner side of a fist, i.e. from the side of a palm. There is an exercise in the hard branch of Shaolin Qi Gong for nailing with a hand which probably gave the name to this technique: a big nail, abutting the center of a palm with its head and being held with extreme phalanges of the middle and fourth finger, is driven into a board with all might of one strike.

⁵FEI JIAO, lit. “a Flying Foot”, a quick blow with an instep or a toe of a foot; in most cases it is delivered at the groin.

⁶HEI HU ZHAO, “Black Tiger’s Claws”, a blow with a hand in the position “Tiger’s claws” at the enemy’s face with a subsequent grip and a squeeze. The technique of this method and its combat use are described in detail in the text for [fig.94](#). There is a method with a similar name HEI HU ZHAO LIAN SHOU – “A Hand like the Black Tiger’s Claws Grasping the Face” among so called “72 Secret Arts of Monks from the Shaolin Monastery”. This method is intended to enhance the strength and hardness of fingers and nails, as well as the strength of a grip.

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Fig.4

MEI REN ZHAO JING**The Beauty Looks in the Mirror**

In the position “The Beauty Looks in the Mirror” a body posture is that one shown in the figure. It is necessary to be on guard (lit. “to be on tip-toes”). The right hand from the position “Taming the Tiger” ([fig.3](#)) rises up and reaches a position on the face level and a little to the right, the center of the palm faces inside, fingers are pointed to the sky as if you hold a mirror before you. The distance between the hand and the shoulder is about one British foot¹. This blocking movement is made in such a way.

Comments for easier understanding

If the enemy delivers a blow at the stomach, I oppose with the right “Hand of Jingang Taming the Tiger” ([fig.3](#)) and cover his arm. The enemy continues (his attack) and delivers a second blow at the chest or the face, I use the method “The Beauty Looks in the Mirror”. If the enemy tries to deliver one more blow and uses the method HUAN HUN², I oppose with the technique XIE FENG BAI LIU - “A Side Wind Gust Swings a Willow” ([next fig.5](#)).

**Editor's notes:**

¹It is written so in the original text. It should be taken into account that the book was written in 20-th of the XX century in Hong Kong where the impact of Western civilization was especially strong.

²HUAN HUN – “Evoking the Spirit of a Dead”, a straight fist blow in the stance ZI WU MA. For the detailed description see the text for [fig.56](#).

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Fig.5

XIE FENG BAI LIU**A Side Wind Gust Swings a Willow**

This position as regard to its form resembles the previous ones: stay straightly, the body is straight, the feet are close to each other. The right hand from the previous position “The Beauty Looks in the Mirror” ([fig.4](#)) moves downward with a cutting movement and draws to the waist as if a gust of the wind swings a willow or a poplar. At once method “A Flower Hidden in a Sleeve” follows ([next fig.6](#)).

Comments for easier understanding

I stay straightly, as shown in the figure. If the enemy delivers a blow at my chest, I “cut” the forearm of his attacking arm downward with my right arm and then, without interruption, carry out method “A Flower Hidden in a Sleeve” ([next fig.6](#)) – I deliver a blow (with my palm) at the waist and kidneys of the enemy or beat off his attack (with the same movement).


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Fig.6

XIU LI CANG HUA

A Flower Hidden in a Sleeve

The initial position for the execution of “A Flower Hidden in a Sleeve” as regard to its form is (identical) with a preparatory position ([fig.2](#)). Then, as shown in the figure, the right arm rises, the palm directs (moves, turns) to the left and carries out a push. (The palm) slightly goes off limits of the line of (the left) shoulder. Then it is necessary to carry out a block with the arm before you at the center (to protect the center). It is the initial position for carrying out the next method “Returning the Finger to the Initial Position” (**next** [fig.7](#)). While carrying out the method “Returning the Finger to the Initial Position”, the arm is slowly stretched (straightened) forward, the movement is “accompanied with force” (filling the arm with force). Above all, it is also a “hardening” exercise for “bridges” (forearms) to use them effectively in a fight.



Comments for easier understanding

If the enemy attacks me at my chest or stomach, I beat aside his arm with a lateral movement and immediately deliver a straight forward blow. The sense of it is that a direct (longitudinal) movement is born from a lateral movement. In case the enemy uses a “bridge” and blocks my blow, I at once proceed to the method HUAN HUN QUAN - “The Fist Evoking a Spirit” ([fig.56](#)) and deliver a blow at the enemy’s head with my fist in the form of ZI QIANG QUAN¹.

Editor’s notes:

¹“ZI QIANG’s Fist”, (ZI QIANG - is a proper name), the position of a hand clenched into fist, when joints between the main and middle phalanges of four fingers are moved forward; usually a blow is delivered at eyes, bridge of the nose, throat and other vulnerable points. For more details see [fig.46](#) and [fig.109](#) and the text for it.

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Fig.7 **ZI DING ZHUNG YUAN** Returning the Finger to the Initial Position

From the position “A Flower Hidden in a Sleeve” in the previous figure ([fig.6](#)) the arm moves back¹ and assumes the position in the center. In such a way the position of “Piercing Bridge” CHUAN QIAO² is formed. In this position one finger (the indicative finger) is risen to the sky. From (position) CHUAN QIAO the arm bends in elbow, the hand is drawn to the shoulder, then (the arm) is stretched forward. The arm is bent and stretched three times. However, it should not be to unbend to the extreme, the arm should be bent, you must not straighten the arm completely. It is necessary “to sink” (to lower) the palm immediately after the execution of the last “opening” (stretching of the arm) and continue with the method WU LONG XI SHUI - “The Celestial Dragon is Frisking about in Water” ([next fig.8](#)).



Comments for easier understanding

If the enemy attacks and delivers a blow, I use “Piercing bridge”, put for the blow and bar the attack with a “bridge”. Why is “the form of a finger” used? It can be used to perplex the enemy by attracting his attention to the finger. That is one of possible reasons. Besides, it is possible to change it instantly for position “Four Fingers Support the Sky” ([fig.9](#)) and try to catch his arm in the same way as it is done with the method “Greeting at a Meeting” ([fig.1](#)). While training “the bridge” technique, it is necessary to “open” thrice (to stretch the arm three times). You should train yourself to use “soft”³ force.

Editor’s notes:

¹I.e. from the left to the right.

²CHUAN QIAO – “The Piercing Bridge”- the hand in a position as shown in [fig.7](#), the arm is slightly bent in the elbow and stretched to the front, the elbow is turned down and is slightly lowered.

³I.e. not rigid but flexible.

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Fig.8

WU LONG XI SHUI**The Celestial Dragon is Frisking About in Water**

After the execution of ZI DING ZHUNG YUAN – “Returning the Finger to the Initial Position” ([fig.7](#)) you lower the hand to the stomach near the navel, stretch it forward at once and make a prick with finger tips. It is the method BIAO¹ – the fingers are straightened (stretched) forward. The arm and the fingers lie on one horizontal line. Then, make successively three swinging palm movements. When making a wrist movement, it should be done with some force; at first, you move the wrist to the right, then repeat to the left. After three such swings the palm is as if rolling round a circle and opening like a flower to form SEI ZHI CHAO TIAN – “Four Fingers Support the Sky” ([next fig.9](#)).

Comments for easier understanding

Here I use my proximity to the enemy during his attack. I cover with my palm and block (a blow), then deliver a pricking blow BIAO¹ with tips of straitened fingers at his XUETANG². This artful method is called TIE QIAO SAN GONG – “The Iron Bridge of Three Gongs³”. If the enemy makes an obstacle with an encountering movement from the right, I bend my waist in the stance, dodge to the right and approach the enemy from the left⁴. It is necessary to rely on the Tiger’s force and Wolf’s ferocity in order to pierce with “bridges”. If, all of a sudden, the enemy tenaciously and firmly grasp your arm, it is possible to free yourself by swinging movements and pressing from the side of HU KOU⁵.

**Editor’s notes:**

¹BIAO, or BIAO CHUAN SHOU - lit. "to do a mark with a piercing arm" - is a blow with finger tips of an open palm.

²Probably, it is a point between the brows.

³Gong, a bureaucratic post in the ancient China, one of the most high-ranking official in the Chinese empire.

⁴It is meant that if the enemy tries to block your blows and counterattack, it is necessary to change the angle of the attack by deviating to the left and to the right and to suppress the enemy with a series of blows BIAO.

⁵HU KOU, lit. “Tiger’s mouth”, a section of a hand between the thumb and the indicative finger, i.e. it is necessary to tear out your arm caught by the enemy from the side (in direction) of his thumb.

Fig.9

SEI ZHI CHAO TIAN

Four Fingers Support the Sky

The method “Four Fingers Support the Sky” consists of the following: to lower the elbow as regard the arm, to open four fingers and straighten like tree trunks, to stick forward the thumb like an arrow. It is the wonderful method JIN QIAO – “Iron Bridge”. Then the hand clenches into fist and assumes the position according to the following figure; it is the method YAO LONG GUI DONG – “The Harassed Dragon Comes Back to his Cave” (**next fig.10**).

Comments for easier understanding

If even three tutors have their opinion about SEI ZHI CHAO TIAN, in fact this method does not belong to the well-known Shaolin technique TIE BI SHENG SHI – “The Iron Arm of the Enchanter Master”. One should not have wrong ideas about this exercise: it is only a training exercise to strengthen hands and fingers, thanks to it you can use the method CUN QIAO¹. Your arm becomes strong as if made of iron, therefore this method is also called JIN QIAO – “The Iron Bridge”.



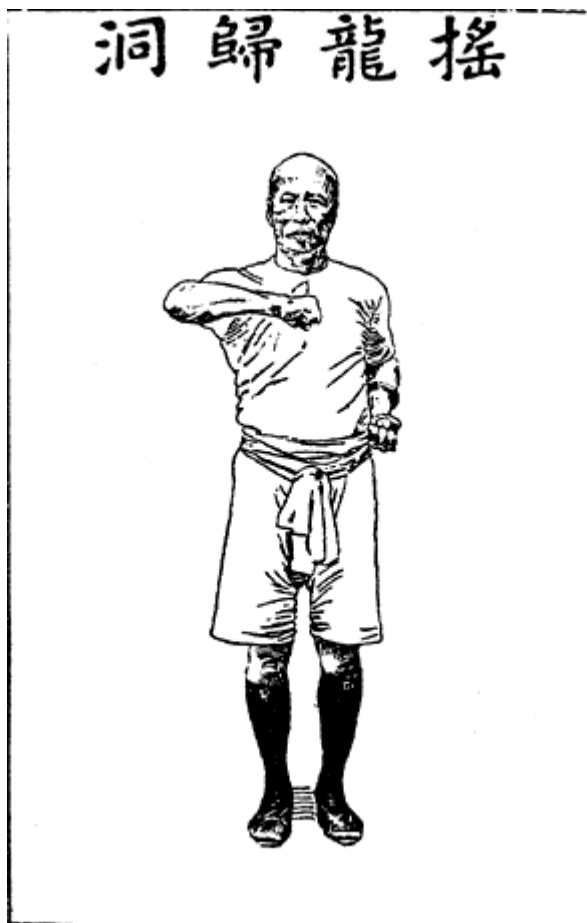
Editor's notes:

¹“Flash-like Bridge”. One of “12 Hung's Bridges”, its principle is brevity (quickness). In fact, it is a quick blow with finger tips of an open palm, that is the blow BIAO (one can say that BIAO means a blow and CUN QIAO means a method). See the book by Lam Sai Wing “IRON THREAD” for details.

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Fig.10**YAO LONG GUI DONG****The Harassed Dragon Comes Back to his Cave**

Position “The Harassed Dragon Comes Back to his Cave” results from previous method “Four Fingers Support the Sky” (**fig.9**). Clench your hand into fist as if you make a grab and draw it to the chest. The back of the fist faces the sky, the arm becomes resembling hieroglyph RI¹ and at once you strike with a great and violent force. While drawing the fist to the chest, you should use all your force. Then, the hand rises higher compared with the method CHUNG TIAN QUAN² and immediately draws to the waist, that is followed by a punch with the left fist and you immediately proceed to method WU LONG TU ZHU – “The Celestial Dragon Splits Out a Pearl” (**next fig.11**).

**Comments for easier understanding**

Method “The Harassed Dragon Comes Back to his Cave” is an exercise to use freely your wrists and muscles of the whole arms. (This technique) is used in case when the enemy firmly grasped your arm and pulls it to himself. It seems to be no chance to free yourself from the lock. In that case it is necessary to jerk sharply from the side of his HU KOU³, there are no such hands from which you could not free yourself. If the enemy firmly grasped my forearm with both hands and does not free me, I use method “Iron Gate” and break the lock, screw out the arm. You must clench your fist with force. After it a hail of punches from the left and from the right follows: it is the next method WU LONG TU ZHU – “The Celestial Dragon Splits Out a Pearl” (**next fig.11**).

Editor’s notes:

¹RI is translated as the “Sun”. There is a horizontal line in the middle of hieroglyph RI. It means that the arm is bent at a straight angle and lies in the horizontal plane.

²“A Fist Striking at the Sky”, another name is TONG TIAN QUAN – “A Fist Punching the Sky”, “To Punch the Sky with a Fist”. It is an upward punch from below. For more details see (**fig.53-54**) and the text for it.

³That means that it is necessary to pull the arm from a clutch in the direction of the thumb of the enemy’s holding hand.

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Fig.11

WU LONG TU ZHU**The Celestial Dragon Splits Out a Pearl**

Method “The Celestial Dragon Splits Out a Pearl” results from the previous position “The Harassed Dragon Comes Back to his Cave”. When the right arm is drawn to you, immediately a punch with the left fist follows, it looks like a writing the middle line in the hieroglyph RI¹. This method, and that is a punch, is delivered exactly at the center of the enemy’s chest. At first, it is necessary to draw the right arm and at once strike with left one. This method resembles the next (method) FENG XIANG - “Bellows of a Forge” (next [fig.12](#)) which looks like blowing air with bellows of a forge.

Comments for easier understanding

If the enemy “covers” with his arm and “opens me”², I timely defend myself from his repeated punches and wait for a convenient chance. If he “raised” my fist, I immediately draw down my fist to me from the enemy’s “bridge” and proceed. Now it is necessary to punch repeatedly (without a break), as if “The Dragon Spits Out Pearls”.

**Editor’s notes:**

¹There is a horizontal line in the middle of hieroglyph RI. Probably, it means that a punch is delivered horizontally, i.e. at a level of the shoulder (see fig.)

²It is that he presses from above downward on the arms in order “to open” the head and the chest for an attack.

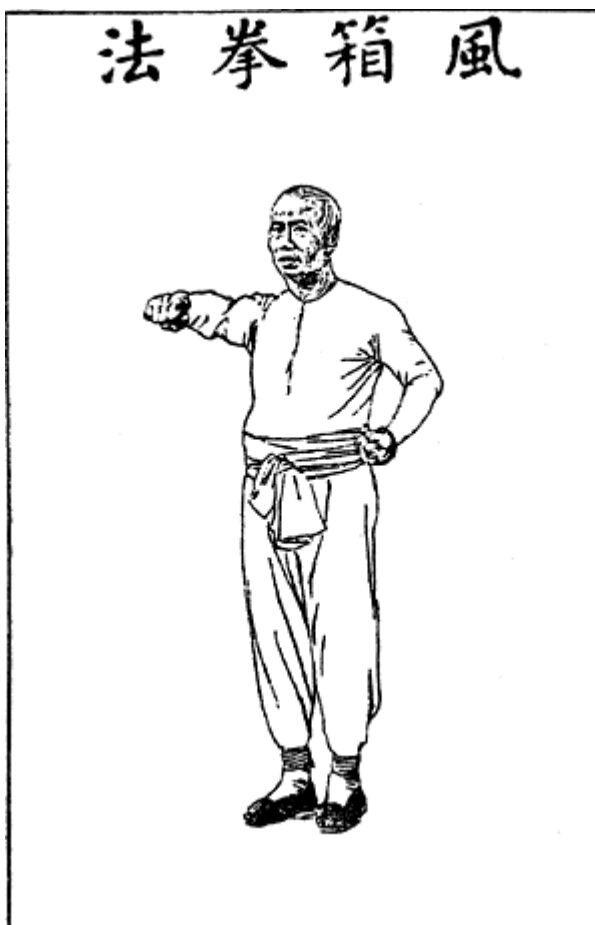
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Fig.12**FENG XIANG QUAN FA****Punching as if to Blow Air with Bellows of a Forge**

“A Fist of Bellows of a Forge” is single whole with the previous method “The Celestial Dragon Splits Out a Pearl” ([fig.11](#)). It is necessary to strike with the left and right fist in turn: the left fist is drawing, the right fist strikes, as if you blow air with bellows of a forge, you pull apart and press repeatedly. Hence the name. Then, draw the fists to your waist: both fists are on both sides of the waist. It is the initial position for assuming the posture MA¹.

Comments for easier understanding

I deliver a blow at the enemy's heart with the left “bridge” to the right in the stance MA. If the enemy uses the method HE CHI SHOU – “The Arm like a Crane's Wing” and at the same time attacks me to the groin with the method HE TUI – “Crane's Leg”(see [fig.74](#)), I immediately crush his foot with my foot and instantly strike him with an arm. You should act carefully in order not to commit a mistake. Ancient proved method: to raise a knee and stop an attacking foot (of the enemy), using the foot, break off laterally, prudently follow (to control), stop his arms with own arms.

**Editor's notes:**

¹MA – lit. “horse”, in this book - the “Horse Stance”.

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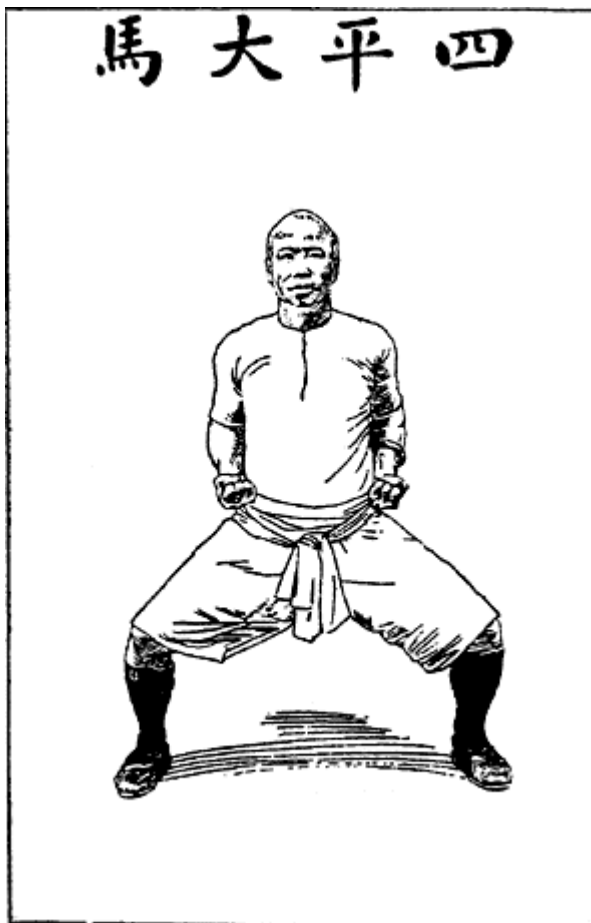
Fig.13 SEI PING MA BU

Assuming a Stable Stance MA

Assuming SEI PING MA¹: raise a foot to the knee, (then) make a step aside and assume the stance MA. The width of the stance MA is about 2 chis (65 cm). The position resembles the posture of a rider at a horse: toes of both feet are put outward a little. (Then) both fists are tightly clenched and both arms are raised up at the same time - it is transition to the next technique “The Sun and the Moon Rise Together” (next [fig.14](#)).

Comments for easier understanding

The position MA must be firm (stable) and demonstrate strength and power. Being in defense, expect an attack. The enemy provokes you (makes false movements - feints) from the left and drawing on from the left, immediately attacks from the right or draws on from the right and provokes in the center. All the same, you use techniques “The Hungry Tiger Catches a Ram” ([fig.61](#)) and “The Hand of Jingang Taming the Tiger” ([fig.3](#)). If the enemy delivers two successive blows at me, I immediately use the method “The Hand of Jingang Taming the Tiger”, deliver a "splitting" blow and seek a chance to use DAN HU CHU DONG – “The Tiger Goes Out from his Den” ([fig.62](#)).



Editor's notes:

¹Sei Ping Ma – “The stable stance of a Horse”.

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Fig.14

SHUANG TI RI YUE**The Sun and the Moon Rise Together**

Clench both hands into fists and raise them with one movement at the level of your nose, the distance between fists is 5 or 6 cuns (about 18-20 cm). The back side of fists face outside (from you), fingers of your fists face inside (to you). The position is such as if you raise up some heavy thing with your arms, both fists are opposite each other like the sun and the moon. Then "open" (draw aside) arms and proceed to the next position WUYA LIAN YI – “Raven Dries its Wings” (next [fig.15](#)).

**Comments for easier understanding**

Another name of technique “The Sun and the Moon Rise Together” is TONG TIAN QUAN FA - "A Fist Punching the Sky" ([fig.53-54](#)). If the enemy uses the technique MO PEN¹ and delivers a blow at me, I respond without a delay by means of the technique QI SING LIANHUAN - "Seve Stars One After Another"² and deliver blows. QI SING LIANHUAN includes blows of elements "Earth", "Water", "Tree" as well as a blow "Fist like a Rocket"³.

Editor's notes:

¹MO PEN QUAN - "Pounding in a mortar with a fist", a blow with the back of a fist from above downward.

²This method includes five successive and uninterrupted blows. See [fig.85-89](#) for detail. Figure "7" in the name shows not the number of blows, but number of steps (positions of feet) during the execution of this method.

³It means five primary elements WUSING of Chinese natural philosophy: "Metal", "Tree", "Water", "Fire" and "Earth". A certain punch corresponds to each element of WUSING: JIN QUAN - "Metal Fist", MU QUAN - "Wooden Fist", SHUI LANG QUAN - "Water Stream Fist", HUOJIAN QUAN - "Fist like a Rocket", TU PAO QUAN - "Fist Flinging from the Earth".

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Fig.15

WUYA LIAN YI

Raven Dries its Wings

Position “Raven Dries its Wings” arises from position “The Sun and the Moon Rise Together”. The elbows “open” (draw a side) and rise, the shoulders and the arms are at the same level, the back side of hands face the sky, both fists are tightly clenched. The form resembles a bird that dries its wings in the sun. Then the arms press downward and you proceed to method SHUANG GONG CHA HUA - Planting Flowers with Two Bows ([next fig.16](#)).

Comments for easier understanding

Both arms in position “Raven Dries its Wings” must be at the same level with the shoulders as if you enter through a narrow door and try to open it wider. If the enemy charges, I use HE CHI - “A Crane's Wing” or change over to HU PING CHAI MENG - “The Tiger Comes Up Against the Close Gates” or use E HE XIUN XIA - “A Hungry Crane Catches Shrimps”, ([fig.76](#)).

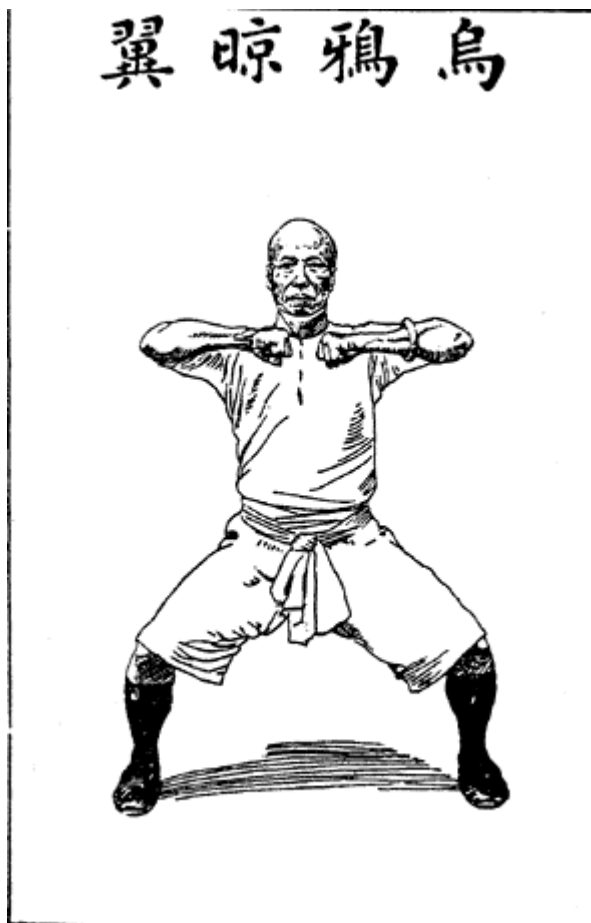

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Fig.16

SHUANG GONG CHA HUA

Planting Flowers with Two Bows

Arms shape in position SHUANG GONG CHA HUA resembles two bows: the arms are slightly bent as if they envelop the moon. Both palms press with force downward. Finger tips are opposite each other. After it the right arm first rises, moves in the position "A Finger and a Bridge" on a arc to the left and upward, you then move the "bridge" to the right. Then the left arm rises, position BAO YA CHUAN LIAN – “Running a Lotus Flower through an Incense Vessel in a Shape of the Duck” (next [fig.17](#)) is formed and it transforms into SHUANG DING JIN QIAO - "Two Stable Iron Bridges".



Comments for easier understanding

While executing this method, you defend yourself against the enemy who strikes with his foot. I cover the strike with two "bows". If he turns and attacks at my chest or stomach, I use "The Piercing Bridge"¹.

There are many methods of a combat, but "The Piercing Bridge" is dominating among them.

Editor's notes:

¹CHUAN QIAO – “The Piercing Bridge”- the hand in a position as shown in ([fig.7](#)), the arm is slightly bent in the elbow and stretched to the front, the elbow is turned down and is slightly lowered.

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Fig.17

BAO YA CHUAN LIAN**Running a Lotus Flower through an Incense Vessel in a Shape of the Duck**

The right hand from the previous position moves to (the left) armpit and rises, the left arm repeats the movement the right arm, the position SHUANG QIAO SHOU - "Arms - Paired Bridges" is formed. This position is similar to position ZI DING ZHUNG YUAN - "Returning the Finger to the Initial Position" ([fig.7](#)), the only difference is one arm in the first case and two arms in the second case. After the execution of "Three openings" you should press once downward and continue with the double BIAO CHUAN¹. It is method SHUANG LONG CHU HAI - "Two Dragons Creep Out from the Sea" ([next fig.18](#)).

**Comments for easier understanding**

Method BAO YA CHUAN LIAN - "Running a Lotus Flower through an Incense Vessel in a Shape of the Duck" and method SHUANG QIAO SHOU -

"Arms - Paired Bridges" has common nature and their forms are similar. It is one of the 12 Bridge Methods and each of them relates to a certain principle. When you use "12 Bridge Methods", those principles are realized in action². Bridge methods came to us from ancient times.

Editor's notes:

¹BIAO, or BIAO CHUAN SHOU - lit. "to do a mark with a piercing arm" - is a blow with finger tips of an open palm.

²See the book by Lam Sai Wing "IRON THREAD" for details.

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Fig.18

SHUANG LONG CHU HAI**Two Dragons Creep Out from the Sea**

Position “Two Dragons Creep Out from the Sea” comes out of straightening arms three times, then one clap and one blow BIAO follow. The arms straighten sharply and precisely, the fingers are on shoulder level, the arms are stretched as shown in the picture. The waist is a little set back, the stance is stable, ten fingers deliver BIAO with force forward. Then “sink” (descend) the elbows a little and assume the position DING JIN QIAO - "Stable Iron Bridge" (next [fig.19](#)).

Comments for easier understanding

In this case method “Two Dragons Creep Out from the Sea” is "Paired Lightning Bridges". The enemy attacks with the method "The Arm like a Crane's Wing". I protect the center, deliver a blow and throw off with my arm, thwart (the attack) and deliver blows. Constrain from the left and undercut from the right; it is necessary to distinguish the top and the bottom, the left and right sides. When you deliver a blow with the arms placed in a row, it is necessary to do so that the body would move as a whole and all parts of the body move in concord, then you can easily win.


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Fig.19

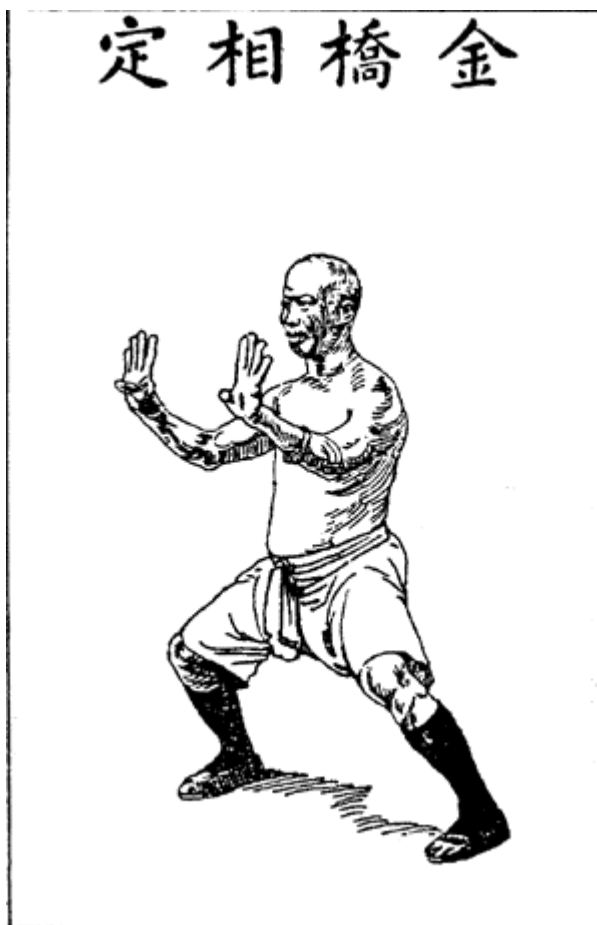
JIN QIAO XIAN DING

Iron Bridges Stand Solidly

Both arms in position “Iron Bridges Stand Solidly” are bent a little in elbows, they must not be drawn far from the armpits. The four fingers of each hand are pointed to the sky, the thumbs are pointed forward, the distance between the arms should be not more than torso width. Both arms move to the left in a single swing, it is method ZUO YUN ROU QIAO – “Moving a Soft Bridges to the Left” (next [fig.20](#)).

Comments for easier understanding

While executing method “Iron Bridges Stand Solidly”, you sink the elbows together with the arms downward and as far as the four fingers are concerned, they seem to prop up the sky. If the enemy charges with a fist, I force him to change (the direction of) the movement (deflect the blow). You can also execute method ZUO YUN ROU QIAO - “Moving a Soft (flexible) Bridges to the Left” (next [fig.20](#)) from the position “Iron Bridges Stand Solidly”.



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Fig.20

ZUO YUN ROU QIAO

Moving a Soft Bridges to the Left

Method "Moving a Soft (flexible) Bridges to the Left" takes its source in previous method "Iron Bridges Stand Solidly": the arms move to the left with a single swing; the arms "sink" (descend a little) from up downward and at the same time move to the left. It is necessary to put four fingers together, only the forefinger remains to be pointed to the sky. This form of a blocking position is excellent for defense. A finger sticking upward can puzzle the enemy and cause a slight confusion. Frighten the enemy with two fingers, trouble him.

Comments for easier understanding

"Moving the Bridges to the left" means "to meet with Bridges" (an enemy's attack). At first it was "The Iron Bridge", then I use "Soft Bridge". It corresponds to principles of the ancient philosophy Taoism: "To win hardness with softness, to win softness with hardness". The enemy attacks, I deflect his first attack with a "bridge", with the next movement I hold up "bridges" and protect myself. I jerk "bridges" to me and instantly deliver a blow. When you defend yourself, you must protect the heart with your arm. Next is to proceed to the execution of method YU YUN ROU QIAO – "Moving Soft Bridges to the Right" (next [fig.21](#)).



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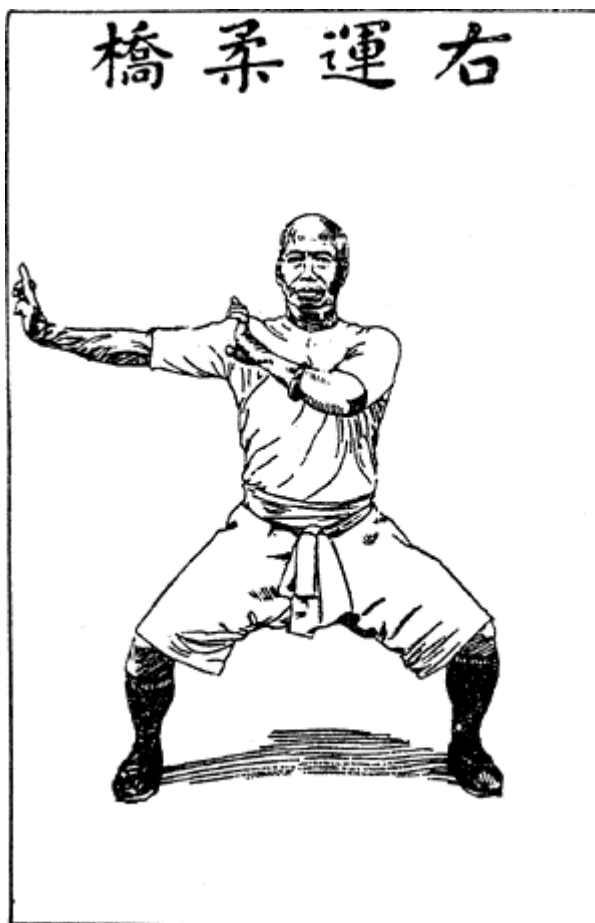
Fig.21

YU YUN ROU QIAO**Moving a Soft Bridges to the Right**

This method is similar to the previous one, the only difference is that now "Bridges" move to another (right) side.

Comments for easier understanding

Method "Moving Soft Bridges to the Right" is the same as in the previous picture. I use a "Soft Bridge" (ROU QIAO) and overcome the enemy who uses a "Hard Bridge" (GAN QIAO) to attack me. When you use this method, you bend your arms, i.e. use GONG QIAO, "Bent Bridges". Jerk "bridges" to you at the end of the movement (draw the arms to you with a sharp movement), straighten instantly the elbows and deliver a blow with "bridges". However, you should remember about the defense of the space between "bridges"; if the enemy delivers an encountering blow, change over to HU SHOU QIAO¹ and protect your heart. The enemy is prepared to deliver another blow - forestall him and deliver a blow. After "moving bridges" to the left and to the right proceed to method SHUI DI LAO YUE – "Fishing Out the Moon from the River Bottom" (next [fig.22](#)).

**Editor's notes:**

¹HU SHOU QIAO – "An arm-bridge like the guard of a sword".

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Fig.22

SHUI DI LAO YUE**Fishing Out the Moon from the River Bottom**

Method “Fishing Out the Moon from the River Bottom”: after moving "soft" bridges to the left and to the right both arms are raised, then they descend from above downward in a circle. It looks like enveloping the moon. As a result of it both arms (forearms) are crossed and the fingers straighten. At the same time it is necessary to move the energy **Qi** and the force **Li** into a lower part of the stomach and preserve the firm position SEI PING MA – “Stable Horse Stance”.

Comments for easier understanding

Method “Fishing Out the Moon from the River Bottom” is carried out in the firm position SEI PING MA. The hands in the position of a “Single Finger” are with their back side facing down and near the navel. The arm form is as in a position when one holds a baby. **Qi** sinks down into Dantien, the movement is filled with the force **Li**, the waist is bent a little. At the start of the movement when the arms are moving from above downward it is possible to change over to the method JIAN SHOU - "Arms-Scissors"¹ or GAI SHOU - "Covering Arms" and to use the method TIE SAO - "Iron Broom" ([fig.92](#)). If the enemy charges with his foot, I pivot on a bent leg and deliver a blow BIAO or use the method "To Cross and Draw (aside) Golden Fists"² ([fig.96](#)) and deliver a blow. Next is to raise the arms above the head and proceed to position BAWANG JU DING – “His Highness Prince Uplifts a Sacrificial Tripod” ([next fig.23](#)).

**Editor's notes:**

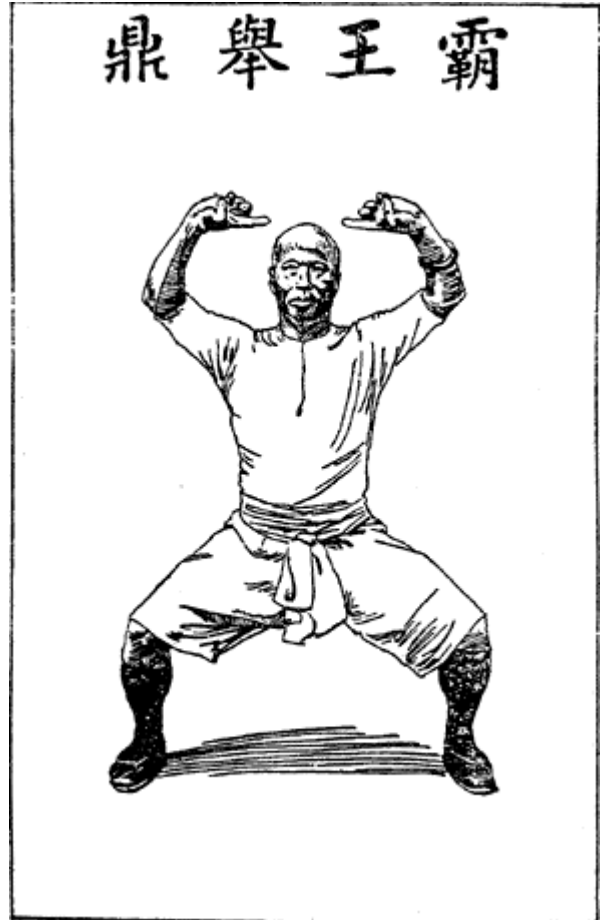
¹JIAN SHOU – lit. "Arms-Scissors"- is a simultaneous blow with two arms in the horizontal plane.

²FEN JIN QUAN. You cross forearms 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". For more details see the book by Lam Sai Wing "Moving Along the Hieroglyph Gung, I Tame the Tiger with the Pugilistic Art", [fig.25](#).

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Fig.23**BAWANG JU DING****His Highness Prince Uplifts a Sacrificial Tripod**

In previous position “To Fish Out the Moon from the River Bottom” the force **Li** of the whole body concentrates in both arms, both hands turn with their palms outward and are drawn apart slightly, the bent arms are raised up in a mutual movement a little above the head as if you raise a heavy tripod. Then both palms move downward with an "undercutting" movement **GE** and stop on both sides of the waist as shown in the following picture. It is a **FEI HONG LIAN YI** – “A Flying Goose Folds Wings” (next [fig.24](#)).

**Comments for easier understanding**

Method “His Highness Prince Uplifts a Sacrificial Tripod” is a defensive technique with two "bent bridges" **GONG QIAO**. If the enemy continues his attack, I use “The Arm of Golden Dragon”¹. He uses "Fist like a Rocket" ([fig.91](#)), I use the method "The Monkey Steals a Peach" ([fig.93](#)) and instantly proceed to **HU PING CHAI LANG** – “The Tiger Tramples on Wolves and Jackals” ([fig.64](#)). Position “His Highness Prince Uplifts a Sacrificial Tripod” is **SHUANG GONG QIAO** - "A Pair of Bent Bridges". From this position the palms are drawn to the waist with a cutting movement - it is a method **FEI HONG LIAN YI** – “A Flying Goose Folds Wings” (next [fig.24](#)).

Editor’s notes:

¹**JIN LONG SHOU**. Complicated blocking movement of arms with a retreat; it allows to parry almost any attack of the enemy at upper and middle levels. This technique is described in detail in the book by Lam Sai Wing "Moving Along the Hieroglyph Gung, I Tame the Tiger with the Pugilistic Art" - see [fig.74](#).

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Fig.24

FEI HONG LIAN YI

A Flying Goose Folds Wings

Method “A Flying Goose Folds Wings” arises from the previous method “His Highness Prince Uplifts a Sacrificial Tripod”. The arms descend from above downward and “hide” at the waist. The shape resembles a flying bird that folds its wings. Only fingers should be straightened: the fingers of the left hand are pointed to the left, the right hand - to the right. Then the arms are straightened with the use of the force Li - it is method SHUANG JIAN QIE QIAO – “Cutting Bridges like Two Swords” (next [fig.25](#)).

Comments for easier understanding

Method “A Flying Goose Folds Wings”: if the enemy uses the method DAN LONG CHU HAI - “One Dragon Creeps Out from the Sea” ([fig.111](#)) and delivers a blow, I use HE ZUI – “Crane's Beak” ([fig.72](#)). It is necessary to sink the elbows and, as if in flight, to peck the enemy's head.

Immediately you continue with the technique HUAN HUN BAO HE - “Return of the Soul of the Satisfied Crane” ([fig.73](#)) and “throw” (your hand in the position “Crane's Beak”) at the enemy's face. He retreats to the stance MA and parry with a “Piercing Bridge”. But you should not be deceived by the enemy, it is necessary to stay evenly and watch his changes.

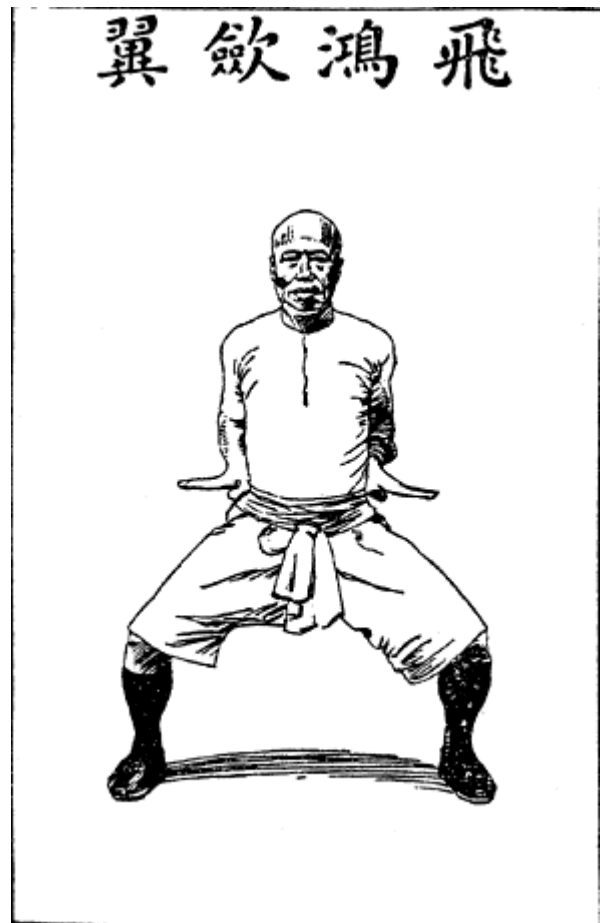

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Fig.25

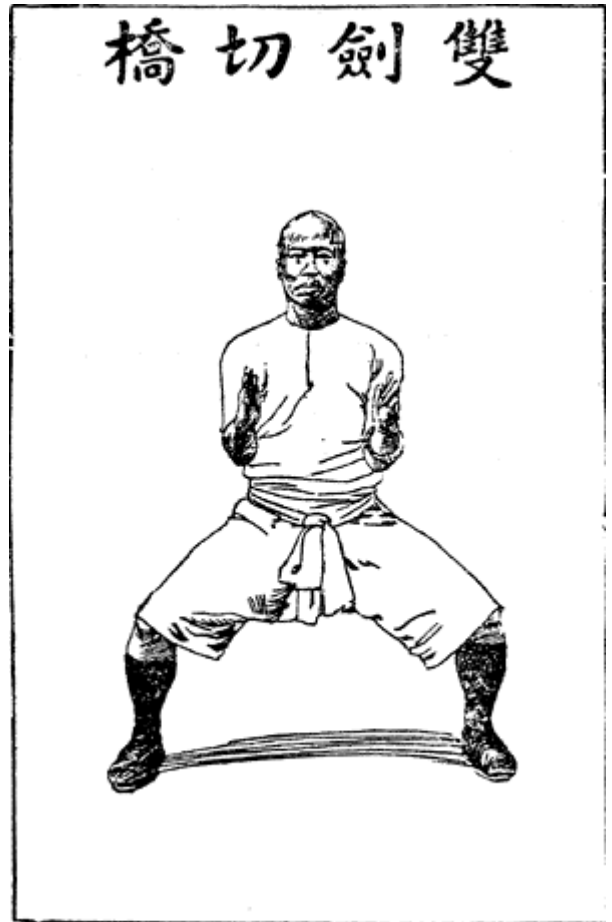
SHUANG JIAN QIE QIAO

Cutting Bridges like Two Swords

After a cutting movement “A Flying Goose Folds Wings” both arms, exactly like two swords, pierce at the shoulder level. Both arms cut from below, hands and elbows are on one (horizontal) line, identically on the left and on the right. Palms face each other. You next pivot the torso to the left and assume position ZUO SHOU PO PAI – “Repelling and Drawing Aside with a Left Arm” (next [fig.26](#)).

Comments for easier understanding

The method “Cutting Bridges like Two Swords” is used in case of an enemy's frontal attack. I equally use both arms and execute BIAO¹, piercing his waist with my fingers. He repeats his attack, I immediately pivot and execute the method PO PAI SHOU (next [fig.26](#)): beat off with my arm to the right outward at the top and descend on the left. Then the left arm goes up and the right arm descends and pulls his arm and elbow to me. At the same time it is necessary to deliver a blow at the head (with the left arm). It is method ZUO SHOU PO PAI – “Repelling and Drawing Aside with a Left Arm” (next [fig.26](#)).



Editor's notes:

¹BIAO, or BIAO CHUAN SHOU - lit. "to do a mark with a piercing arm" - is a blow with finger tips of an open palm.

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Fig.26

ZUO SHOU PO PAI**Repelling and Drawing Aside with a Left Arm**

Method “Repelling and Drawing Aside with a Left Arm” starts from previous position “Cutting Bridges like Two Swords”. Both arms are directed (move, stretch) toward the enemy, the left hand turns (with the palm) downward, the right hand uplifts. The left hand executes the raking movement BA, it is necessary to draw the right hand to the left arm immediately and draw it to the right like a quick grab (of the enemy's arm). The right arm moves to the right and overlaps the body. In such a way it is possible to protect yourself from an attack from the right: to thwart an attack by means of the monumental position full of grandeur.

**Comments for easier understanding**

Method “Repelling and drawing aside with the arm” is used if the enemy resorts to “Palms like Butterflies” for his attack. In that case I immediately use PO PAI SHOU. It is necessary to catch an enemy's elbow and make a pull (a jerk) to you. If the enemy dodges with his torso and prepares for another actions, I must be attentive. It is necessary to conduct deceptive actions to confuse the enemy. A lot of methods are used for one thing - to entrap the enemy. One should be cunning. If the enemy attacks, I use my fingers, “cover” and “force”¹ and deliver a blow at the enemy, it is the method HEI HU ZHAO – “Claws of the Black Tiger” (fig. 94).

Editor's notes:

¹An arm block in the form of “Tiger's Claws” from the method HEI HU ZHAO is meant here (fig. 94).

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Fig.27

YOU SHOU PO PAI**Repelling and Drawing Aside with a Right Arm**

This method has a great semblance with the previous one, nevertheless there is a small difference. "Compelling Arm" BI SHOU presses down and acts as a "Raking Arm" BA SHOU. In its turn the "raking arm" bends in elbow and raises to do an action called "to compel" (BI). The fingers of the upper hand is opposite to the nose, fingers of the lower hand are near the elbow (of the upper hand). The right palm is with its center facing outside, the left palm is equally turned outside and to the right. The arms are taken to the right and are drawn to the torso, the torso continues to lower; you assume the position SEI PING MA. At the end of the movement the waist is slightly bent, the position SHUANG GONG FU HU - "Taming the Tiger with Two Bent (arms)" (next [fig.28](#)) is formed.

**Comments for easier understanding**

The left arm in the position YOU SHOU PO PAI is at the top. In transition from the left stance into the right one you execute BI QIAO (a "compelling bridge") with your left arm. When you start to move from the left position, the right BI QIAO is changed for BA SHOU ("raking arm"). I use the right arm and draw the enemy's elbow to me with a "raking" movement and respond with my left arm sending the ZI QIANG QUAN and strike at the enemy's temple. Then I change for SHUANG SHOU FU HU - "Taming the Tiger with Both Arms".

Editor's notes:

¹"ZI QIANG's fist", (ZI QIANG - is a proper name), the position of a hand clenched into fist, when joints between the main and middle phalanges of four fingers are moved forward; usually a blow is delivered at eyes, bridge of the nose, throat and other vulnerable points. For more details see [fig.46](#) and [fig.109](#) and the text for it.

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Fig.28

SHUANG GONG FU HU**Taming the Tiger with Two Bent (arms)**

Position "Taming the Tiger with Two Bent (arms)" results from the position ZI WU¹ in the previous figure ([fig.27](#)): the "Bow" is in front, the "Arrow" is behind. It is necessary first to draw the arms to the chest and move the torso into a balanced position. The stance must be firm and express strength and power. Straighten your left arm (from the chest) opposite the neck, the right arm is lower (than the left one) - opposite the chest. The form of both forearms looks like a Bow, the palms face outside. (From this position) first raise your left arm, then the right one and proceed to the position shown in the next picture: MAOER XI MIAN – "The cat washes his muzzle" ([next fig.29](#)).

**Comments for easier understanding**

Method "Taming the Tiger with Two Bent (arms)" is used if the enemy charges with a kick FEI JIAO². I squeeze his leg between my arms (forearms) and use the method TIE SAO - "Iron Broom" ([fig.92](#)): I seize his leg, undercut the enemy's leg with my foot and lay him prostrate. If the enemy lying prostrate uses JIAN JIAO JIAN - "Legs like Scissors", I immediately turn my torso, shift aside and continue with the method E HU QIN YANG - "The Hungry Tiger Catches a Ram" ([fig.61](#)). If the enemy turns his torso and descends to the stance MA³ and immediately counterattacking with a blow, I at once proceed to the method HEI HU ZHAO – "Claws of the Black Tiger" ([fig.94](#)) and suppress him. Next I proceed to the method MAOER XI MIAN – "The Cat Washes his Muzzle" ([next fig.29](#)).

Editor's notes:

¹ZIWU MA - it is known in the modern WUSHU as the stance "Bow and Arrow".

²FEI JIAO, lit. "a flying foot", a quick blow with an instep or a toe of a foot; in most cases it is delivered at the groin.

³I.e. jerks out his seized leg and does not allow to knock down him.

Fig.29

MAOER XI MIAN

The Cat Washes his Muzzle

The execution of the method “The Cat Washes his Muzzle” starts from position “Taming the Tiger with Two Bent (arms)” ([fig.28](#)). Raise your right hand from (the left) armpit and then, in the same way, raise the left arm from (the right) armpit. The left and right arm raise two times, the total number of movements is four. The movements resemble very much the movements of a cat washing its muzzle. Then, bend both arms in elbows, “the claws” are opposite to your shoulders. This position resembles a ferocious Tiger climbing up the slope of a mountain. Then both hands are clenched into fists and drawn to the chest, from there the fists are drawn to both sides at an upper level, then drawn to the waist.



Comments for easier understanding

Method “The cat washes his muzzle” is arm actions in the position CHUAN QIAO - “Piercing Bridge”. Blocking arm movements are made four times, the hands are in the position “Tiger's Claws”. The enemy uses the “bellows”¹ technique and delivers a series of blows at me, I beat off his attack with “bridges”. He punches pell-mell at me, I also repel them pell-mell with “bridges” - that is just the technique “The Cat Washes his Muzzle”. While making one of the blows, I press at his elbow with the “Tiger's paw” and “enter” him (enter a close combat). It is the method called MENG HU XIA SHAN - “The Fierce Tiger Descends the Mountain” ([fig. 63](#)).

After drawing your fists to the waist in the stance MA, proceed to method BAI MA XIAN DI – “The White Horse Hoofs” ([next fig.30](#)).

Editor's notes:

¹FENG XIANG QUAN FA – “Punching as if to blow air with bellows of a forge” ([fig.12](#)).

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Fig.30

BAI MA XIAN DI

The White Horse Hoofs

Being in position SEI PING MA, raise your left leg and "stamp" (a "stamping blow") the ground onto the right. The right foot remains behind. Then the right foot delivers a blow CHAN TI - "Cutting with a Spade" from the ground. The foot rises and delivers a blow along the position (the line of movement), after it you "sit down" into the position SEI PING MA. You use your left hand and "cover", then proceed to the position FU HU LIAN ZHU – "Taming the Tiger and Stringing Pearls" (next [fig.31](#)).

Comments for easier understanding

"The White Horse Hoofs": the left leg makes a "stamping step", the right foot rises and you deliver a blow at the enemy as if digging with a spade. You strike at his thigh, but is better to strike at his vulnerable points: kidneys, groin, spleen. If the enemy covers my leg, I proceed without delay to the method E HE XIUN XIA – "A Hungry Crane Catches Shrimps" ([fig.76](#)). If he seizes my leg with his hand, I immediately bend it in knee, squeeze his arm and deliver a blow at his head with the fist QIAN ZI¹. Then proceed to method FU HU LIAN ZHU – "Taming the Tiger and Stringing Pearls" (next [fig.31](#)).



Editor's notes:

¹QIAN ZI SHOU – "An arm of 1000 Hieroglyphs." ([fig.49](#)).

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Fig.31

FU HU LIAN ZHU**Taming the Tiger and Stringing Pearls**

Use the stance ZI WU in position “Taming the Tiger and Stringing Pearls”. “Tame the Tiger” with the (left) arm and rise it on the right side. Clench fingers, sink an elbow, direct (the forefinger) up. Accompany each movement with a burst of force, it is necessary to straighten and pull up (the arm) - three times altogether. Choose a corner of a fence or wall on the right side as an indicator of direction¹.

Comments for easier understanding

“Taming the Tiger and Stringing Pearls” - it is an arm method from the Hung Gar style. When straightening arms thrice, use force. The arm moves as if you string pearls, three times altogether. There are various application methods in practice. The enemy uses RI ZI MENG JIAN CHUI - “A Blow like a Flying Arrow in the Form of Hieroglyph RI” ([fig.99](#)) and charges me. I use the “chopping arm” - it is DAN GONG QIAN ZI - “Single Work of 1000 Hieroglyphs” ([fig.49](#)). He uses GAI QUAN and attacks my head with a covering blow from above downward ([fig.87](#)). I must use SHUANG GONG QIAN ZI - “Paired Work of 1000 Hieroglyphs” ([fig.50](#)). If he punches me again, I must change position for CHEN QIAO CHUAN ZHANG - “Sinking a Bridge and Piercing with a Palm” ([fig.33](#)). It is just the execution of the arm method.

**Editor's notes:**

¹After the execution of method “The White Horse Hoofs” ([fig.30](#)) you had to shift you forward and to the right as regard to the initial position. Your stance ZI WU MA must be as well orientated in this direction, i.e. at an angle of about 45 degrees as regard to the initial position, or in the direction of the right angle, if you are in a room or at a fenced ground.

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Fig.32

ZI WU ZHU QIAO**Pearl Bridge in the Stance ZI WU**

Method "Pearl bridge in the Stance ZI WU": the arm straightens three times and stops after it - in such a way the position "Pearl Bridge" is formed. Two things are required: one finger (forefinger) should be straightened and you should feel the presence of force (in the arm). It is one of methods from QIAO FA - "Bridge techniques". Observe the rule of "sinking" elbow. While training, move the force Li into your arm. In that case you will significantly increase speed (during a combat).

Comments for easier understanding

Method "Pearl bridge in the Stance ZI WU": the enemy delivers a blow at the middle level. I retreat into the stance MA¹ and ward off with "Piercing bridge" CHUAN QIAO. The "bridge" method in the stance MA is executed with the left "bridge" in the right stance and with the right "bridge" in the left stance - the action is the same. If the enemy charges from above, I use GONG QIAO ("Bent bridge") and change for JINGANG CHU DONG - "Jingang Leaves a Cave" ([fig.38](#)). If the blow is delivered from below, I immediately change for XUAN TAN FU HU - "Pressing the Tiger to the Altar" ([fig.37](#)). Proceed with method CHEN QIAO CHUAN ZHANG - "Sinking a Bridge and Piercing with a Palm" (next [fig.33](#)).

**Editor's notes:**

¹I.e. "Horse Stance", or SEI PING MA.

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Fig.33 **CHEN QIAO CHUAN ZHANG** Sinking a Bridge and Piercing with a Palm

After "three openings" of the method "Pearl Bridge" you descend your arm and at once deliver a "marking" blow BIAO with your palm: straighten your arm, the five fingers use the force **Li**, (the arm) with an abrupt pushing movement straightens (horizontally) at the shoulder level. But what to do, if the enemy has longer arms and my arms are shorter and I can not attack with this method, I can not reach him? In that case I make swingings with fingers and a palm, repeat a swinging again to the left and to the right and return to the left¹. Then, it is necessary to sink an elbow and proceed to the method ZHI WEI CHEN TIAN – "Supporting the Sky with Finger Tips" (next [fig.34](#)).



Comments for easier understanding

Method "Sinking a Bridge and Piercing with a Palm": if the enemy hits the heart, I immediately sink my arm down, cover his arm and under this momentum execute BIAO SHOU - "Marking with Arm". I pierce him with force with my finger tips. If he changes for SHI ZI FEN JIN QUAN – "Drawing Golden Fists to both sides in form (position) of Hieroglyph SHI"² and charges me, I change for "Piercing with a Palm in the Form-image of a Snake"¹ and change again for SHUANG LONG QIAN ZHU - "The Two Dragons Steal Pearls"³. It means to prod at the enemy's eyes. Another name of this method is ER LONG ZHENG ZHU - "Two Dragons Fight for a Pearl"⁴.

Editor's notes:

¹It is the technique SHE XING CHUAN ZHANG - "Piercing with a Palm in the Form-image of a Snake ": due to lateral swingings with a palm and a forearm (at that moment the elbow is in a lower position and relatively motionless) an enemy's blow is deflected aside and immediately a blow is delivered at the enemy's face with finger tips. This movement looks very much like the movement of the cobra head before a rush. This technique is described in detail in the book by Lam Sai Wing "Moving Along the Hieroglyph Gung, I Tame the Tiger with the Pugilistic Art" - see fig.76 and fig.77.

²You cross forearms 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". For more details see the book by Lam Sai Wing "Moving Along the Hieroglyph Gung, I Tame the Tiger with the Pugilistic Art", fig.25.

³For more details see the book by Lam Sai Wing "Moving Along the Hieroglyph Gung, I Tame the Tiger with the Pugilistic Art", fig.76.

⁴The image of two dragons, one rising, the other rushing down, both fighting for "fire pearl", was the emblem of Emperor's power in Old China.

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Fig.34

ZHI WEI CHEN TIAN

Supporting the Sky with Finger Tips

After the execution of the method CHUAN ZHANG SAN BAI - "Piercing with a Palm and executing Three Swingings" you sink the left elbow down, draw five fingers of the hand aside (to spread fingers) and straighten them vertically like arrows as if the fingers support the sky. Only the thumb is placed horizontally and points forward. It is required for the technique CUN QIAO¹ - you can make fit (the fingers) by hard training. During a combat against the enemy you have the same feeling as if you squeeze a sharp thing in your hand. It is an excellent exercise for fingers and it will bear fruit.

Comments for easier understanding

During the execution of method "Supporting the Sky with Finger Tips" the elbow must be sunk down and be opposite to the arm (i.e. it should not be drawn aside). In such a way you can make your finger tips fit for using CUN QIAO very effectively. In the position "Stable Iron Bridge" four fingers support the sky and the thumb is straightened. Then you can push your enemy with an arm or seize, or "scratch" (PA). The stance should be ZI WU. If the enemy punches, I use DAN QIAO - "Single Bridge" (next [fig.35](#)) and throw his arm away (deflect a blow).

Pivot in the stance to the position SEI PING BA FEN and proceed to ZUO MA DAN QIAO – "Mounting a Horse with a Single Bridge".

Editor's notes:

¹"Flash-like Bridge". One of "12 Hung's Bridges", its principle is brevity (quickness). In fact, it is a quick blow with finger tips of an open palm, that is the blow BIAO.



Fig.35

ZUO MA DAN QIAO**Mounting a Horse with a Single Bridge**

From the position ZI WU MA in the previous figure, turn your torso and assume the position SEI PING BA FEN MA¹. Put out a "bridge" from the right arm, turn your face to the right, your eyes look attentively at the right hand, the left hand is clenched into fist and placed at the waist, as it was in the initial preparatory position. The ends of feet are a little drawn outside. Then the feet move forward in coordination with the movement of a palm that makes a push according to next figure JIN MA ZHU ZHANG – “Advancing and Striking with a Palm”.

**Comments for easier understanding**

In position of “Mounting a Horse with a Single Bridge” you encounter an enemy's blow and throw away his arm only by putting a "bridge" out. It is necessary that your shoulder and arm should be opposite each other, that is on one line. Advance to the position MA (“Horse Stance”) immediately after it and deliver an abrupt fist blow. If you do not advance, the attacking position will be weak. When the blow achieves (its end) you come to the position ZI WU², it is necessary to punch. If the enemy "covers" my fist, I draw the arm to me without delay and use the method HUOJIAN QUAN - "Fist like Rocket" ([fig.91](#)) and punch. If he retreats and uses the method BAI MA XIAN DI - “The White Horse Hoofs” ([fig.30](#)). by kicking me, I catch his leg and deliver a blow with my palm in an advance.

Editor's notes:

¹“Stable Eight Fen Stance of a Horse” - lower “Horse Stance”, i.e. the legs are widespread, the center of gravity is situated low.

²ZI WU MA - the stance “Bow and Arrow”.

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Fig.36

JIN MA ZHU ZHANG**Forcing back with a Horse and Striking with a Palm
(Variant: Advancing in the stance MA and delivering a blow with palm)**

First from the position SEI PING DA MA you advance with your right foot to about 5-6 cuns (15-20 cm). The torso is slightly raised, the position is "Bow" in front and "Arrow" behind. At the same time deliver a blow with the side part of a palm at vulnerable points of the enemy. Make use of the center of the palm and strike with force, in that case you will gain success. Then turn the torso and assume position XUAN TAN FU HU – “Pressing the Tiger to the Altar”.

**Comments for easier understanding**

Advance with a palm blow, the blow is made in motion, at the moment of transition into the position ZI WU MA where "Bow" is in front and "Arrow" is behind. In the left position the blow is made with the right palm and in the right position with the left one. When striking with the palm, use the edge of the palm, deliver the blow at the enemy's waist. If he uses FEN JIN QUAN¹ and wards off my blow, I immediately proceed to HEI HU ZHAO FU - "The Black Tiger Presses with its Claws" ([fig.94](#)). If he dodges and makes a punch again, I immediately proceed to the method HEI HU ZHAO and deliver a blow.

Editor's notes:

¹"To cross and draw (aside) golden fists". You cross forearms 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". For more details see the book by Lam Sai Wing "Moving Along the Hieroglyph Gung, I Tame the Tiger with the Pugilistic Art", fig.25.

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Fig.37

XUAN TAN FU HU**Pressing the Tiger to the Altar**

Jerk your arm after a blow with the edge of a palm, immediately turn your torso and sink into SEI PING BA FEN MA. Just in front of you cover with the right hand from above downward. The center of the palm is directed obliquely outside (forward), the arm is bent like a drawn Bow. Then raise (an arm) and proceed to position “Jingang Leaves the Cave” as shown in the next figure.

Comments for easier understanding

Method “Pressing the Tiger to the Altar”: the enemy makes a kick, I immediately cover it with my hand. He uses “Double blow GUA” ([fig.51](#)), I forestall with the method SHUANG GONG JIAO JIAN SHOU¹. If he delivers a punch at the center, I seize his arm and press at the elbow. If he punches again, I ward off with an accompanying downward movement from the top to the waist, following it from a side. Next I execute XIU LI CANG HUA – “A Flower Hidden in a Sleeve” ([fig.6](#)).

From the position FU HU SHOU, it is necessary to raise (hand) above the head and execute method “Jingang Leaves the Cave”.

Editor’s notes:

¹”Coupled attack with arms acting like scissors” - is a simultaneous blow with two arms in the horizontal plane.


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Fig.38

JINGANG CHU DONG

Jingang Leaves the Cave

In position “Jingang Leaves the Cave” the torso and the waist remains in the stance MA. The right hand rises from below upward (to the level) which is a little above the head, the left hand is clenched into fist at the waist as if expecting an enemy's attack.

Comments for easier understanding

In position “Jingang Leaves the Cave” you are in the stance SEI PING DA MA¹. The enemy delivers a blow from above, I block his attack using method “Jingang leaves the cave”. If the enemy attacks from below, I use method “Pressing the Tiger to the Altar” ([fig.37](#)). If the enemy attacks at the center, I follow with an elbow and immediately proceed to XIU WAI TAN HUA – “Taking Out Flowers from a Sleeve”. He uses BI SHOU - "Compelling arm" ([fig.27](#)), I proceed to HE CHI SHOU (this arm position is shown in [fig.74](#)).



Editor's notes:

¹Stable position of the Big Horse.

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Fig.39

XIAO ZHU LIAN ZHI

Cutting Through Bamboo Thicket

Exactly, as it is shown in the figure, from position “Jingang Leaves the Cave” an arm chops from above down with force as if you cut your way through bamboo thicket. The torso is in the stance MA, the arm is strong from the shoulder to the finger tips, fully strained and straightened. After making a chopping movement the cutting arm returns to the waist, you assume the next position BO CAO XIUN SHE – “Parting Grass and Looking for a Snake”.

Comments for easier understanding

Method “Cutting Through Bamboo Thicket” is actually the method QIAN ZI SHOU FA – “Arm technique of 1000 Hieroglyphs” ([fig.49](#)), it is executed in the stance SEI PING DA MA. “The Pugilistic Treatise” says: “Be afraid of lateral (side) blows in the stance ZI WU and be afraid of “high palms” (blows from above) in the stance SEI PING MA”. If the enemy uses HU YAN QUAN – “Fist in the shape of a Tiger’s eye” and delivers a blow, I use TIE MEN SHUANG - “Barring the Iron Gates” ([fig.59](#)) to block it up. He charges with the method SHUANG FEI FUDE – “A Pair of Flying Butterflies” ([fig.101](#)), I respond with the method DIE ZHANG – “Palms like Butterflies” ([fig.60](#), [fig.104](#), [fig.105](#)). When a “butterfly” struggles with another “butterfly”, it is necessary to “infiltrate” with your arms and deliver a blow.

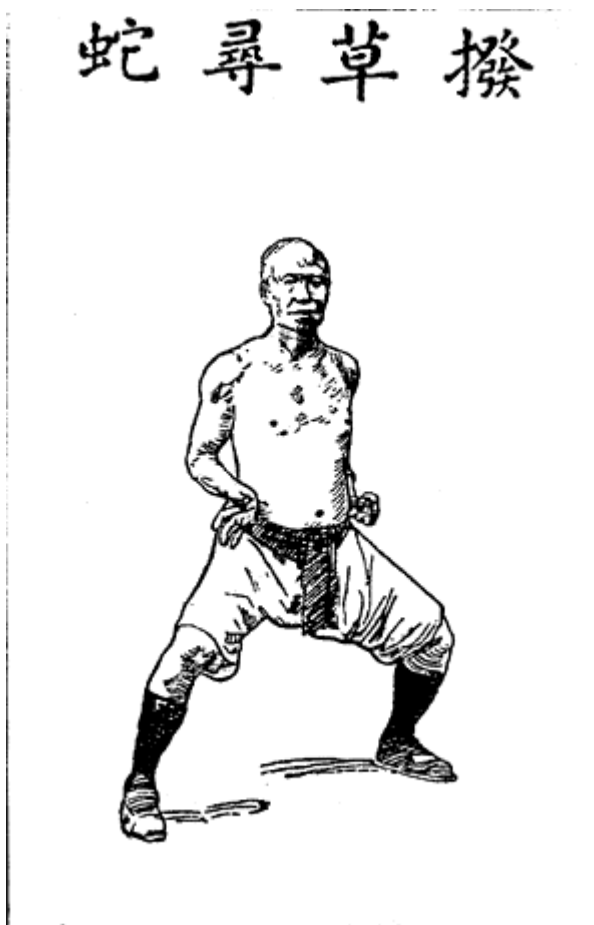

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Fig.40**BO CAO XIUN SHE****Parting Grass and Looking for a Snake**

From position “Cutting Through Bamboo Thicket” move (the right) palm to the waist, the left hand is clenched into fist and does not move. (Then) the right hand delivers a blow with the palm, as shown in the next figure LANG LI PAO QIU – “Throwing a Ball into a Rising Wave” (next [fig.41](#)).

Comments for easier understanding

Method “Parting Grass and Looking for a Snake” consists of drawing a palm to the waist. If the enemy punches, I use a lateral movement and press on his arm or elbow with my palm, then deliver a blow with the palm “from a sleeve”¹ – it is the method XIU LI CANG HUA – “A Flower Hidden in a Sleeve” ([fig.6](#)). The enemy uses HUAN HUN YUN QING – “Evoking a Spirit and Driving him into a Young Man” ([fig.56](#)) and delivers an arm blow. I immediately proceed to the methods SAN XIN - “Three Stars”² and LIANHUAN KOU DA - “Blocking and Instant Striking” ([fig.88](#)) and then I use DOU XIN ZHANG – “Striking with the center of a Palm at the Helmet”. Next proceed to the execution of method LANG LI PAO QIU – “Throwing a Ball into a Rising Wave” (next [fig.41](#)).

**Editor's notes:**

¹Until the beginning of the XX century the main item of clothes which the Chinese wore on shoulders was a long-flapped robe (“pao”, “xi”). Usually the robe had wide or even widening below sleeves that were much longer than arms. That's why an arm, abruptly striking, seemed to “fly out” of the sleeve.

²See the book by Lam Sai Wing "Moving Along the Hieroglyph Gung, I Tame the Tiger with the Pugilistic Art", fig.90.

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Fig.41

LANG LI PAO QIU**Throwing a Ball into a Rising Wave**

In method “Throwing a Ball into a Rising Wave” the right palm is used. The arm straightens and delivers a blow at the level above the breast. The left fist is at your waist, the form of the stance remains the same like in some previous figures – position is motionless and stable. Until now the right arm exercised, now it is necessary to train the left arm. The learner, having read to this place, repeats the actions starting from position 30, that is from the method BAI MA XIAN DI, reaches position 40 and stops. Thus, arm methods are divided into right-sided and left-sided, therefore all actions which were done by the right arm are done by the left arm now and vice versa. The same is with stances, everything is similar. Unfortunately, it is impossible to draw pictures for the left-sided positions for greater convenience of the reader, but as the positions are the same, one has to look through back pages and continue exercising.

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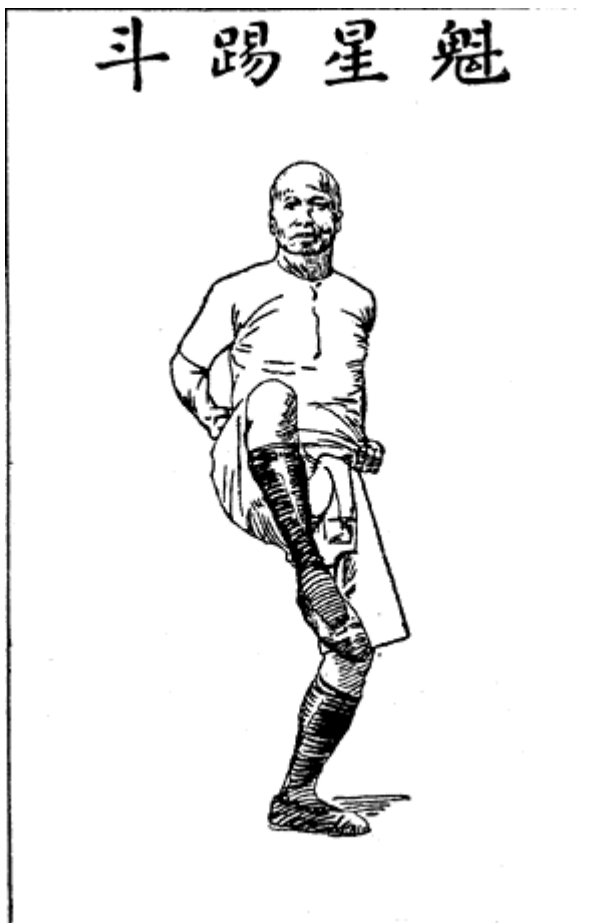
Fig.42

KUIXING TI DOU**Kuixing¹ Tosses up the Great Dipper**

Draw the palm to you, “gather” the stance MA and stand straight. Swing once forward along the center with the right leg and deliver a blow that transforms into a motion: make a step forward and descend to the stance SEI PING BA FEN MA, at that time position SHUANG GONG BAO YUE – “Enveloping the Moon with a Pair of Bows (bent arms)” is formed.

Comments for easier understanding

The use of method “Kuixing Tosses Up the Great Dipper”. The enemy attacks resolutely and violently, I shift body weight to the left leg, raise my right leg and deliver a blow. He uses HUOJIAN QUAN – “Fist like Rocket” ([fig.91](#)) and charges me, I respond with the method SHUI LANG PAO QUAN – “Blow PAO like a Rising Wave” ([fig.70](#)) and immediately continue with the technique JIA MU QUAN – “Punching while Squeezing a Stick”². He uses the method FEN HU SHOU – “Cutting a Tiger with a hand” and counterattacks, I ward off with “Whipping fist” JIE QUAN – the fist slashes from above downward. The enemy uses “Infiltrating Arms” LOU SHOU⁴, and next FEN HU SHOU, trying to suppress me. I must swiftly proceed to PO PAI SHOU ([fig.26-27](#)) and draw aside his force.

**Editor's notes:**

¹Kuixing is the god of literature. “Kuixing tossing up the Great Dipper (the Great Bear) with his foot” is the usual image of the god in the Chinese iconography.

²See the book by Lam Sai Wing "Moving Along the Hieroglyph Gung, I Tame the Tiger with the Pugilistic Art", fig.68.

³See the book by Lam Sai Wing "Moving Along the Hieroglyph Gung, I Tame the Tiger with the Pugilistic Art", fig.90.

⁴See the book by Lam Sai Wing "Moving Along the Hieroglyph Gung, I Tame the Tiger with the Pugilistic Art", fig.9, 52, 53.

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Fig.43

SHUANG GONG BAO YUE**Enveloping the Moon with a Pair of Bows**

From position in the previous figure you descend to SEI PING MA and immediately turn your torso forward and proceed to the position “Bow in front, Arrow behind”; at the same time left and right hands “cover” down. The shape of arms resembles a pair of bows: the arms as if envelop the moon from the left and the right, the finger tips are turned to each other.

Comments for easier understanding

The figure shows the vertical position SEI PING BA FEN MA. If the enemy kicks me, I make a step back with my forward leg and at the same time deliver an arm blow from above downward at the enemy’s shin: it is the method WU LONG BAI WEI – “The Celestial Dragon Wags its Tail” ([fig.79](#)). He kicks forward again, I immediately retreat, turn to the position MA and deliver the blow SHUI LANG PAO QIU – “A Blow PAO like a Rising Wave” ([fig.70](#)) or use JIN LONG XIAN ZHAO – “The Golden Dragon Shows its Claws” ([fig.95](#)). Then proceed to TONGZI BAI FO – “A Child Bows to Buddha” ([next fig.44](#)).


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Fig.44

TONGZI BAI FO

A Child Bows to Buddha

Put both palms together and raise them above the head, incline your torso, bend your waist, stance ZI WU MA, both hands are put together as if you raise a prayer to Buddha. Slightly “open” both elbows (drawn a little to both sides), due to it your arms protect the head. You must not drop your eyes, it is necessary to raise your head and closely watch enemy’s actions.

Then retreat and proceed to position MENG HU FU YU – “A fierce Tiger Pressed Himself to the Ground”.

Comments for easier understanding

Method “A Child bows to Buddha” is used, if the enemy delivers a chopping downward blow with a stick from above at my head. I must put my palms together and raise the arms up to protect my head, descend to a low stance and squeeze his stick (with the palms) and immediately use HU WEI JIAO – “A Leg like Tiger’s Tail”¹, kicking upward. If the enemy is stronger than me and it is difficult for me to take away the stick, I need to try and direct one end of the stick to the ground and the other end upward.

Then proceed to the method MENG HU YING YAN. - "A Fierce Tiger Lies in Hiding in the Cleft"² (next [fig.45](#)).



Editor’s notes:

¹See the book by Lam Sai Wing "Moving Along the Hieroglyph Gung, I Tame the Tiger with the Pugilistic Art", fig.75.

²To all appearances, MENG HU YING YAN and MENG HU FU YU ([fig.45](#)) are different names of the same position. See the book by Lam Sai Wing "Moving Along the Hieroglyph Gung, I Tame the Tiger with the Pugilistic Art", fig.44.

Fig.45**MENG HU FU YU****A Fierce Tiger Pressed Himself to the Ground**

In the previous position “A Child Bows to Buddha” shift your torso back, the whole body compresses like a spring. At the same time squat into the low stance SEI PING BA FEN MA, accumulate force and expect enemy’s actions. Both hands take a shape of “claws”, they are drawn to the shoulders on sides. The form of the position resembles a fierce Tiger who pressed himself to the ground and to whom nobody dares approach.

Comments for easier understanding

Position “A Fierce Tiger Pressed Himself to the Ground” arises from the position ZI WU MA: it is necessary to turn quickly and assume the position SEI PING BA FEN MA. The enemy kicks me with an advance at the groin. I use YAN LUO PING SHA – “The Wild Goose Sits Down on the Sandbank” ([fig.100](#)). He kicks at me in a jump again. I ward off with the method WU LONG BAI WEI – “The Celestial Dragon Wags its Tail” ([fig.79](#)), pivot and continue with the method LUOHAN SHAI SHI – «Luohan Dries Up a Corpse in the Sun» ([fig.80](#)). It is a concurrent blow at the enemy’s head and groin with two fists: I attack his head at the top and strike at his groin below. The enemy dodged aside and delivers a slashing blow (PI) at my head. With my left hand I “lock” (block) at the top and deliver a punch in the center with the right fist. The position is similar to BIAN QING HU – «Bian Catches the Tiger» ([fig.81](#)). Then proceed to HU YAN BAO CHUI – “Tiger’s Eye, Leopard’s Blow” ([next fig.46](#)).

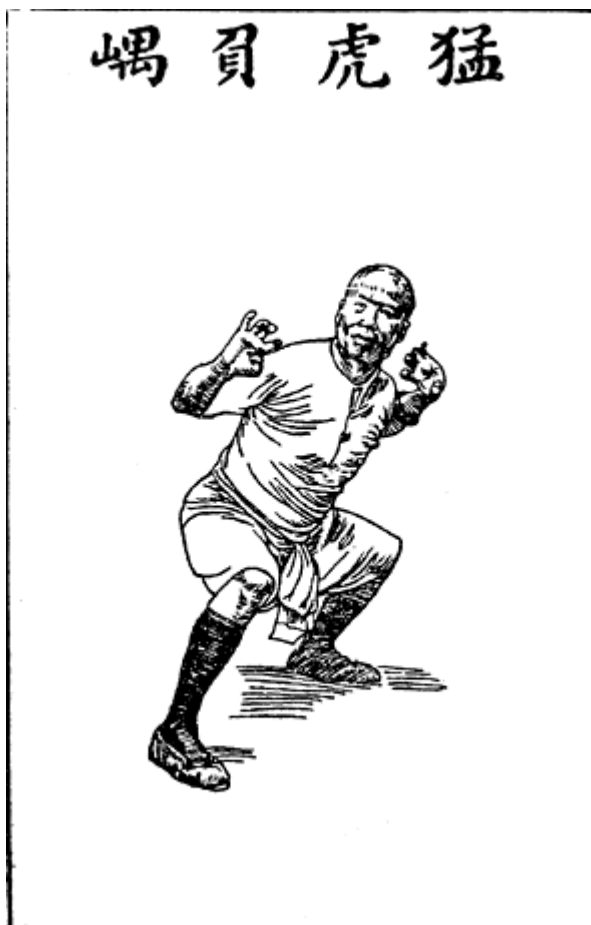

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Fig.46

HU YAN BAO CHUI

Tiger's Eye, Leopard's Blow

Method "Tiger's Eye, Leopard's Blow" arises from the previous position "Fierce Tiger Pressed Himself to the Ground". Your torso rises, both hands clench into fists and deliver a blow. Hands in the position QIANG ZI¹ attack at an upper level, they rise to the level of your brows. The arms are in the shape of bows (bent a little), the stance – "Arrow behind, Bow in front".

Comments for easier understanding

Method "Tiger's Eye, Leopard's Blow". The hands in the position QIANG ZI deliver a blow: you sink elbows, the arms are put forward with an attack at the enemy's eyes. He uses "Crane Wing" (fig.74) and wards off. Then I use the method MENG HU XIA SHAN – "The Fierce Tiger Descends a Mountain" (fig.63), he swiftly retreats into the position MA and delivers a punch at the center. I ward off it by delivering a chopping downward blow from above – it is the technique QIAN ZI SHOU – "An Arm of 1000 Hieroglyphs." (fig.49). He attacks with a blow GAI (fig.87), a "covering" fist blow again, I beat off with the method SHUANG GONG QIAN ZI SHOU FA – "Paired Work of the Arm of 1000 Hieroglyphs" (fig.50).

Then you pivot from the right stance back and assume the left stance SEI PING BA FEN proceeding to method DU BI DAN QIAO – "One Arm – One Bridge" (next fig.47).

Editor's notes:

¹"ZI QIANG's fist", (ZI QIANG - is a proper name), the position of a hand clenched into fist, when joints between the main and middle phalanges of four fingers are moved forward; usually a blow is delivered at eyes, bridge of the nose, throat and other vulnerable points.



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Fig.47

DU BI DAN QIAO

One Arm – One Bridge

From position “Tiger’s Eye, Leopard’s Blow” the front leg moves to the right, the back leg moves to the left, the stance changes for SEI PING DA MA – “Stable Low Horse Stance”. The forefinger of the left hand rises up, the position ZHI QIAO - “Finger and Bridge” is formed, at that time the left arm is put (drawn, moved) to the left as if drawing a line. Hand, shoulder and torso are on one line going outside. It is just necessary to concentrate all the force in the left arm, clench the right hand into fist and place it at the waist. Immediately advance in the stance MA and deliver an abrupt punch with the right fist. Please, look at the next figure and you understand it at once.

Comments for easier understanding

Method “One Arm – One Bridge”: if the enemy punches me with a straight blow CHUI at my chest or stomach, I use ZHI QIAO - “Finger and Bridge” and beat off the blow. When you use this “bridge” method, the hand and the shoulder must be on one line (or the shoulder and the arm must be in the same plane, i.e. the elbow is turned down), in that case you do protect yourself from the enemy. But when you counterattack, it is necessary that the blow would be “penetrating”, it is necessary to advance in the stance MA for that purpose and at the same time make a punch. If the enemy uses HE ZUI – “A Crane Beak” ([fig.72](#)) and presses on my elbow from above downward, I change for SHUANG GONG QIANG ZI – “Paired Work of 1000 Hieroglyphs” ([fig.50](#)).

Then I advance in the stance MA and deliver an abrupt punch.



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Fig.48**JIN MA CHUNG QUAN****Forcing Back with a Horse and Punching (Variant:
Advancing in the stance MA and Delivering a Straight
Punch)**

After defending yourself with method “One Arm – one Bridge”, advance with the left leg in the stance MA and proceed to the stance ZHI WU, at the same time punch with the right fist. If you do not advance in the stance MA, your fist can not reach the enemy. Therefore, after the “bridge” block it is necessary to advance in the stance and deliver a blow, only in such a way you can hit the aim.

Comments for easier understanding

Method “Forcing Back with a Horse and Punching”: by means of “One Arm – one Bridge” you beat off (the attack) in the stance SEI PING BA FEN MA and deliver an abrupt punch. Use a turn to the stance ZI WU (to make the blow stronger). The left “bridge” is used in the right stance and the right “bridge” in the left stance. The left “bridge” in the left stance is a “dead position” for the waist in the stance MA¹.

The enemy using the method TIE SAO BA JIAO – “The Leg Sweeping Off like an Iron Broom” ([fig.92](#)) tries to hook my leg, I return to the stance MA, turn the torso and use FEN CHUI – “Separating Blow” ([fig.79](#)). He attacks with the method SAN SING QUAN - “The Three-Star Fist”², I use JIU ZHOU – “Lateral Elbow”, advance and punch, then use BAI MA XIAN DI - “The White Horse Hoofs” ([fig.30](#)).

Proceed with method “DAN GONG QIAN ZI – Single Work of 1000 Hieroglyphs” ([next fig.49](#)).

Editor’s notes:

¹It seems to mean that during an arm blow in the stance of the same name a torso turn is not used to make a blow stronger, i.e. the force of the waist is not used for the blow.

²See the book by Lam Sai Wing "Moving Along the Hieroglyph Gung, I Tame the Tiger with the Pugilistic Art", [fig.90](#).


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Fig.49**DAN GONG QIAN ZI****Single Work of 1000 Hieroglyphs**

Method “Single Work of 1000 Hieroglyphs” is executed in the stance SEI PING BA FEN MA, the left hand is clenched into fist and placed at the waist. The right arm is straightened, the fingers are stretched. The arm in the position “bridge” diagonally moves aside like a slanting line of the hieroglyph “1000” – to the left and downward.

Comments for easier understanding

Method “Single Work of 1000 Hieroglyphs” is used if the enemy attacks with a punch at my chest or stomach. I ward off it with a chopping blow downward – it is YI QIAN ZI SHOU – the first action of “Arm of 1000 Hieroglyphs”. The enemy proceeds with the blow DAN GUA CHUI – «Single blow GUA» ([fig.51](#), [fig.52](#)) and attacks me at the face or the upper part (of my body). I immediately proceed to SHUANG GONG QIAN ZI – “Paired Work of 1000 Hieroglyphs” ([next fig.50](#)) and beat off. The enemy kicks – I turn and oppose with WU LONG BAI WEI – “The Celestial Dragon Wags its Tail” ([fig.79](#)), quickly retreat to the stance MA and counterattack using the method FEN LOU SHOU – “Separating and Infiltrating with Arms”¹.

**Editor's notes:**

¹See the book by Lam Sai Wing "Moving Along the Hieroglyph Gung, I Tame the Tiger with the Pugilistic Art", fig.9, 52, 53.

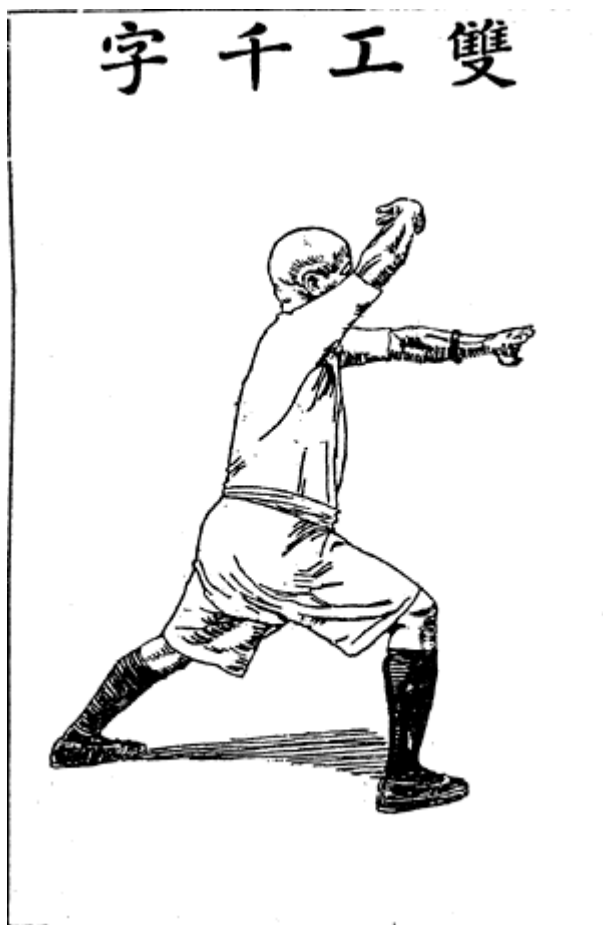
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Fig.50

SHUANG GONG QIAN ZI

Paired Work of 1000 Hieroglyphs

After the right arm executed the first “chopping” movement, immediately raise the left and right arms and “shoot” them forward and up with force, defending yourself and attacking at the same time. The right arm rises above the head and meets an enemy’s attack from above downward. The left arm with a “chopping” blow in the shape of “one thousand hieroglyphs” delivers a counterattacking blow at the enemy’s breast. At that time the right leg advances and forms a “Bow”, the left leg is behind and forms an “Arrow”. It is the best to use the left “bridge” in the right stance and the right “bridge” in the left stance.



Comments for easier understanding

Method “Paired Work of 1000 Hieroglyphs” is used, if the enemy strikes at my head with a “covering” blow GAI ([fig.87](#)). I assume the stance ZI WU, bend my waist, «sink» in the stance (bend my torso a little) and use the “Paired Work of 1000 Hieroglyphs”: the arms as if “shoot out”, instantly make a block and deliver a blow. The upper arm is bent and the lower arm delivers, as if planing, a blow at the enemy’s heart – the (arms) shape resembles hieroglyph “thousand”. If the enemy changes for JIN LONG XIAN ZHAO – “The Golden Dragon Shows its Claws” ([fig.95](#)), I proceed to the method LUOHAN SHAI SHI – “Louhan Dries Up a Corpse in the Sun” ([fig.80](#)). He retreats, turns his torso and attacks me at the head. Without delay I use DAI MA GUI CAO – “Taking the Horse by the Bridle and Bringing it to the Crib” ([fig.65](#)).

Editor’s notes:

¹Hieroglyph “thousand” consists of two crossed lines - vertical and horizontal. When you execute this method, one arm moves from down upward in a blocking motion which corresponds to the vertical line of the hieroglyph, the other arm delivers a straight front blow which corresponds to its horizontal line.

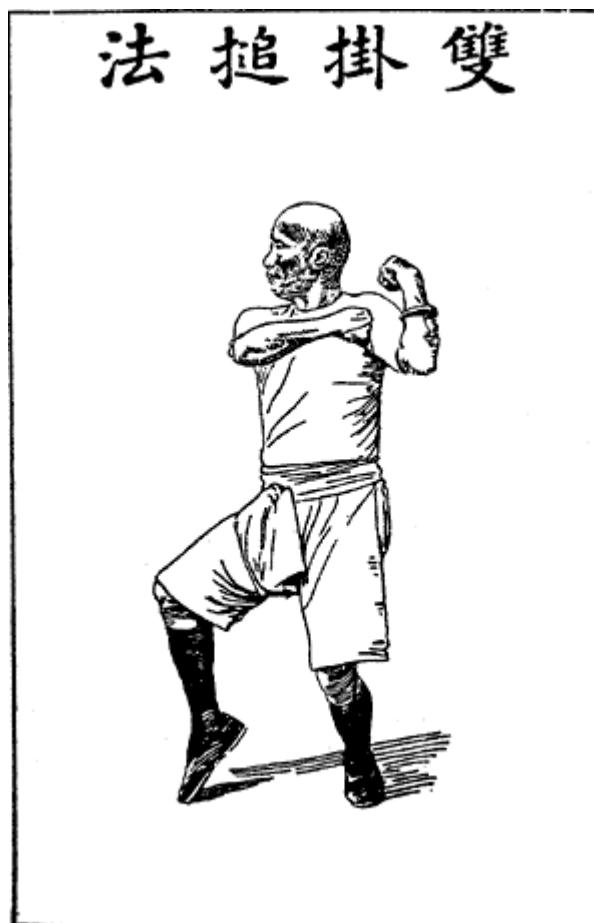
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Fig.51

SHUANG GUA CHUI FA

Technique of Double Blow GUA

The movement shown in this picture arises from two successions of methods executed to the left and to the right sides and finished with position **51**. Those movements are similar, that's why the author shortened onerous description with the aim to avoid repetition. Just note that the movements are such as if you look at the pictures from their rear side, therefore use the same pictures and execute to another side. A few more words for the learner to help him to quickly grasp the main points. Left and right arms, methods, positions are absolutely the same. Therefore, now from position **47** you start the execution of methods in the left stance. Then the left leg bends, the right foot is "suspended" (DIAO JIAO), the left arm executes HENG ZHOU - "Lateral elbow movement" and defends the breast, following the above, the right arm is hooked.



Comments for easier understanding

“Technique of Double Blow GUA” is used for an attack with both fists from above downward. It is necessary to dodge a little (from an enemy's attack), but you must not dodge too far; if you dodge too far, in that case your blow will be delivered at the enemy's arms or shoulders. It will be waste of efforts. The initial stance for this method is DIAO MA¹, both fists are near your shoulders.

Editor's notes:

¹DIAO MA or MA DIAO JIAO – literally, “A stance with a suspended foot”, the posture in which the main weight of the body rests on one leg, another leg only slightly touches the ground with its toe; it is also known as “Cat's Stance”.

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Fig.52

GUA CHUI SHUANG LUO**Two GUA Strike Down**

From previous position make a step forward and assume the stance ZI WU, at the same time deliver the double blow GUA from above downward, the fists should not be apart too far. It is necessary that the fists should deliver a concurrent and coordinated blow at the enemy's face or head, while descending to the level of the breast.

Comments for easier understanding

Method "Two GUA Strike Down" is a mutual blow of extremely great force. The enemy charges with the method "Arms-Scissors"¹, I use "Enveloping arms" DOU SHOU without delay and catch up his elbows. He carries out a hold of my arm and presses on the elbow, I use PO PAI SHOU (fig.26-27) and suppress him. If I fail to carry out this method and the enemy counterattacks, it is necessary to dodge immediately and proceed to LIANHUAN TONG TIAN – "Continuously Punching the Sky" (fig.54).

**Editor's notes:**

¹JIAN SHOU – lit. "Arms-scissors"- is a simultaneous blow with two arms in the horizontal plane.

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Fig.53

TONG TIAN QUAN SHI**Position with A Fist Punching the Sky**

After the execution of the previous method "Two GUA Strike Down" the hands descended to the level of the breast and immediately the left arm is drawn, its hand clenched into fist is below and behind the torso, the right arm delivers an upward-moving "pushing off" blow. It is the method "A Fist Punching the Sky", it is used in the stance ZI WU. Then the right hand is drawn to the waist, at the same time the left hand moves up. This position is shown in the next figure: LIANHUAN TONG TIAN - "Continuously Punching the Sky" (next [fig.54](#)).

**Comments for easier understanding**

Method "A Fist Punching the Sky" is executed in the stance ZI WU. Two "tossing up" blows (CHUI ZHUANG) are delivered upward: advancing in the stance, you deliver continuous blows TONG ZHUANG with both fist - left and right. If the enemy "cuts" (GE) my movement with the help of MO PEN QUAN – "Pounding in a mortar with a fist"¹, I have to change for ZUI JIU BA XIAN - "Eight Drunken Celestials" ([fig.82](#)) and for "LUOHAN CHU DONG" - "Luohan Goes out from the Cave" ([fig.83](#)). He uses HU PING CHAI LANG – "The Tiger Tramples on Wolves and Jackals" ([fig.64](#)), I deliver LIANHUAN ZHUANG TIAN - "Continuously Tossing up Through the Sky" (next [fig.54](#)).

Editor's notes:

¹A blow with the back of a fist from above downward.

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Fig.54

LIANHUAN TONG TIAN

Continuously Punching the Sky

From the previous position of a right-side arm blow the arm is drawn and, clenched into fist, placed at the waist. Following it, the left arm delivers upward-directing "tossing up" blow (ZHUANG): that is method "Continuously Punching the Sky". The stance as shown in the figure remains unchanged.

Comments for easier understanding

When executing method "Continuously Punching the Sky", one must act rapidly. If the enemy attacks me with this method, I respond with the method SAN SING GOU TAN JIAO - "Three-Star Hooking and Undercutting with Leg" ([fig.90](#)). What is SAN SING JIAO - "Three-Star Leg"? The right leg from the stance SEI PING moves to the left and then it moves from the left to the right, and both arms return to the left with a "cutting" (GE) movement - that is the method SAN SING JIAO. This technique must be carried out quickly and timely. If the enemy is exceptionally unconquerable and I can not overwhelm him with force, it is necessary to swiftly proceed to the method BA FENG CHUI - "Eight partition blow" ([next fig.55](#)).

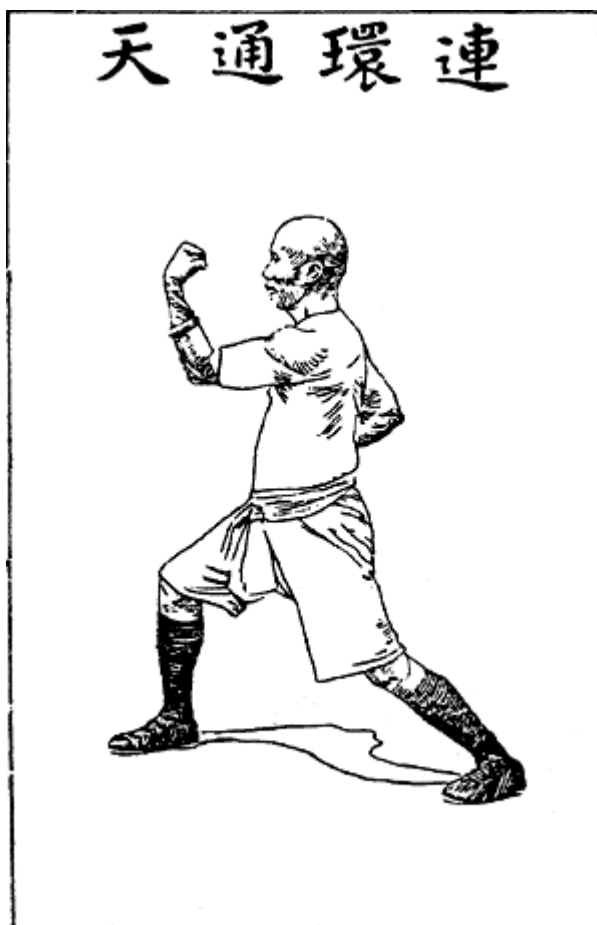

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Fig.55

BA FEN JIAN QUAN**A Blow like an Arrow for Eight Partitions**

After the execution of method "Continuously Punching the Sky" it is necessary to lower your position and turn the torso to SEI PING MA, at the same time deliver a blow with the right arm. That is the position RI ZI JIAN CHUI – "A Blow like a Flying Arrow in the form (position) of Hieroglyph RI". The left hand is clenched into fist at the waist - it is the initial position from which the fist immediately delivers a blow. This method is remarkable for its efficiency and it is known to all. If the enemy uses this method against you, you should not neglect it. It is necessary to be on the guard.

Comments for easier understanding

You use the position RI ZI QUAN - "A Punch in the Form (position) of Hieroglyph RI" in method BA FEN JIAN QUAN and deliver a blow. If the enemy presses (deflects) my arm, I immediately proceed to the stance ZI WU and deliver a palm blow. If the enemy "covers" my blow with his palm, I punch at once. The punch and the palm blow follow each other. At that time stances are ZI WU and SEI PING: from the stance SEI PING you turn to ZI WU and deliver a punch or a palm blow - that is the method HUAN HUN QUAN - "The Fist Evoking a Spirit" (next [fig.56](#)).


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Fig.56

HUAN HUN QUAN FA

Evoking a Spirit by a Fist Method

This position arises from the previous one "A Blow like an Arrow for Eight Partitions": one method follows after another without interruption, one must act precisely and swiftly. You should raise your torso to the position ZI WU MA and deliver a blow with your left fist - that is method "Evoking a Spirit by a Fist method". After it you move the front leg back and to the right, bend your torso, "suspend" the left foot and immediately descend your left arm, in such a way you assume position "Suspended Foot and 1000 Hieroglyphs" (next [fig.57](#)).

Comments for easier understanding

Method "Evoking a Spirit by a Fist method" is executed in the stance ZI WU. If the enemy beats off my blow, I immediately use "covering arm" and deliver blows at his head with "covering fists" GAI QUAN ([fig.87](#)). He uses YAN LUO PING SHA - "The Wild Goose Sits Down on the Sandbank" ([fig.100](#)), I change for MENG HU XIA SHAN - "The Fierce Tiger Descends a Mountain" ([fig.63](#)). He uses NIU MA CHONG CHUI - "Turning in the Stance and delivering an Abrupt Blow" ([fig.101](#)). I counterattack with SAN SING QUAN - "Three-Star Fist"¹.

Editor's notes:

¹See the book by Lam Sai Wing "Moving Along the Hieroglyph Gung, I Tame the Tiger with the Pugilistic Art", fig.90.


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Fig.57

DIAO JIAO QIAN ZI**Suspended Foot and 1000 Hieroglyphs**

When executing method "Suspended Foot and 1000 Hieroglyphs", the torso and the left leg bend. The foot is as if being "suspended": the heel is raised, the toes slightly touch the ground. The left arm makes a "cutting" (XIAO) downward movement from above. Then, it is necessary to leap, to pivot back in the leap and land down in "kneeling" position, as it is shown in the next figure ZHUAN SHEN PE ZHU - "To Turn Torso and to Cut Bamboo" (next [fig.58](#)).

Comments for easier understanding

"Suspended Foot and 1000 Hieroglyphs" is used in the case of an enemy's attack. For example, the enemy attacks with the kick DING JIAO - "Nail-driving Leg". I immediately bend my torso and use the method QIAN ZI - "1000 Hieroglyphs" ([fig.49](#)), after it I execute CHUNG TIAN QUAN - "A Fist Striking at the Sky" ([fig.53-54](#)).

Note that it is necessary to bend the waist and squat in a lower stance. If the enemy kicks again, I use the method "Taming the Tiger and Stringing Pearls" ([fig.31](#)).

Then proceed to ZHUAN SHEN PE ZHU - "To Turn Torso and to Cut Bamboo" (next [fig.58](#)).

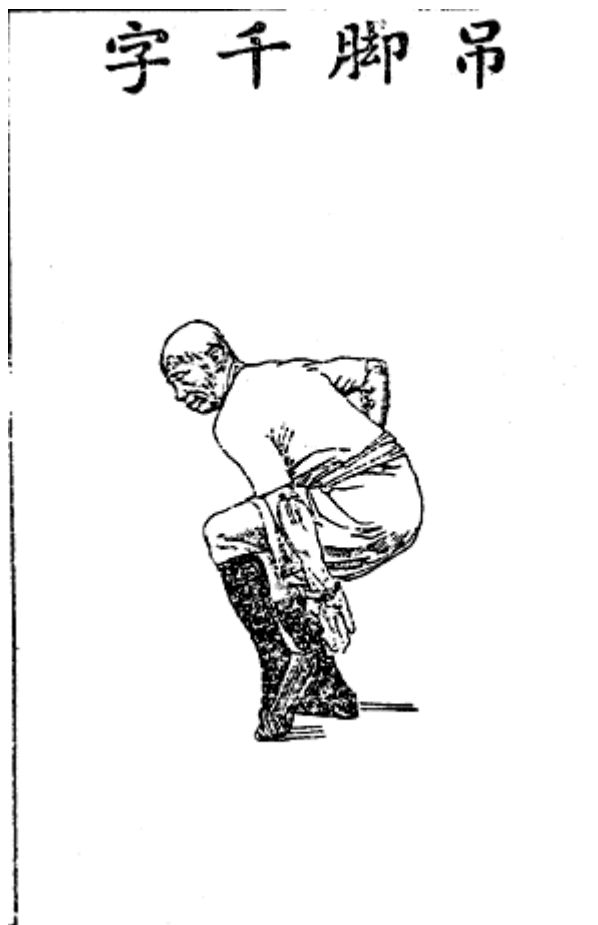

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Fig.58

ZHUAN SHEN PE ZHU

To Turn Torso and to Cut Bamboo

Leap from position "Suspended Foot and 1000 Hieroglyphs" and turn your torso, bend the right knee and assume a "squatting" position (GUI). Note that the knee should not touch the ground. The left leg is also bent, the right arm goes east from above downward, you stare the south. Then leap up and deliver a punch with both fists: that is method TIE MEN SHUANG CHUI – "A Blow Barring the Iron Gates" (next [fig.59](#)).

Comments for easier understanding

The application of method "To Turn Torso and to Cut Bamboo". I use TIE SAO BA JIAO - "The Leg Sweeping Off like an Iron Broom" ([fig.92](#)), cut and bring the enemy down. Or I use the method HU BI ZHOU - "The Tiger Presses with its Paw" and throw the enemy down in a leap. If he tries to knock me down and wants to undercut my leg with his leg, I use the method PE ZHU - "Cutting Bamboo" for my defense and immediately proceed with the method – "The Hungry Tiger Catches a Ram" ([fig.61](#)): I catch his arm with my hands and press on his elbow.

Then proceed to method "A Blow Barring the Iron Gates" (next [fig.59](#)).



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Fig.59

TIE MEN SHUANG CHUI

A Blow Barring the Iron Gates

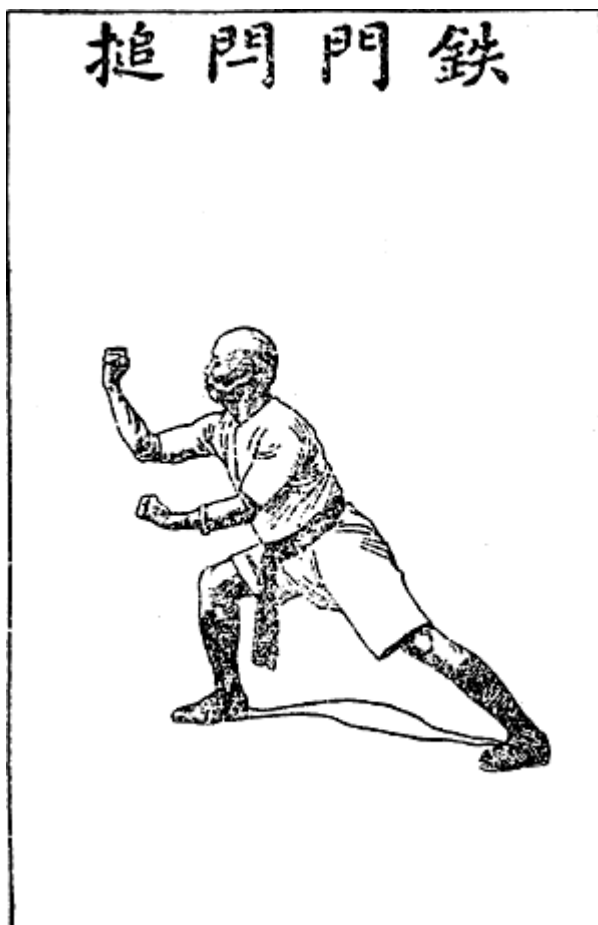
From the previous position “To Turn Torso and to Cut Bamboo” you swiftly rise up and deliver a double upward blow from below. The waist should be lowered, the stance ZI WU is low. The right fist rises to the level of the brows and the left fist punches the enemy at his middle part. In this position the face should be turned to the south; however, it will be difficult for the learner to understand this method and its hidden meaning, that's why the position shown in figure is turned to the west¹.

Comments for easier understanding

When executing fist method “A Blow Barring the Iron Gates”, left and right hands clench into fists and attack (with a blow) from below upward. It is necessary to lower the waist, the stance should be low and firm. It is a method called “Barring the Iron Gates”. It is accompanied by the position with the downward force, that is the arm method PO QIAN JIN ZHUI -

“Pressing and Throwing away with an Effort of 1000 jins”². The enemy charges with the blows DING³ and GUA ([fig.87](#)), I counterattack with method “A Blow Barring the Iron Gates”. He dodges and kicks, I immediately change for “Pressing and Throwing away with an Effort of 1000 jins” and beat off (see comments to [fig.1](#)). But if you use the stance ZI WU⁴ in the first case, the stance in the second case is rather SEI PING BA FEN MA⁵.

Don't stay too long (in the position), swiftly proceed to FUDIE FEN FEI – “Butterflies Depart in Flight” (next [fig.60](#)).



Editor's notes:

¹The meaning is that if you make observation from the same point which is shown in previous [fig.58](#), the performer should face the onlooker ("to the south"), but a side view is given for better apprehension, that is the performer faces west.

²See the book by Lam Sai Wing "Moving Along the Hieroglyph Gung, I Tame the Tiger with the Pugilistic Art", fig.82.

³DING QUAN, lit. “a nailing fist”, or “to nail with a fist”, a downward blow from above with the inner side of a fist, i.e. from the side of a palm.

⁴The stance “Bow and Arrow”.

⁵“Stable Eight Fen Stance of a Horse” - lower “Horse Stance”, i.e. the legs are widespread, the center of gravity is situated low.

Fig.60

FUDIE FEN FEI

Butterflies Depart in Flight

Method FUDIE FEN FEI is executed with an advance into the left stance ZI WU. One arm is overhanging the other, the right palm is above, the fingers of the right and left palms are bent like claws, palm centers face outside. During the execution of a palms blow force moves out, the blow is delivered exactly at the center.

Comments for easier understanding

Procedure of the execution of “Butterflies Depart in Flight”. The front leg retreats and immediately the left leg makes a step forward. You should deliver a blow with "Palms like Butterflies" straight (horizontally) forward. From the previous position “A Blow Barring the Iron Gates” ([fig.59](#)) you move back and immediately forward and attack the enemy. The enemy punches, I ward off with "Palms like Butterflies"¹ and deliver a blow. The enemy changes for HE CHI SHOU – “The Arm like a Crane’s Wing” and deflects my blows. In that case I use PO PAI SHOU – “Repelling and Drawing Aside with Arms” ([fig.26-27](#)) and oppose him, then immediately change for E HU QIN YANG – “The Hungry Tiger Catches a Ram” ([next fig.61](#)).

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Editor's notes:

¹DIE 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.

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Fig.61

E HU QIN YANG**The Hungry Tiger Catches a Ram**

The right hand from the position FUDIE ("Butterflies") moves down with a pressing motion, the left arm executes the method GONG PO SHOU¹ - moves up with force and obstructs the way. At the same time transition in the stance is executed: the back-standing right leg makes a step forward. In such a way position "The Hungry Tiger Catches a Ram" is formed, its another name is SHUANG HU ZHAO - "Claws of Two Tigers". Then, the front leg makes a small step (backward), the left hand is drawn to the waist, the right arm delivers a "claw" blow - this position DAN HU CHU DONG - "The Tiger Goes Out from his Den" is shown in the following figure (next [fig.62](#)).

**Comments for easier understanding**

"The Hungry Tiger Catches a Ram" is a method specific to the Tiger style. It is necessary to bend the waist and "sink" in the stance. If the "claw" position is left-sided, the stance is right-sided; if the "claw" position is right-sided, the stance is left-sided. The forearm is exactly opposite to the nose, a clench should be made with "claws". Those are criteria for Tiger Style techniques. The enemy punches at the middle part of my torso, I execute a clench with my hands in the position SHUANG FU ZHAO – "Claws of Two Tigers". That is method "The Hungry Tiger Catches a Ram". If the enemy is stronger than me and I can not overwhelm him, I should draw aside (the enemy's arm) with a "raking" (BA) movement and deliver a punch at his heart, then immediately proceed to method DAN HU CHU DONG - "The Tiger Goes Out from his Den" is shown in the following figure (next [fig.62](#)).

Editor's notes:

¹"To Suppress an Attack with Arm" - a knocking up block from down to upwards with a forearm. See the book by Lam Sai Wing "Moving Along the Hieroglyph Gung, I Tame the Tiger with the Pugilistic Art", fig.79.

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Fig.62

DAN HU CHU DONG**The Tiger Goes Out from his Den**

Method "The Tiger Goes Out from his Den" arises from method "The Hungry Tiger Catches a Ram" and continues it. In the stance ZI WU the right leg makes a step back at a half of the stance length, the left leg takes "suspending" position DIAO, the right leg bends a little. At that time the right arm delivers a blow and the left hand in the "claw" position is drawn to the waist. Then execute a "raking" (BA) movement with your right arm, at the same time turn your head back and execute a "stance pivot" (TOU MA), simultaneously your arms take the position SHUANG HU ZHAO – "Claws of Two Tigers".

Comments for easier understanding

In position "The Tiger Goes out from his Den" the "front claws" are opposite to your nose and "back claws" at your waist. The stance is DIAO JIAO - "Suspending Foot". Then turn the head back and assume position "Claws of Two Tigers". That is a change of the position DIAO JIAO with one hand shaped as "Tiger claws" for the position DIAO JIAO SHUANG HU ZHAO - "Claws of two Tigers in the stance with a suspending foot". At first, you turn your head, then pivot your torso, at the same time make changes with "Tiger claws" - when turning back, your arms come to the position "Claws of Two Tigers". When you make a turn, you come to the stance KAI SHAN HU - "The Tiger Splits a Mountain". You assume the position "Claws of two Tigers" during the turn, then proceed to the method MENG HU XIA SHAN – "The Fierce Tiger Descends a Mountain" (**next fig.63**). When you proceed to the position SHUANG HU ZHAO, the waist should be straightened and you should squat lower in the stance - the stance is the same as in the previous position DIAO JIAO.

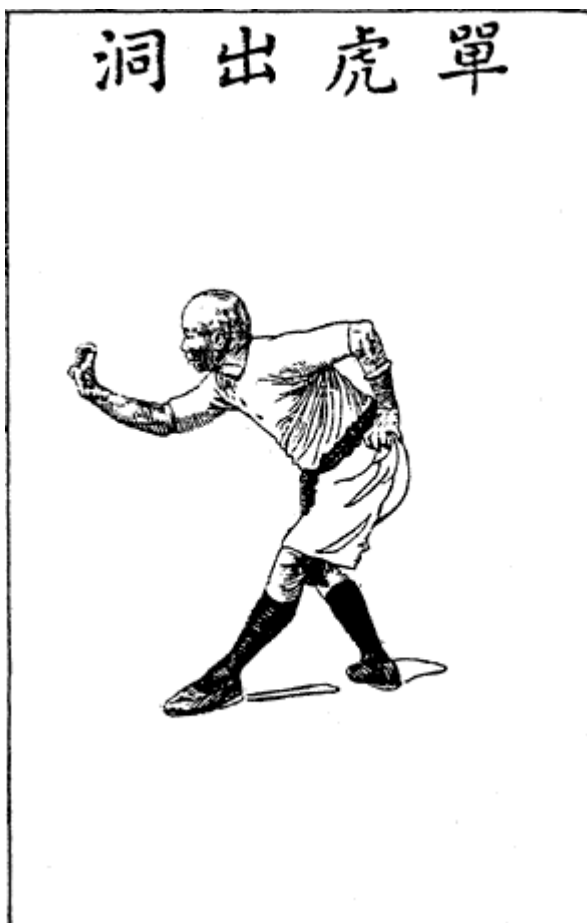

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Fig.63

MENG HU XIA SHAN**The Fierce Tiger Descends a Mountain**

Method “The Fierce Tiger Descends a Mountain” is rather similar to method “Claws of Black Tiger” ([fig.94](#)). When you train this technique, you should remember that the right-sided stance conceals the left-sided position. You start from the right side and attack while arriving to the stance ZI WU where “Bow” is in front, and “Arrow” is behind, the left arm is stretched like a Tiger's paw with the pulled out claws. You should accompany the movement with a roaring sound “Hua-a!”

Comments for easier understanding

Method “The Fierce Tiger Descends a Mountain” belongs to the section of “Tiger” techniques. It is necessary to utter a sound like a Tiger's roar when he pulls out his claws. Straighten your waist, “sink” in the stance, place your elbows opposite your heart and “claws” opposite your nose. The enemy kicks, I need not oppose (block): if this position is strong, he can not find a vulnerable point. I lock his elbow, make a step in a stance and immediately proceed to HU PING CHAI LANG – “The Tiger Tramples on Wolves and Jackals” ([next fig.64](#)).


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Fig.64

HU PING CHAI LANG**The Tiger Tramples On Wolves and Jackals**

Outwardly, positions “The Tiger Tramples on Wolves and Jackals” and previous “The Fierce Tiger Descends a Mountain” have great semblance and small difference. The difference is only in that one position is left-sided and another is right-sided.

Comments for easier understanding

When executing “The Tiger Tramples on Wolves and Jackals”, the arms are in the position “Claws of Two Tigers” like in method “The Fierce Tiger Descends a Mountain”. The enemy realizes that I use the Tiger style and punches. But if my position is strong, it is certainly difficult to destroy it. If he attacks me from "Lower Gate" (XIAO MEN)¹, I swiftly form the position DAN HU ZHAO DIAO JIAO - "Claws of One Tiger in the position of a Suspending Foot". He violently delivers blows, I immediately descend to the stance and counterattack with "Claws of Two Tigers". Then I proceed to DAI MA GUI CAO – “Taking the Horse by the Bridle and bringing it to the Crib” (next [fig.65](#)).

**Editor's notes:**

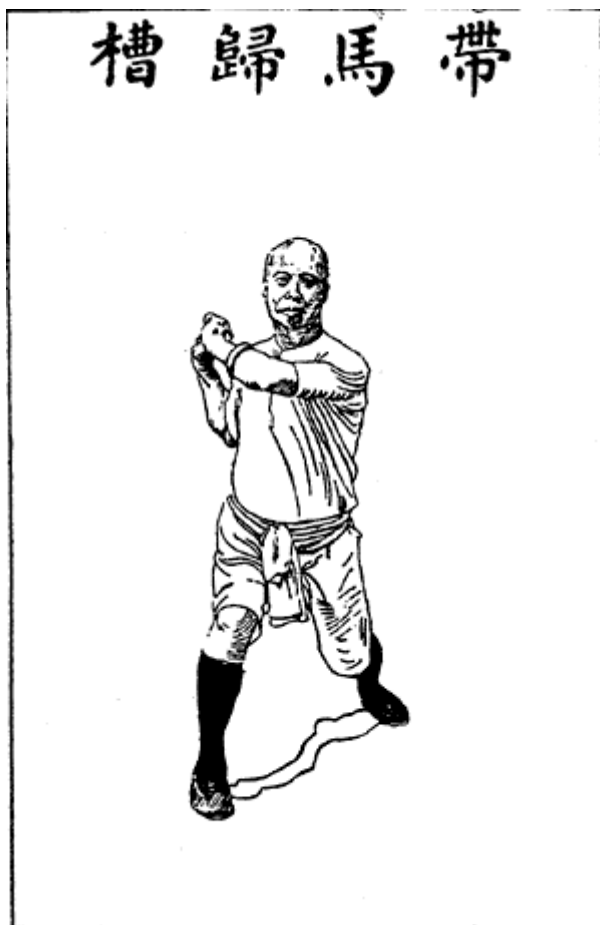
¹”To attack the Lower Gate” means to attack the enemy at a lower level. The combat theory of the Hung Gar style singles out five directions of an attack, or five "Gates" (MEN) through which one can enter inside defense space of the enemy. Those are upper, lower and middle levels, left and right sides.

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Fig.65

DAI MA GUI CAO**Taking the Horse by the Bridle and Bringing it to the Crib**

When executing method “Taking the Horse by the Bridle and Bringing it to the Crib”, it is necessary to keep the torso straight (vertically). The stance is "Bow" in front, "Arrow" behind. The arms are drawn back, the left and right hands move to the right as if taking something with them. The sequence of execution: first to retreat back to the right-sided stance, then clench the right hand into fist and draw back, clench the left hand into fist too and make a shielding movement. Both hands are on the level of shoulders.

**Comments for easier understanding**

Application of method “Taking the Horse by the Bridle and Bringing it to the Crib”: if the enemy punches, I encounter his arm with both hands. I should use both arms; if I succeed in seizing (the enemy's arm), it is necessary to pull it back to me. That is method “Taking the Horse by the Bridle and bringing it to the Crib”. It is necessary first to step back and then pull forward¹. If the enemy strongly seizes my hand, I may get into a critical situation. In that case I quickly change for TIE MEN SHUANG - “Barring the Iron Gates” ([fig.59](#)) and deliver a blow.

Then proceed to “Pulling to you a Tree with Hands” ([next fig.66](#)).

Editor's notes:

¹That is in the direction of enemy's motion with the use of inertia of his blow.

Fig.66

SHOU BAN DANGUI**Pulling to you a Tree with Hands**

Position “Pulling to you a Tree with Hands” is similar to previous position “Taking the Horse by the Bridle and Bringing it to the Crib”, the only difference is that the front bent leg steps back and changes from "Bow" into "Arrow". Both arms move from the right to the left, then both hands clench into fists and draw to the waist. The right leg oversteps to the left (over the left foot), then the left foot oversteps to the right (over the right foot) and forms an intermediate position (stance) ZI. It is shown in the next figure “Prancing Unicorn” (**next fig.67**).

Comments for easier understanding

The arms in method “Pulling to you a Tree with Hands” are located high, draw them to you with a lock and return back, then you immediately retreat back to the stance like in the method described above. If the enemy delivers at me a "covering" blow GAI (**fig.87**) at my head, I defend myself with both arms, firmly seize his arm, retreat to the stance and pull him toward me. If he changes for E GOU QIAN SHI - "The Hungry Dog Steals Garbage", I instantly raise my arms, clench fists, execute a clutch (twist), move in stance again and immediately change for method DIE DAN QILIN – “Prancing Unicorn” (**next fig.67**).


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Fig.67

DIE DAN QILIN

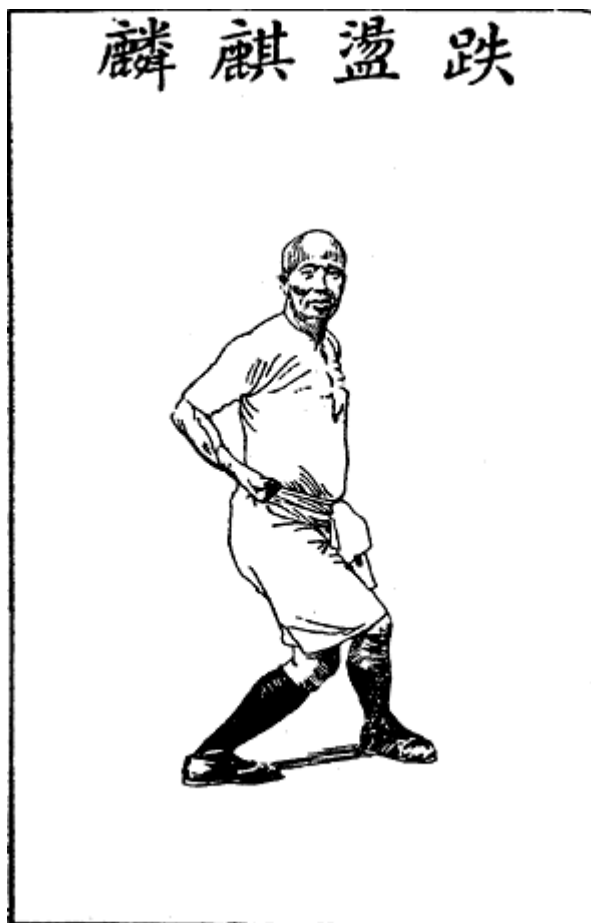
Prancing Unicorn

The execution of method “Prancing Unicorn”: both fists are drawn to the waist, you transit from the left-sided stance to the right-sided stance ZI, from the right-sided stance ZI to the left-sided stance ZI, then you assume the stance SEI PING BA FEN.

Comments for easier understanding

Method “Prancing Unicorn” is the motion with Unicorn steps and as a result of it you come to the stance BA FEN SEI PING. If the enemy attacks at my groin or stomach, I put forward a "bridge" and defend myself; it is necessary to lower the waist (to descend lower in the stance). I protect my eyes and face with another hand against a possible blow. If the enemy punches, it is necessary to ward off his arm with my arm. He tries to strike again, I press on his elbow with "arm-bridge" and immediately use XIU LI CANG HUA - “A Flower Hidden in a Sleeve” ([fig.6](#)).

Proceed to method BAN SHOU CHEN YAO – “Descending Arm and Hand to the Waist” ([next fig.68](#)).



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Fig.68

BAN SHOU CHEN YAO**Descending Arm and Hand to the Waist**

Method “Descending Arm and Hand to the Waist” starts from the stance SEI PING BA FEN. It is necessary to turn the torso and pass to the stance ZI WU. Your right arm rises and protects at the top with its palm, the arm is bent. The left arm descends and remains to be bent a little like the half-moon (crescent). The right hand is with its palm turned outside, the fingers of the left hand are turned to you.

Comments for easier understanding

If the enemy uses KUIXING TI DOU – “Kuixing Tosses up the Great Dipper” ([fig.42](#)) and attacks, I block his leg blow with my arm and immediately proceed to SHUI LANG CHUI - “A Blow like a Rising Wave” ([fig.70](#)) and deliver a blow, then I use QI SING LIANHUAN CHUI - “Seven-Star Blows One After Another” ([fig.85-89](#)). If he retreats, I immediately change for TIE SAO BA JIAO – “The Leg Sweeping Off like an Iron Broom” ([fig.92](#)) and use QILING BU - “Unicorn step” ([fig.67](#), [fig.103](#)).

Change your arm position for ZHI SHOU WEN TI – “Arousing Doubts with a Finger” (next [fig.69](#)).


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Fig.69

ZHI SHOU WEN TI**Arousing Doubts with a Finger**

When executing "Arousing Doubts with a Finger", it is necessary to bend the waist and "sink" in the stance with a shift to the right. The position remains to be "Bow" on the right and "Arrow" on the left. The left "bridge" is turned outside with the center of its palm, one finger is directed upward. One should not straighten the "bridge", it should be kept at a small distance from the shoulder. The right hand clenches into fist, the arm is straightened and drawn back to the position LINGMIN¹.

Comments for easier understanding

Application of the method "Arousing Doubts with a Finger". If the enemy waits for me in a firm position, I use a stretched finger to lure him. If he attacks me with his arm or leg, I immediately use TU PAO QUAN - "Fist Flinging from the Earth" (next [fig.70](#)) and deliver an upward-directed blow from below, then I proceed with methods "Three Stars"² and "Fist from the Armpit" ([fig.89](#)). The enemy retreats into a firm position and uses BIAN ZHUANG QING HU – "Bian Zhuang Catches the Tiger" ([fig.81](#)). I dodge and change for LIANHUAN KOU ZHUANG – "Locking and Immediately Pushing" ([fig.88](#)), at once proceed with HUOJIAN QUAN - "Fist like Rocket" ([fig.91](#)) and change for SHUI LANG PAO QIU – "A Blow PAO like a Rising Wave" (next [fig.70](#)).

**Editor's notes:**

¹The meaning here: quick, shrewd, lively.

²SAN SING QUAN - See the book by Lam Sai Wing "Moving Along the Hieroglyph Gung, I Tame the Tiger with the Pugilistic Art", fig.90.

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Fig.70

SHUI LANG PAO QIU

A Blow PAO like a Rising Wave

Method “A Blow PAO like a Rising Wave” starts from position “Arousing Doubts with a Finger”. You turn the torso and assume the left-sided stance where the left leg is in the shape of "Bow" and the right leg in the shape of "Arrow". Simultaneously draw the left fist to you and back concurrently with the motion (of the torso) and deliver a strong and powerful PAO blow with the right fist from below upward.

Comments for easier understanding

Method “A Blow PAO like a Rising Wave” belongs to WU XING QUAN FA - "The Fist Technique of Five Elements". It is the base and essence of the pugilistic technique. If the enemy punches me, I also use my fist and deliver a PAO blow at the enemy or at the joint of his arm. If he drew his arm to him, I deliver an upward PAO blow from below again or resort to a "covering" blow GAI, or "lashing" blow ZE ([fig.87](#)). If he uses FENG XIANG QUAN FA – “Punching as if to Blow Air with Bellows of a Forge” ([fig.12](#)) and attacks, I use HU PING CHAI LANG – “The Tiger Tramples on Wolves and Jackals” ([fig.64](#)).

Then proceed to XIU LI CHONG CHUI – “CHONG Blow from a Sleeve” ([next fig.71](#)).



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Fig.71

XIU LI CHONG CHUI

CHONG¹ Blow from a Sleeve

Method “CHONG Blow from a Sleeve” arises from “A Blow PAO like a Rising Wave”. You turn in the stance ZI WU and deliver an abrupt fist blow from the armpit; the left fist is drawn to the waist contributing to (blow) force.

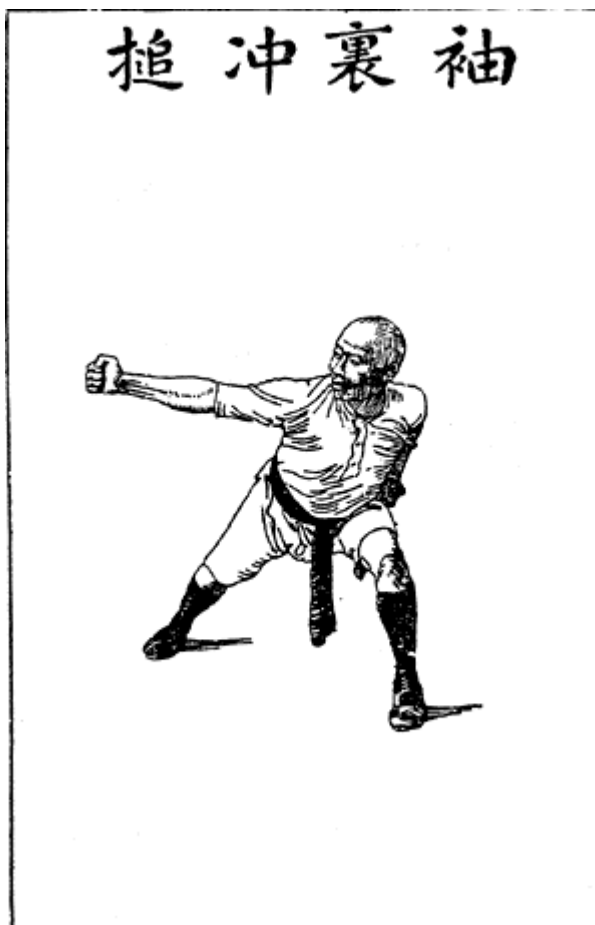
Comments for easier understanding

Method “CHONG Blow from a Sleeve” is used regardless the kind of a blow the enemy delivers in his attack. I immediately “compel with the arm” (BI SHOU) and push his elbow, then punch from the armpit – that is method “CHONG Blow from a Sleeve”. If the enemy dodges and uses method “To Cross and Draw (aside) Golden Fists” ([fig.96](#)), I beat off with SHUANG GONG QIAN ZI - “Paired Work of 1000 Hieroglyphs” ([fig.50](#)). He turns his torso and delivers a “tossing up” (ZHUANG) upward punch ([fig.88](#)), I change for TIE MEN SHUANG - “Barring the Iron Gates”, ([fig.59](#)).

Proceed to method HE ZUI CHEN ZHOU – “A Crane Pecking, the Elbows are Descended” ([next fig.72](#)).

Editor’s notes:

¹A straight blow.



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Fig.72

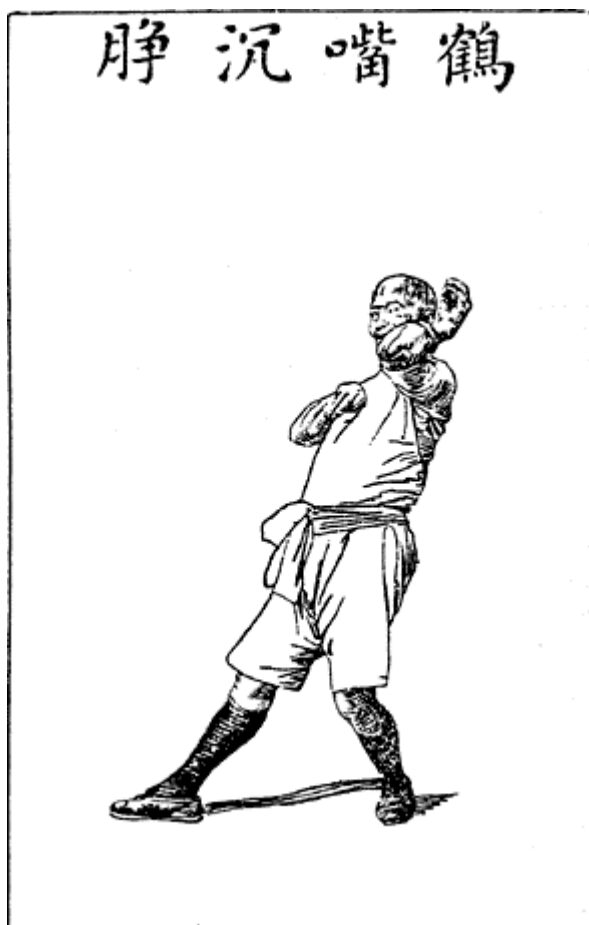
HE ZUI CHEN ZHOU**A Crane Pecking, the Elbows are Descended**

Method “A Crane Pecking, the Elbows are Descended” starts from position “CHONG Blow from a Sleeve”. It is necessary to turn your torso from the left-sided stance, “suspend” the right leg and bend (it) a little. Whole body weight is on the left leg that serves as a support. The right arm bends, the fingers are gathered in a pinch, the hooked hand is at the breast. The fingers of the left hand are gathered together like a crane beak and raised to the head. You incline the torso and as if making a peck in flight.

Comments for easier understanding

The enemy charges with a blow at the middle part. I immediately execute HE ZYI – “Crane Peck” and at the same time hook with the hand of BAO HE - “Satisfied Crane”. The “hook” is at the heart level, “The Crane Beak” delivers a blow at the enemy from the head. If he changes his method and immediately charges, I continue

to use the method HE ZUI. When using the technique “A Crane Beak”, it is necessary to incline your torso in the stance as if you your breast is turned to the sun¹, “suspend a leg”, instantly turn and deliver a swift blow. It is necessary to swiftly move and quickly proceed to method HUAN HUN BAO HE – “Return of the Soul of the Satisfied Crane” (**next fig.73**).

**Editor's notes:**

¹The torso is inclined back, it is well-shown in the figure.

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Fig.73

HUAN HUN BAO HE**Return of the Soul of the Satisfied Crane**

Method “Return of the Soul of the Satisfied Crane” means actions with arms from the left and from the right as if a crane pecks. The description is similar to the previous one, but the left direction changes for the right one.

Comments for easier understanding

The enemy delivers a blow, I respond with “A Crane Beak” and a “hooking” with another arm. I “hook” (an arm) and deliver a blow at his head. If the enemy changes for DIE ZHANG – “Palms like Butterflies” ([fig.60](#), [fig.104](#), [fig.105](#)), I continue to use the Crane technique and draw aside his arms, immediately raise my leg and deliver a blow at the enemy. He beats off my leg with his leg, I immediately proceed to DU JIAO FEI HE – “One Leg of a Flying Crane” (next [fig.74](#)).

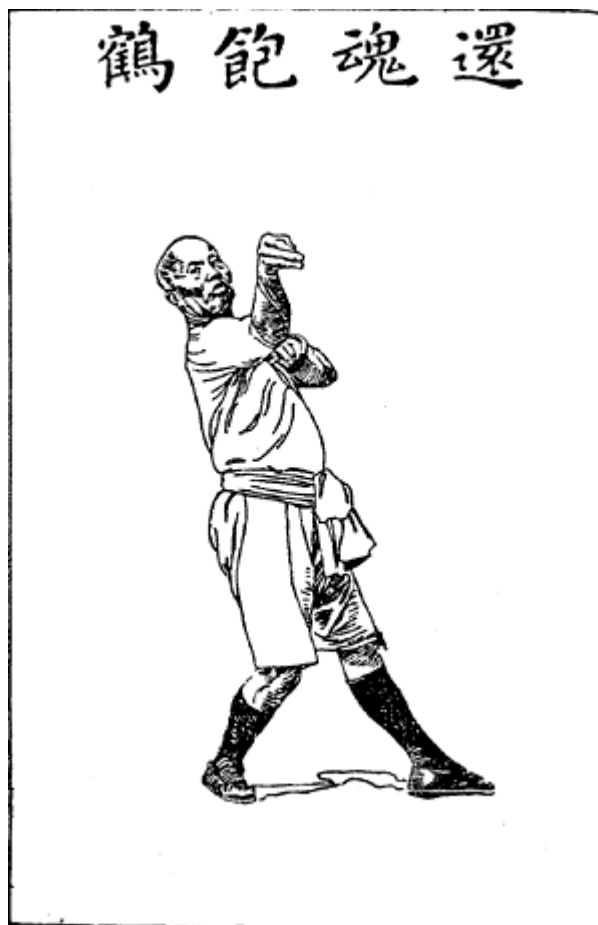


Fig.74

DU JIAO FEI HE

One Leg of a Flying Crane

Method “One Leg of a Flying Crane” starts from the left-sided stance. At first, one has to “sink down”, then move (up), using all the force of your body. Both arms like wings of a flushing bird rise up, fingers and both hands stretch, the thumbs open, the backs of the hands face up. The right arm, slightly bent, flies up and delivers a blow. The position resembles a crane soaring and flying round in the air.

Comments for easier understanding

The enemy punches, I immediately use the crane technique and hook his arm. If the enemy seizes my leg with his arms, I squeeze with my leg, he pulls out his arm and attacks again. I at once hook his arm or his elbow and deliver a blow at his head. In the right-sided position you should use the left “Crane Beak”, in the left-sided one the right “Crane Beak” and attack.

Proceed with method DU JIAO E HE – “A Hungry Crane Standing on one Leg” (next [fig.75](#)).



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Fig.75

DU JIAO E HE**A Hungry Crane Standing on one Leg**

Method “A Hungry Crane Standing on one Leg” arises from “One Leg of a Flying Crane”. After the previous actions “A Crane Leg” is raised, it is necessary to pass the right hand over your leg and at the same time to hook with your left hand. Then, you descend to the right-sided stance, the right hand in the shape of “Crane Beak”, using motion of the body, also moves down, as if you make a peck in flight.

Comments for easier understanding

If the enemy tries to seize my leg with his hand, I immediately hook his arm or elbow with my arm and at once deliver a blow at his head. If he uses BIAN ZHUANG QING HU – “Bian Zhuang Catches the Tiger” ([fig.81](#)), I use ZHI SHOU WEN TI – “Arousing Doubts with a Finger” ([fig.69](#)). If he attacks me with some “bridge” method, I immediately change for QI SING LIANHUAN CHUI - “Seven-Star Blows One After Another” ([fig. 85-89](#)).

Proceed to E HE XIUN XIA – “A Hungry Crane Catches Shrimps” (next [fig.76](#)) at an appropriate moment.

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Fig.76

E HE XIUN XIA**A Hungry Crane Catches Shrimps**

The description of method “A Hungry Crane Catches Shrimps” and that one of the previous method “A Hungry Crane Standing on one Leg” are completely similar, but the hand executing a “peck” changes.

Comments for easier understanding

Method “A Hungry Crane Catches Shrimps”, like the method “A Hungry Crane Standing on one Leg”, is divided into right-sided and left-sided positions. In case of the left leg the left “Crane Beak” is used, in case of the right leg the right “Crane Beak” is used. I strike with my foot in the posture of “Flying Crane”, he covers my leg with his arm, I “rake” his elbow with my arm and immediately proceed to the method “A Hungry Crane Catches Shrimps”. He attacks using the method HUOJIAN QUAN - “Fist like Rocket” ([fig.91](#)), I ward off and deliver a blow called HE DING - “Crane Crest”.

An attack with the “Crane Crest” is a blow with hand in the position FENG YAN QUAN – “Phoenix Eye Fist”, it is another name of the same method.


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Fig.77

YOU HE DING FA**Acting with the Crane Crest from the Right**

When executing method “Acting with the Crane Crest from the Right”, the ZI WU stance is used. The left hand forms HE DING QUAN – a “Crane Crest Fist”, it rises up from below (the forearm is kept vertically). The right hand also forms the position “Crane Crest” and moves outward, executing a “marking” blow. When you clench your fist, the second finger (forefinger) bends and protrudes, thus forming a “Crane Crest”.

Comments for easier understanding

When you use “Crane Crest from the Right”, you “pierce with a bridge” (CHUAN QIAO) and at the same time “deflect a blow” (CHOU DA). The enemy delivers a blow, I draw aside his fist and deliver a blow with my right hand in the shape of “Phoenix Eye” or “Crane Crest”. If the enemy advances, attacking again, I retreat and use the same method again. It is also possible to use as well the methods KOU DA – “Locking a Blow” ([fig.88](#)) and JIAN QUAN - “Fist like Flying Arrow” ([fig.55](#)) – it is a straight blow like an arrow.

Then you deliver a blow from the other side: you retreat and change for ZUO HE DING FA – “Acting with Crane Crest from the Left” ([next fig.78](#)).


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Fig.78

ZUO HE DING FA**Acting with Crane Crest from the Left**

The left-sided and right-sided positions are similar, the only difference is in the direction.

Comments for easier understanding

The technique HE DING belongs to the Crane style, this style also includes: HE ZUI – “Crane Beak”, HE BANG – “Crane Wing”, HE ZHAO – “Crane Claws”, HE CHI – “Crane Wings”, HE JIAO – “Crane Leg”. If the enemy delivers a blow, I draw it aside and strike with a “Crest-Hand”, block and counterattack at the same time. Then “the Crest-Hand” proceeds to “drawing aside” and the arm which made “drawing aside” delivers a “Crest” blow. Those actions are carried out during the retreat to the stance, in other words, you retreat with a concurrent counterattack. If the enemy kicks his back leg, I immediately retreat, draw my front leg and place it behind (the back leg) and “twist” myself in the stance, my arms move down with a “cutting” movement – that is method WU LONG BAI WEI – “The Celestial Dragon Wags its Tail” (**next fig.79**).


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Fig.79

WU LONG BAI WEI**The Celestial Dragon Wags its Tail**

You draw your arms to you from the previous position for a “Crane Crest” blow, make a step with your right leg back to the left leg; thus, the left leg is behind. Turn your torso sideways, deliver a paired arm blow at the enemy’s attacking leg at a low level; the blow direction is from above downward, the movement gives the image of “dragon’s tail”.

Comments for easier understanding

The enemy delivers a frontal leg blow, I draw my right leg to me and retreat, at the same time “twist” myself in the waist and assume the stance LAN ZHI – “Olive Branch”. If the enemy delivers a blow from the rear, I make step with my back leg and place it in front (of the front leg), with the use of FEN QUAN – “Separating fists” I deliver a blow from above downward. That is method WU LONG BAI WEI – “The Celestial Dragon Wags its Tail”. Then I turn my torso with its side facing (the enemy) and deliver a swift blow with fists at the enemy’s head and groin. It is necessary to quickly and resolutely advance during the attack – that is method LUOHAN SHAI SHI – “Luohan Dries a Corpse in the Sun” (next [fig.80](#)).


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Fig.80

LUOHAN SHAI SHI**Luohan Dries a Corpse in the Sun**

When executing “Luohan¹ Dries a Corpse in the Sun”, it is necessary to completely use the force of your waist, the left leg is bent in the stance, the right leg is stretched, both fists deliver blows at the enemy at upper and low levels.

Comments for easier understanding

Method “Luohan Dries a Corpse in the Sun” belongs to techniques of the style “Brotherhood of Buddhist Gates” and according to the Buddhist school CHAN QIAO – “Long Bridges²” are used in the stance ZI WU. The meaning of this movement is in a concurrent attack against the enemy, he has no time to defend himself from two blows. It is necessary to decline (to bend) your waist in the stance as much as possible, one fist delivers a blow at the enemy’s head, another fist at his lower part. The upper hand is with the center of its palm facing down, the lower hand is with the center of its palm facing up. If the enemy steps aside and delivers a “chopping” blow from a side at my head, I immediately ward it off and defend my head while continuing the previous movement, retreat into a firm stance and at once execute method BIAN ZHUANG QING HU – “Bian Zhuang Catches the Tiger” (next [fig.81](#)).

**Editor’s notes:**

¹LUOHAN (also *Aluohan*, the Chinese transcription of Sanscrit *Arhat*), in Chinese Buddhism is the highest grade of spiritual development on the way to transformation into Buddha.

²“Long bridge” and “short bridge” are terms of Southern Chinese Kung Fu; they indicate to a degree of arm bending in elbow joint; correspondingly “long bridges” are used at a long distance and “short bridges” at a close distance.

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Fig.81

BIAN ZHUANG QING HU

Bian Zhuang Catches the Tiger

Method “Bian Zhuang Catches the Tiger” is executed in the left-sided stance, but it is necessary to retreat a little, only by one step. The left arm in the position “bridge” rises up and executes a “deflecting” block, the left fist is directed upward. The right fist delivers a blow at the middle or low part of the enemy. The method is executed in the stance ZI WU.

Comments for easier understanding

Position “Bian Zhuang Catches the Tiger” is used when the enemy attacks in a high stance and delivers a blow. I immediately block with my arm and at the same time deliver a punch in response at his middle or low part. When you “jerk” your fist over the head, it seems as if you “catch a Tiger”. The enemy proceeds to CHEN QIAO CHUAN ZHANG - "Sinking a Bridge and Piercing with a Palm" ([fig.33](#)), I respond with the method HUAN HUN YUN QING –

“Evoking a Spirit and driving him into a Young Man” ([fig.56](#)) and deliver a blow at his head. He uses SHUANG GONG QIANG ZI – “Paired Work of 1000 Hieroglyphs” ([fig.50](#)) and counterattacks, I change for ZUI JIU BA XIAN – “Eight Drunken Celestials” ([next fig.82](#)).



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Fig.82

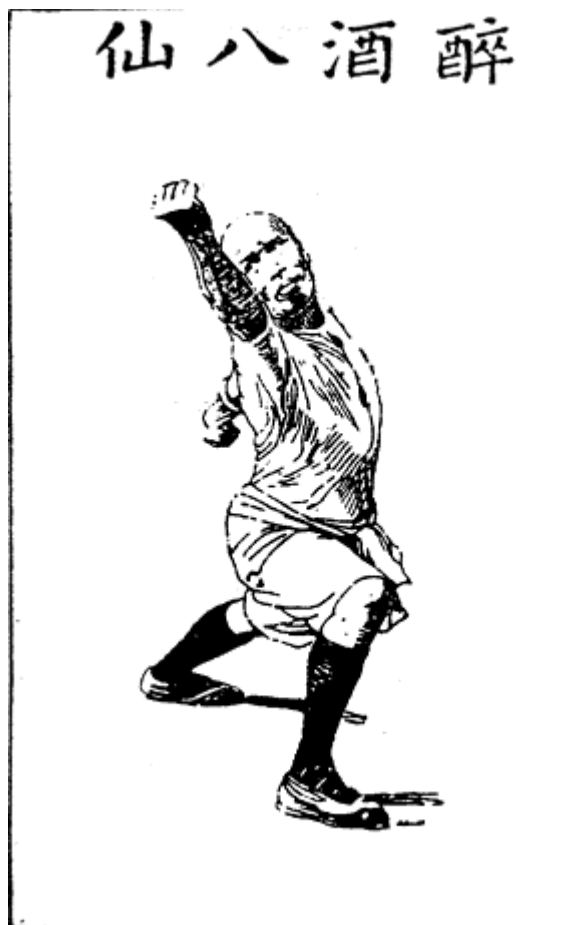
ZUI JIU BA XIAN

Eight Drunken Celestials

Method “Eight Drunken Celestials” starts from a step with the right leg, then the left leg is furtively moved to the right, you make one more step, the arm is stretched with force, the torso is slightly inclined to a side, at the same time you deliver a fist blow. You should stare in the direction of your fist.

Comments for easier understanding

Method “Eight Drunken Celestials” also belongs to the pugilistic art of the Buddhist School. Here is used a concealed motion technique which superficially resembles movements of a drunk. If I succeed in reaching the enemy, I immediately deliver a blow at his heart (or the center of his breast) with the end of my elbow. If he beats off my attack and delivers a blow, I block with MO PEN QUAN¹ and then deliver a slashing blow at the enemy’s head from below armpit - It is method LUO HAN CHU DONG – “Arhat Goes Out from the Cave” (next [fig.83](#)).



Editor’s notes:

¹MO PEN QUAN - "Pounding in a Mortar with a Fist", a blow with the back of a fist from above downward.

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Fig.83

LUO HAN CHU DONG

Arhat Goes Out from the Cave

This method is fully similar to the previous one, it differs only in the direction of execution.

Comments for easier understanding

Method “Arhat¹ Goes Out from the Cave” fully repeats method “Eight Drunken Celestials” earlier described. Its only difference is in that it was executed to the right side and now it should be executed to the left one, that’s all. It is necessary to use a concealed motion into a position when each blow is delivered. You must stare in the direction of a blow. It is necessary to swiftly move in stances and turn your torso to a side. If the enemy retreats, approach him and deliver a “piercing” punch. Attack from a stable low position with a fist – that is method RI ZI MENG JIAN CHUI - “A Blow like a Flying Arrow in the form (position) of Hieroglyph RI” ([fig.99](#)). Than proceed to DAN ZHI YIN SHOU – “One Finger on a Stretched Arm” ([next fig.84](#)).



Editor's notes:

¹ARHAT (sans. *arhat*, *arhant* = merited, worthy), 1) epithet of Buddha; 2) in Hinayana branch of Buddhism - one who has attained nirvana, i.e. the highest grade of spiritual advancement (compare with “sanctity”).

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Fig.84

DAN ZHI YIN SHOU

One Finger on a Stretched Arm

When executing method “One Finger on a Stretched Arm”, it is necessary to “sink” your waist and descend low in the stance. The right leg is bent in the shape of “Bow”, the left leg in the shape of “Arrow”. The palm of the left “Bridge” (arm) faces outside, the forefinger points up. One should not completely straighten the arm, it is necessary to locate the “bridge” near your shoulder. The right hand clenches into fist and is placed behind the torso, ready (for a blow). That position is intended for luring the enemy.

Comments for easier understanding

Using method “One Finger on a Stretched Arm”, you should not strive to “advance the bridge”. If the enemy tries to throw away my arm and strike, I immediately use the technique PAO QUAN (**next**) or ZE QUAN (**fig.87**). The enemy jerked his arm and punches again, I immediately proceed to “Punching while Squeezing a Stick”¹ and deliver a blow. He counteracts with “To Cross and Draw (aside) Golden Fists” (**fig.96**), I respond with PO PAI SHOU – “Repelling and drawing aside with arms” (**fig.26-27**) and continue with BAN ZHOU – deliver a blow at his head with my elbow. Continue the execution with method YI SING PAO CHUI – “The First Star – PAO Blow” (**next fig.85**).

Editor’s notes:

¹See the book by Lam Sai Wing “Moving Along the Hieroglyph Gung, I Tame the Tiger with the Pugilistic Art”, fig.68.


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Fig.85

YI SING PAO CHUI

The First Star – PAO Blow

In position “One Finger on a Stretched Arm” clench the left hand into fist and draw it to the waist. The torso turns, at the same time the right fist moves up from below, delivering a PAO blow. That arm method is called “The First Star Blow”.

Comments for easier understanding

Method “The First Star – PAO Blow” is used, if the enemy attacks at the middle level. I use the technique PAO QUAN and deliver a blow at his elbow joint or according to the rules proceed to SAN SING JIAO - “Three-Star Leg” ([fig.90](#)) or SAN SING QUAN - “Three-Star Fist”¹ and without stopping next execute “Fist like a Rocket”, “Water Stream Fist”, “Fist Flinging from the Earth”, “To Cross and Draw (aside) Golden Fists” ([fig.96](#)) and other arm methods. If the enemy blocks my blow with method PU YI SHOU – “Arm (like) a Flapping Wing”, I either retreat or attack, proceeding to ER SING PAO CHUI – “The Second Star – PAO Blow” ([next fig.86](#)).



Editor's notes:

¹See the book by Lam Sai Wing "Moving Along the Hieroglyph Gung, I Tame the Tiger with the Pugilistic Art", fig.90.

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Fig.86

ER SING PAO CHUI**The Second Star – PAO Blow**

Method “The Second Star – PAO Blow” and the previous one are fully identical, the only difference is in the direction, just that. After an upward punch with the right fist the torso turns from the left to the right and at this time the left fist delivers an upward blow from below. However, the right fist not only descends, it must execute a blow GUA ([fig.51-52](#)) to the right and downward. This method should be done extremely violently, the arms cut like scissors. Therefore, that method, out of all possible ones, can cause the severest damages for an (enemy’s) arm. When executing (this blow), use the internal energy **Qi** and the force **Li**, strive for top speed of the blow and drawing (backward) the arm, the fist should fly like a shooting star.

Comments for easier understanding

Method “The Second Star – PAO Blow” is the same as method “The First Star – PAO Blow”, they are similar by appearance. The difference lies only in the direction. If the enemy charges with the use of PU YI SHOU – “Arm (like) a Flapping Wing”, it is necessary to deliver the blow upward from below, but one must be very attentive and not make a slip. If the enemy suppresses my attack with the method HEI HU ZHAO – “Claws of the Black Tiger” ([fig. 94](#)), I should dodge and retreat to the low stance. If my luring fails and he also retreats to the stance, I should change my intentions and without stopping proceed to JIA MU QUAN – “Punching while Squeezing a Stick”, or other arm methods, namely to method LIANHUAN ZE GAI – “ZE and GAI Blows Follow Each Other” ([next fig.87](#)).


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Fig.87

LIANHUAN ZE GAI

ZE and GAI Blows Follow Each Other

Execution of “ZE and GAI Blows Follow Each Other”. Make a step with your left leg forward into the left-sided stance, during the transition into the stance the left arm makes “whipping” (flogging, lashing) downward movement (ZE) and immediately the right fist “covers” (GAI) from above downward, at the same time you come to the stance ZI WU.

Comments for easier understanding

The enemy punches, with the use of PAO QUAN I beat up (his arm), continue with method “ZE and GAI Blows Follow Each Other” and then continue the combination of methods “The Seven-Star Fist” which includes many arm actions. However, the enemy can suddenly break the distance and jump away from me. I should be quiet and attentive. It is necessary to stop attacking and change for method ZHI SHOU WEN TI – “Arousing Doubts with a Finger”

([fig.69](#)), luring him. If he approaches and beats my arm aside, I attack with a PAO blow and next with ZE and GAI blows. If he uses the technique “Infiltrating Arms” LOU SHOU¹ and charges, I respond with method LIANHUAN KOU ZHUANG – “Locking and Immediately Pushing” ([next fig.88](#)).



Editor's notes:

¹See the book by Lam Sai Wing "Moving Along the Hieroglyph Gung, I Tame the Tiger with the Pugilistic Art", fig.9, 52, 53.

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Fig.88

LIANHUAN KOU ZHUANG

Locking and Immediately Pushing

Method “Locking and Immediately Pushing” arises from method “ZE and GAI Blows Follow Each Other”. Advance again for one step into the right-sided stance, the shape of the position resembles hieroglyph “YI”¹ The right fist “locks” (KOU) upward from below, at the same time the left fist moves up with a “tossing” movement (ZHUANG), that is a blow at the enemy’s heart or the neck from below upward.

Comments for easier understanding

Method “Locking and Immediately Pushing” is an attack at the enemy’s neck from below. If he beats off with his arm, I use “Fist like Rocket” ([fig.91](#)) and deliver an abrupt blow at him. When you execute method “Fist like Rocket”, it is necessary to punch “from the armpit” exactly at the center, while advancing into the stance. If the enemy wards off with CHUAN JIAO - “Piercing Bridge” ([fig.110](#)) and retreats, I should not pursue him. It is necessary “To Open Gates Wide”². He charges me with his fist again, I respond with HUAN HUN BAO HE – “Return of the Soul of the Satisfied Crane” ([fig.73](#)) and change for JIA DI JIAN QUAN – “Punching from the Armpit with a Fist like an Arrow” (next [fig.89](#)).



Editor’s notes:

¹The shape of hieroglyph YI is a horizontal line; it is meant that the legs from the point of view of a frontal onlooker are separated to the left and to the right and not forward and backward as usually in the stance ZI WU.

²DA KA DA MENG – lit. “To open the gates wide”, i.e. to assume a wait-and-see and luring position.

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Fig.89**JIA DI JIAN QUAN****Punching from the Armpit with a Fist like an Arrow**

The torso in position “Punching from the Armpit with a Fist like an Arrow” is vertical, the stance ZI WU is stable. The right fist from the left armpit delivers an abrupt straight blow (CHONG). When striking with a “bridge”, it is necessary to concentrate all the force and direct it to the fist. The position is the shape of hieroglyph “RI”¹, the left fist is at the waist, the waist assists the position².

Comments for easier understanding

When you use “Punching from the Armpit with a Fist like an Arrow”, the fist delivers a blow from the armpit, the position resembles the shape of hieroglyph “RI”. That is the position DAN JIAN – “One Arrow”. The blow is aimed at the middle and the central part of the enemy. If you use a series of blows, that is FENG XIANG QUAN – “Punching as if to Blow Air with Bellows of a Forge” ([fig.12](#)) – fist blows follow each other. If the enemy protects himself with a “covering” movement (GAI QUAN, [fig.87](#)), I oppose with a “whipping” blow (ZE QUAN, [fig.87](#)) and deliver a series of blows JIA MU QUAN - “Punching while Squeezing a Stick”³. He uses FEN LOU SHOU – “Separating and Infiltrating with Arms”⁴ and attacks, I “hook” him (with a leg) and proceed to GOU TAN JIAO – “Hooking and Undercutting with Leg” ([next fig.90](#)).

**Editor's notes:**

¹There is a horizontal line in the middle of hieroglyph RI. Probably, it means that a punch is delivered horizontally, i.e. at a level of the shoulder.

²I.e. the force of a blow and firmness of the position depend on the work of waist muscles.

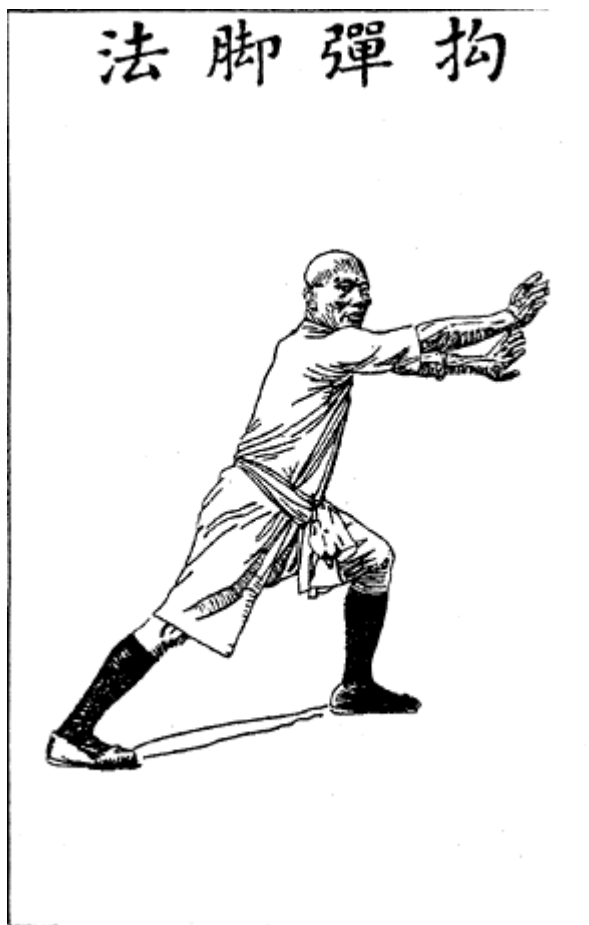
³See the book by Lam Sai Wing "Moving Along the Hieroglyph Gung, I Tame the Tiger with the Pugilistic Art", fig.68.

⁴See the book by Lam Sai Wing "Moving Along the Hieroglyph Gung, I Tame the Tiger with the Pugilistic Art", fig.9, 52, 53.

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Fig.90**GOU TAN JIAO FA****Hooking and Undercutting with Leg**

Method “Hooking and Undercutting with Leg” arises from method “Punching from the Armpit with a Fist like an Arrow”. Both arms, left and right, stretch straightly (horizontally), the right leg moves below and makes a “Hook with a Foot” GOU JIAO to the left side as if you mow grass (CHAN). (Your leg) enters the enemy’s stance and both arms are on the left as if you “bracket” the enemy and cut like with scissors, sweeping off to the right above and hooking below. The enemy can not help falling down. But if he remained on his feet, your right leg immediately without stopping returns to the right and makes the “cutting” TAN or the “sweeping” SAO and both arms push forward (TUI) – that is method “Hooking and Undercutting with Leg”.

**Comments for easier understanding**

When executing “Hooking and Undercutting with Leg”, you come to the stance with the use of “Undercutting Leg” TAN JIAO. Suppose that the enemy attacks with a BIAO blow ([fig.8](#)) and immediately kicks, then turns sideways and continues to advance with SHI ZI FEN JIN QUAN – “Drawing Golden Fists to both sides in form (position) of Hieroglyph SHI” ([fig.96](#)). I parry it with method QIAN ZI SHOU – “An Arm of 1000 Hieroglyphs” ([fig.49](#)) and use FUDIE ZHANG - “Palms like Butterflies”, deliver a blow, “sink” to the stance and hook the enemy’s leg. If he did not fall down, I immediately deliver a “cutting” blow at his leg. Because of that blow he surely falls down! But one should not forget about defense: after falling down the enemy can use method JIAN JIAO – “Legs like Scissors”, it is necessary be beware of it. If the enemy also uses method “Hooking and Undercutting with Leg” against me, I proceed to LIANHUAN HUOJIAN – “Fists like Rockets Strike one After Another” ([next fig.91](#)).

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Fig.91

LIANHUAN HUOJIAN**Fists like Rockets Strike one After Another**

Method “Fists like Rockets Strike one After Another” arises from “Hooking and Undercutting with Leg”. Turn the torso and assume the stance ZI WU, at the same time deliver an abrupt blow with your left fist from the right armpit. It is necessary to direct all the force to arm, “bridge” (forearm) and fist. The fist is exactly at the shoulder level and “opposite to the arm” (shoulder, arm and fist are on one line).

Comments for easier understanding

When executing the method “Fists like Rockets Strike one After Another” the right hand is clenched into fist and the left arm is on one horizontal line with the fist, the shoulder and the hand are opposite each other. If the enemy beat off an attack, immediately draw your fist to you and without stopping deliver a blow with the other fist, then strike and draw (return) – the movement is similar to the method “Bellows”¹. If the enemy beats off my attack, I proceed to method TIE SAO BA JIAO – “The Leg Sweeping off like an Iron Broom” (next [fig.92](#)).

**Editor's notes:**

¹FENG XIANG QUAN FA – “Punching as if to blow air with bellows of a forge” ([fig.12](#)).

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Fig.92

TIE SAO¹ BA JIAO**The Leg Sweeping off like an Iron Broom**

Methods “The Leg Sweeping off like an Iron Broom” and “Hooking and Undercutting with Leg” ([fig.90](#)) are absolutely identical. After the execution of method “Hooking and Undercutting with Leg” you pivot from the right-sided position back the left-sided stance and proceed to the method shown in the next figure – HOUZI TOU TIAO – “The Monkey Steals a Peach” ([next fig.93](#)).

Comments for easier understanding

Method “The Leg Sweeping off like an Iron Broom” is the same as method “Hooking and Undercutting with Leg”. Different names are explained by the fact that “Hooking and Undercutting with Leg” implies the left-sided “Palms like Butterflies” and the use of the right leg for “hooking”; if you use the right palms, the left leg “hooks”. The enemy will certainly be brought down. What does “Undercutting with the Leg” TAN JIAO mean? Due to this movement I come back to the stance. First, from the initial stance my leg moves forward toward the enemy, then the leg moves back and I push the enemy to the breast. The stated method “Three-Star Hooking and Undercutting with Leg” has other variants of application. For example, you use only “the Leg Sweeping off like an Iron Broom” without continuing with an “undercutting” blow TAN. You “sweep off” with one leg and come to the stance ZI WU, immediately without stopping you execute a “sweep” SAO BA JIAO again, uninterruptedly sweep from the left and from the right. Both are wonderful!

Editor’s notes:

¹TIE SAO – lit. “Iron Broom”. There is a method with the same name among so called “72 Secret Arts of Monks from the Shaolin Monastery” which belongs to the section of hard Qi Gong. Its purpose is to strengthen shins with special methods and master the technique of powerful sweeping blows at legs.

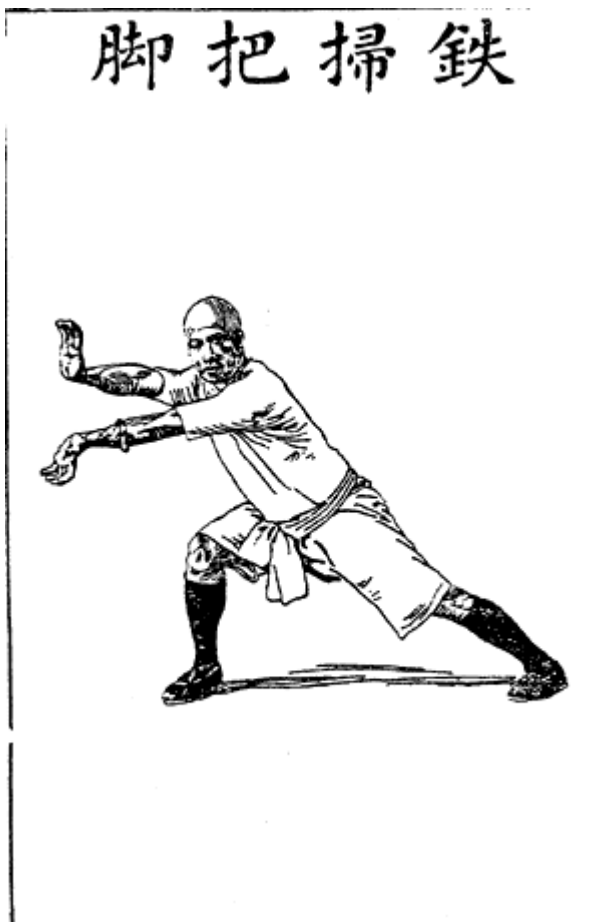

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Fig.93

HOUZI TOU TIAO

The Monkey Steals a Peach

Position “The Monkey Steals a Peach” continues method “The Leg Sweeping off like an Iron Broom”. The torso turns to the left, the left hand goes down with its palm outside, the right “arm-bridge” bends a little, the palm faces up. Next, the left palm is immediately drawn (to the chest) to the distance of 5 cuns (about 18 cm), the palm is hooked with force and the right elbow presses upward and to the left – that is the description of method “The Monkey Steals a Peach”.

Comments for easier understanding

Method “The Monkey Steals a Peach” is used, if the enemy punches on the middle part. I use GOU BI SHOU – “Hooking and Compelling Arms”, the action which in its essence is similar to method PO PAI SHOU ([fig.26-27](#)). If the enemy attacks me from a long distance with a kick and advances, I immediately use the method WU LONG BAI WEI – “The Celestial Dragon Wags its Tail” ([fig.79](#)): “twist myself” in the stance and deflect (a blow, a leg). Then I use “To Cross and Draw (aside) Golden Fists” ([fig.96](#)). If he attacks with HUAN HUN QUAN - “The Fist Evoking a Spirit” ([fig.56](#)) and delivers a blow, I respond with method E HU QIN YANG - “The Hungry Tiger Catches a Ram” ([fig.61](#)) and thwart his attack. Use the convenient situation to proceed to HEI HU ZHAO FA – “Claws of the Black Tiger” (next [fig.94](#)).



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Fig.94

HEI HU ZHAO FA

Claws of the Black Tiger

When executing method “Claws of the Black Tiger”, it is necessary to incline your torso forward, the right leg is in the shape of “Bow”, the left in the shape of “Arrow”. During the execution of method “Claws of the Black Tiger” it is necessary to incline the torso forward, the right leg is in the shape of “Bow”, the left leg in the shape of “Arrow”. The internal energy **Qi** and force **Li** of the whole body move and fill both arms. The right arm is slightly bent, the palm diagonally faces down, the hand forms the shape of “Eagle Claws” (YING ZHAO). The left arm is above over the right “bridge”, the palm faces outside – the position is closed and concealed.

Comments for easier understanding

I use the method “Claws of the Black Tiger” irrespective of the enemy I have, his position (stance) assumed and his style used. I only use “Claws of the Black Tiger”

and eliminate in “incoming” and “outgoing” positions. That method can be changed for “Claws of One Tiger”, “Claws of Two Tigers”, and other arm methods. If the enemy changes for method “Fist like Rocket” ([fig.91](#)) and attacks, I use “Claws of Two Tigers” and catch with claws his elbow and press his arm (down). If the enemy is physically strong and does not yield, I change for “Claws of One Tiger” and deliver a blow at his breast.

Change the position for JIN LONG XIAN ZHAO – “The Golden Dragon Shows its Claws” ([next fig.95](#)).



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Fig.95

JIN LONG XIAN ZHAO**The Golden Dragon Shows its Claws**

Method “The Golden Dragon Shows its Claws”: “twisting” from the right-sided stance and retreating, that is you turn your torso back, both arms move above, making a “scratching” movement. Fingers of the right and the left hands are bent like hooks, the centers of the palms face outside. The arms move to the right, the right arm is above, the left arm below.

Comments for easier understanding

Method “The Golden Dragon Shows its Claws” is used, if the enemy with the “Palms like Butterflies” follows (my attacking movement) and approaches me. I “twist myself” in the stance, luring him into a trap and immediately continue with method LUOHAN SHAI SHI – “Louhan Dries up a Corpse in the Sun” ([fig.80](#)). If the enemy retreats aside and strikes at me in the high stance, I use “Bian Zhuang Catches the Tiger” ([fig.81](#)), or “A Blow like a Rising Wave” ([fig.70](#)), or “Squeezing a Stick”, or “Seven Star” ([fig.85-89](#)) and other arm methods. If he retreats into the stance and does not attack me, I use “Three-Star Leg” ([fig.90](#)) with a movement forward.

Next execute method SHI ZI FEN JIN QUAN – “Drawing Golden Fists to both sides in form (position) of Hieroglyph SHI” ([next fig.96](#)).

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Fig.96

SHI ZI FEN JIN QUAN**Drawing Golden Fists to both sides in form of Hieroglyph SHI**

Method “Drawing Golden Fists to both sides in form (position) of Hieroglyph SHI” continues previous method “The Golden Dragon Shows its Claws” ([fig.95](#)). Turn your torso, descend your waist, sink into the low stance, fill both fists with energy Qi and force Li. At first, both arms draw to you and cross at the level between the breast and the navel and then they draw to the left and the right with all their force and deliver fist blows.

Comments for easier understanding

The application of method “Drawing Golden Fists to both sides in form (position) of Hieroglyph SHI”. If I am engaged by several enemies, I am alone and the position is highly critical. In that case it is necessary to use “Drawing Golden Fists to both sides in form (position) of Hieroglyph SHI” and proceed to continuous blows with the beak of “An Eating Crane” ([fig.73](#)). The enemy violently attacks, I eliminate in “incoming” and “outgoing” positions with the use of a “Rising Wave Blow” ([fig.70](#)). Counterattack with the use of this method and at once, at the convenient moment, deliver “whipping” blows ZE ([fig.87](#)) one after another: above on the right, you lower to the left, above on the left, you lower to the right and immediately deliver the PAO blow at the enemy – in such a way you combine (methods). Then immediately proceed to method DAN HU CHU DONG - “The Tiger Goes Out from his Den” is shown in the following figure JIN SING GUA JIAO – “Hooking a Golden Star with Horn” ([next fig.97](#)).


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Fig.97

JIN SING GUA JIAO**Hooking a Golden Star with Horn**

Method “Hooking a Golden Star with Horn”: the right leg steps forward, the right fist at the back moves up and delivers the blow ZHUANG. The left fist is at your waist. That is the position “Hooking with Horn”.

Comments for easier understanding

Method “Hooking a Golden Star with Horn” is very popular and is usually called NIU JIAO - “Bull’s Horn”. It is mainly used for blows at the head. If the enemy wards off with “Paired Work of the Arm of 1000 Hieroglyphs” ([fig.50](#)) and beats off my blow, I immediately use the “Fist Punching the Sky” ([fig.53-54](#)) and deliver a blow at the neck from below and without stopping keep striking with “Fist Punching the Sky”, while advancing in the stance. The blows hail one after another and I advance one step after another and drive the enemy back. He uses the method “Pounding in the Mortar”, beats off my blows and counterattacks with “The Leopard’s Fist”. I should “stop the straight with the lateral” and continue with method MENG HU TUI SHAN – “A Fierce Tiger Pushes the Mountain” ([next fig.98](#)).


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Fig.98

MENG HU TUI SHAN**A Fierce Tiger Pushes the Mountain**

A palm is used in method “A Fierce Tiger Pushes the Mountain”. From the position “Hooking a Golden Star with Horn” the right fist comes back to the waist, the left palm with all its force delivers a blow, the center of the palm faces outside, the fingers are bent a little and point to the sky.

Comments for easier understanding

In method “A Fierce Tiger Pushes the Mountain” the transition from the stance SEI PING BA FEN MA to the stance ZI WU is used where the front leg is “Bow” and the back leg is “Arrow”. Then you move again (turn) into the stance BA FEN SEI PING and punch with “The Fist like an Arrow”, in other words, you deliver “A Blow like a Flying Arrow in the form (position) of Hieroglyph RI” (**next fig.99**). If you turn to the stance ZI WU, you instantly strike with your palm. That is method “A Fierce Tiger Pushes the Mountain”. If the enemy beats off my palm blow, I swiftly draw the palm to me and strike with the “Fist like a Flying Arrow in the position of Hieroglyph RI”. If he attacks the “Lower Gate” (i.e. attacks at the low level), I instantly make a swinging movement BAI called YU WEI JIAO – “The Fish Wags its Tail” with my back-standing leg and, moving along the position, deliver a blow called “The Scoop on the Palm”. He wards off with the “covering arm” GAI SHOU (**fig.87**) and deflects my blow. I instantly proceed to RI ZI MENG JIAN – “Flying Arrow in position of Hieroglyph RI” (**next fig.99**).


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Fig.99**RI ZI MENG JIAN****Flying Arrow in position of Hieroglyph RI**

Method “Flying Arrow in position of Hieroglyph RI” is executed in the low stance, the “long bridge”¹ CHANG QIAO is used. From the previous position TUI SHANG ZHANG – “The Palm Pushes the Mountain” draw your palm to the waist and deliver the blow CHUI from the right side. It is important to choose the right moment. It is also important that the fist would be exactly opposite the nose at the level of your shoulder.

Comments for easier understanding

Method “Flying Arrow in position of Hieroglyph RI” is shown in the figure: a palm blow is changed with a fist blow. If the enemy uses YUE YING SHOU JIAO – “Hand and Foot like the Moon’s Shadow” ([fig.106](#)) and attacks, I retreat to the stance and defend myself (block) with an arm, he continues with the method “The Hungry Tiger Catches the Ram” ([fig.61](#)) and presses me. I turn (lit. “twist myself”) in the stance and deliver CHONG TIAN QUAN - “Fist Striking at the Sky” ([fig.53-54](#)) and proceed to GOU TAN JIAO – “Hooking and Cutting with a Leg” ([fig.90](#)). He counterattacks with a “marking” blow BIAO with “legs bent”², turns his torso and continues with method “Drawing Golden Fists to both sides in form (position) of Hieroglyph SHI” ([fig.96](#)). I beat off his attack with the “Paired Work of 1000 Hieroglyphs” ([fig.50](#)).

Proceed to the method YAN LUO PING SHA – “The Wild Goose Sits Down on the Sandbank” (next [fig.100](#)).

Editor’s notes:

¹I.e. the arm is fully straightened.

²I.e. in the low and firm stance.

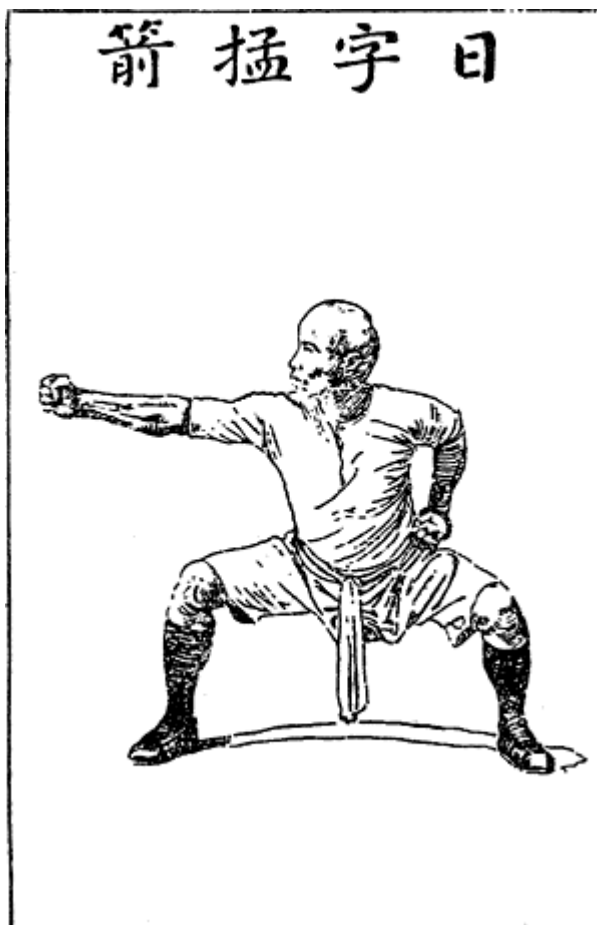


Fig.100

YAN LUO PING SHA**The Wild Goose Sits Down on the Sandbank**

“The Wild Goose Sits Down on the Sandbank” is an arm method when, at first, the right leg makes one step back, then the left (leg) retreats back with a small jump. The right arm sinks down, the “bridge” is slightly bent, the fingers point to you. The left palm is turned outside, the back of the hand covers the neck, the thumb points to the sky.

Comments for easier understanding

The application of method “The Wild Goose Sits Down on the Sandbank”: the enemy strikes with his leg, I retreat with a small jump and “cover” with my hand – that is position “Wild Goose Sits Down on the Sandbank”. The enemy moves close to me and delivers the slashing fist blow PI at my head. I use the method “Barring the Iron Gates” ([fig.59](#)), rapidly shoot out arms toward him and punch on his heart. It is necessary to get up in the stance to meet the enemy. If he tries to use E HU QIN YANG - "The Hungry Tiger Catches a Ram" ([fig.61](#)), I turn my torso and change for SHUANG FEI FUDIE – “A Pair of Fluttering Butterflies” ([next fig.101](#)).


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Fig.101

SHUANG FEI FUDIE**A Pair of Fluttering Butterflies**

Method “A Pair of Fluttering Butterflies” follows “The Wild Goose Sits Down on the Sandbank. You turn the torso, maintaining the low stance (lit. “in the Low Gates”), the right arm rises up, the palm protects the head, the center of the palm faces upward. At that time the left fist delivers an abrupt upward blow from below.

Comments for easier understanding

In position “A Pair of Fluttering Butterflies” it is necessary to sit below, in a very low stance. The enemy delivers a blow at my head with a “covering” fist GAI ([fig.87](#)). I immediately “twist” in the position and deliver an upward “Blow Punching at the Sky” ([fig.53-54](#)). The enemy proceeds to the method MENG HU XIA SHAN – “The Fierce Tiger Descends the Mountain” ([fig.63](#)) and delivers a downward blow from above. I get up in the stance and ward off his blow with my “Palms like Butterflies”: I follow his arm and draw aside it, and punch or proceed with method BAI MA XIAN DI – “The White Horse Hoofs” ([fig.30](#)). Jerk back your arm after it and immediately deliver the second punch – execution of method NIU MA CHUNG CHUI – “Turning in the Stance and Swiftly Striking” ([next fig.102](#)).


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Fig.102

NIU MA CHUNG CHUI**Turning in the Stance and Swiftly Striking**

Method “A Pair of Fluttering Butterflies” follows “The Wild Goose Sits Down on the Sandbank. You turn the torso, maintaining the low stance (lit. “in the Low Gates”), the right arm rises up, the palm protects the head, the center of the palm faces upward. At that time the left fist delivers an abrupt upward blow from below.

Comments for easier understanding

In position “A Pair of Fluttering Butterflies” it is necessary to sit below, in a very low stance. The enemy delivers a blow at my head with a “covering” fist GAI (fig.87). I immediately “twist” in the position and deliver an upward “Blow Punching at the Sky” (fig.53-54). The enemy proceeds to the method MENG HU XIA SHAN – “The Fierce Tiger Descends the Mountain” (fig.63) and delivers a downward blow from above. I get up in the stance and ward off his blow with my “Palms like Butterflies”: I follow his arm and draw aside it, and punch or proceed with method BAI MA XIAN DI – “The White Horse Hoofs” (fig.30). Jerk back your arm after it and immediately deliver the second punch – execution of method NIU MA CHUNG CHUI – “Turning in the Stance and Swiftly Striking” (next fig.103).


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Fig.103

ZOU QILIN BU

Moving with Unicorn's Step

Method “Moving with Unicorn’s Step” arises from method “Turning in the Stance and Swiftly Striking”: you overstep, your legs are being crossed, both arms are being filled with the energy **Qi** and the force **Li**, your arms and fingers straighten and move obliquely down and to the right with a “flicking” movement. The position is “twisted”, the stance is directed to the left side¹, but the torso is turned back.

Comments for easier understanding

You move with “Unicorn’s Step”, use “Palms like Butterflies” and at once proceed to “Unicorn’s Step” again – one position is changed for another. If the enemy attacks, I also move forward in the stance and execute the “hook” GOU with my leg and pull with the arm toward me. That is the meaning DA GOU TAN – “A Great Hook and Undercutting”. When you “hook” and “undercut”, beware of the “marking” blow BIAO. If the enemy himself attacks with the BIAO blow, at once “hook”, immediately “undercut” and “Mount the Horse”². After the method GOU TAN – “Hooking and Undercutting” proceed to the execution of ZHI ZI DIE ZHANG – “Palms like Butterflies in the shape of Hieroglyph ZHI” (next [fig.104](#)).



Editor's notes:

¹As regard to the previous position (103).

²SHANG MA, lit. “to mount horse”, means to assume the corresponding stance in this context.

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Fig.104**ZHI ZI DIE ZHANG****Palms like Butterflies in the shape of Hieroglyph ZHI**

Method “Palms like Butterflies in the shape of Hieroglyph ZHI” starts from the position “Unicorn’s step”. It is necessary to assume the stance that resembles hieroglyph ZHI¹: the centers of your right and left palms are turned outside, but the left palm is a little closer (to the torso) and is near the right elbow. Then both hands with all their strength deliver blows following the transition into the stance².

Comments for easier understanding

“Palms like Butterflies in the shape of Hieroglyph ZHI” arises from “Unicorn’s step”: you proceed to the stance ZHI ZI and change for “Palms like Butterflies”. If I attack the enemy with “Palms like Butterflies”, and he wards off with “Palms like Butterflies”, it is so called “Palms like Butterflies come, Palms like Butterflies follow”³. In this situation the strong defeats the weak. If I am weaker than the enemy, I must to use “Infiltrating Palms” LOU ZHANG and deliver a blow at his low part. If the enemy retreated, I immediately draw up my arm from below and proceed with DIE ZHANG LIANHUAN – “Palms like Butterflies are Incessantly Flattering” (next [fig.105](#)).

**Editor’s notes:**

¹Hieroglyph ZHI is of a shape similar to the English letter Z.

²I.e. blows with “Palms like Butterflies” are delivered in coordination with the movement of the torso at the moment of coming to the stance.

³A variant: “Palms like Butterflies repulse Palms like Butterflies”.

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Fig.105

DIE ZHANG LIANHUAN**Palms like Butterflies are Incessantly Flattering**

The description of this method is similar to the previous one, the only difference is in the direction.

Comments for easier understanding

Method “Palms like Butterflies are Incessantly Flattering” is often found in Southern styles and it is rather popular. This method has great possibilities for changes and transformations. It can be changed for DA XIA GOU TAN – “Great and Small Hooks and Undercutting”, as well as for HU XING – “Tiger’s Form”, “Fist like a Rocket”, “The Arm like a Crane’s Wing”, “To Draw (aside) Golden Fists”, “Punching while Squeezing a Stick”, “A Blow like a Rising Wave”, “Fist flinging from the Earth” and other methods and techniques.

The most impressive and violent position among them is YUE YING SHOU JIAO – “Hand and Foot like the Moon’s Shadow” (next [fig.106](#)).

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Fig.106

YUE YING SHOU JIAO**Hand and Foot like the Moon's Shadow**

When executing method “Hand and Foot like the Moon's Shadow”, the left foot makes a step forward, the right leg remains to be behind. The right leg is more bent (than the left one). The left arm straightens and rises above the head, the right arm forms the position “One Finger points Upward”. That is also “The Position to Wait for the Comer” - DAI LAI SHI.

Comments for easier understanding

Method “Hand and Foot like the Moon's Shadow”: one arm is raised up high as if it casts a shadow, the other arm is in the position “One finger and one Bridge”. If the enemy beats off my “Bridge with one Finger”, I immediately deliver a downward blow with the fist which is above, and deliver the leg blow FEI JIAO - “A Flying Foot”. Thus, if the enemy beats off my fist, my upward leg blow from below gets the aim, but if he beats off my leg with a “covering” hand movement, my fist hits his head. Then I proceed with method E HU QIN YANG - “The Hungry Tiger Catches a Ram” ([fig.61](#)). If the enemy retreats and dodges my blow with his torso, I proceed to MENG HU XIA SHAN - “The Fierce Tiger Descends the Mountain” ([fig.63](#)). Then proceed to method LONG CANG HU YUE – “The Dragon Hid, the Tiger Jumped out” ([next fig.107](#)).


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Fig.107

LONG CANG HU YUE**The Dragon Hid, the Tiger Jumped out**

Method “The Dragon Hid, the Tiger Jumped out” arises from position “Hand and Foot like the Moon’s Shadow” and develops it: the left arm delivers a downward blow, at the same time the right leg is rising and delivers an upward blow – the arm and the leg act together. The right arm is drawn to the waist to the position of readiness.

Comments for easier understanding

When executing method “The Dragon Hid, the Tiger Jumped out” arm and leg blows are equally important. If the enemy still beats off, I proceed to HU PING CHAI LANG – “The Tiger Tramples on Wolves and Jackals” ([fig.64](#)) and throw him down to the ground; he uses “Legs-Scissors” and tries to knock me down, I should dodge. Or I use “The Arm of 1000 Hieroglyphs” ([fig.49](#)) and next deliver CHUNG QUAN – “Straight Fist Blow”. Or I proceed with the method “Barring the Iron Gates” ([fig.59](#)) and in case of a (enemy’s) kick I immediately “cover” with “Arms Weighing 1000 jins”: this method can seriously hurt the enemy. In pursuit of the movement of “Arms of 1000 jins” I strike at the center of the enemy’s breast and bring him down – I push him with my arms and immediately proceed to method MENG HU BA SHA – “The Fierce Tiger Scratches Sand” ([next fig.108](#)).


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Fig.108

MENG HU BA SHA**The Fierce Tiger Scratches Sand**

The stance ZI WU is used in method “The Fierce Tiger Scratches Sand” where “Bow” is in front and “Arrow” is behind. The fingers of both hands are shaped as “claws”, the centers of the “claws” face outside. The hands are raised to the level of my face, they descend to the left in a “scratching” movement, immediately move outside and make a push (TUI).

Comments for easier understanding

Method “The Fierce Tiger Scratches Sand” is used, if the enemy punches at the breast or the stomach. I can also use the method DAI MA GUI CAO – “Taking the Horse by the Bridle and Bringing it to the Crib” ([fig.65](#)) - to catch his arm with my both hands tightly. However, it is necessary at first to retreat back with the front leg from the stance ZI WU and make a step forward with the back leg and execute a grip with both hands – that is the method DAI MA GUI CAO. If the enemy kicks, I do not hesitate to use “Black Tiger’s Claws” ([fig.94](#)) and counterattack. Irrespective of an enemy’s attack with the arm or the leg and irrespective of attacking level – upper, central or low, I immediately “change in the form (image) of the Tiger” and thwart his attack. Proceed with method HU BAO SHUANG QUAN – “Two Fists like the Tiger and the Leopard” (next [fig.109](#)).

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Fig.109**HU BAO SHUANG QUAN****Two Fists like the Tiger and the Leopard**

Method “Two Fists like the Tiger and the Leopard” follows method “The Fierce Tiger Scratches Sand”: you straighten your torso and draw it back, slightly suspend the right foot, bend the left leg a little and assume the stance DIAO MA. Both fists are “poked” (CHA) into the enemy’s eyes, it is necessary to move a little forward in the right-sided stance.

Comments for easier understanding

During the execution of method “Two Fists like the Tiger and the Leopard” the position of the fists is ZI QIANG QUAN – “The Fist of Zi Qiang”¹. Poke into enemy’s both eyes with your fists. This method can be changed with methods “Locking the Iron Gates with a Bar of 1000 jins” ([fig.59](#)), “Repelling and Drawing Aside with Arms” ([fig.26-27](#)), and other technical methods. If the enemy delivers a blow, I retreat to the stance and ward off with the “Piercing Bridge”

([fig.110](#)), immediately advance and punch. If the enemy beats off my blow, I continue my attack with HUAN HUN QUAN - “The Fist Evoking a Spirit” ([fig.56](#)).

Proceed to method CHUAN QIAO GUI DONG – “Piercing with a Bridge and Returning into the Cave” (next [fig.110](#)).

Editor’s notes:

¹“ZI QIANG’s fist”, (ZI QIANG - is a proper name), the position of a hand clenched into fist, when joints between the main and middle phalanges of four fingers are moved forward; usually a blow is delivered at eyes, bridge of the nose, throat and other vulnerable points.


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Fig.110

CHUAN QIAO GUI DONG**Piercing with a Bridge and Returning into the Cave**

The execution of method “Piercing with a Bridge and Returning into the Cave”: the right leg retreats back, into the left-sided stance, the left leg steps forward. The left arm stretches, the “bridge” moves forward and upward in a piercing movement. The right fist draws to the side of the waist. That is DAI SHI MA - the “Waiting Position”, the stance used in it is SEI PING BA FEN MA.

Comments for easier understanding

The core of method “Piercing with a Bridge and Returning into the Cave” is a step back and the “Piercing Bridge”. However, it is necessary to observe the proper execution: the stance must be firm and “wide”¹, one must use the arm position DAN ZHI DAN QIAO – “One Finger and One Bridge”. If the enemy punches, I beat off his blow with my arm in the position “One Bridge” and without stopping advance in the stance and punch. It is necessary to turn to the stance ZI WU, the left leg remains to be in front, a blow should be delivered with the right fist. The enemy undercuts with the arm like with a knife, I immediately jerk my arm back to me, proceed with “The Leg Sweeping off like an Iron Broom” ([fig.92](#)) and undercut (the enemy’s) leg.

Then I proceed to method DAN LONG CHU HAI – “One Dragon Creeps out from the Sea” ([next fig.111](#)).

**Editor’s notes:**

¹I.e. feet in the stance must be set apart rather wide.

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Fig.111

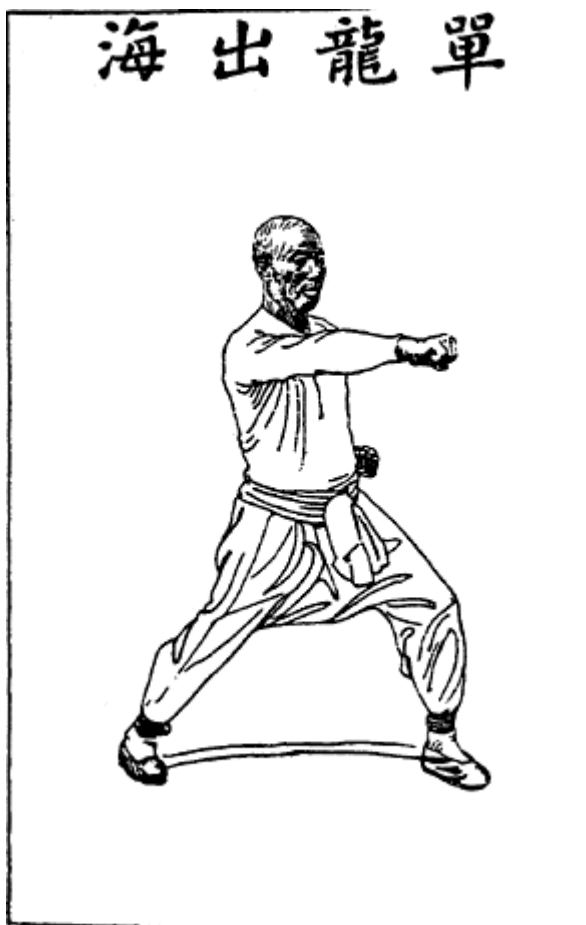
DAN LONG CHU HAI**One Dragon Creeps out from the Sea**

The torso in position “One Dragon Creeps out from the Sea” is vertical, the stance ZI WU is firm. The left fist is near the waist, the right fist delivers a blow. The fist must be opposite the breast (at the level of the breast) on one line with the shoulder and the whole arm.

Comments for easier understanding

The application of method “One Dragon Creeps out from the Sea”: you deliver a horizontal fist blow in the stance ZI WU irrespective of what enemy is in front of you and which method he executes. You only draw aside with your left arm and deliver a blow at his face with the “crown” of the right fist. It is the same as in the method HUAN HUN QUAN - “The Fist Evoking a Spirit” ([fig.56](#)). If the enemy blocks my blow with the “Arm-Bow”, I immediately change for “The Three-Star Fist”¹ and deliver blows with advance.

Proceed to method HU HE QI MING – “Tiger’s Roar and Crane’s Call” (next [fig.112](#)).

**Editor’s notes:**

¹See the book by Lam Sai Wing "Moving Along the Hieroglyph Gung, I Tame the Tiger with the Pugilistic Art", fig.90.

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Fig.112

HU HE QI MING

Tiger's Roar and Crane's Call

Method "Tiger's Roar and Crane's Call" follows method "One Dragon Creeps out from the Sea": you deliver a blow, immediately draw the left leg back and assume the position DIAO JIAO. Then you raise the left palm and the right fist at the level of your nose, the palm and the fist are opposite each other. Everything is as in the initial method LONG HU CHU XIAN – "The Appearance of the Dragon and the Tiger". That TAO LU starts and finishes with this position.

Comments to explain the meaning of movements of the Tiger and the Crane

Method "Tiger's Roar and Crane's Call" is only one of the methods which the writer of these lines, in spite of his humble abilities, tried to record thoroughly from the dictation of the Esteemed Master¹. I also inquired about HU XING (Tiger's form) and found out that there are the following methods:

SHUANG HU ZHAO – "Claws of Two Tigers", DAN HU ZHAO – "Claws of One Tiger", HUI TOU HU – "The Tiger Turns his Head", ZE MIAN HU – "The Tiger Exposes his Side", CHE MA HU – "The Tiger Pivots in the Stance", HU CHU SHAN – "The Tiger Goes out from Mountains", HU XIA SHAN – "The Tiger Descends the Mountain" HU KAI SHAN – "The Tiger Splits the Mountain". HE XING (Crane's form) includes the following methods: BAO HE – "Satisfied Crane", E HE – "A Hungry Crane", DU JIAO FEI HE – "One Leg of a Flying Crane", HE CHI – "A Crane's Wing", HE DING – "Crane Crest", HE ZUI – "Crane's beak", HE ZHAO – "Crane's Claws". Earlier some of the above-mentioned methods were used by the school "Three Swords" of the style HUNG GAR ("Hung Brotherhood"), others were taken from the style "Arhat's Fist" which belongs to the school FO GAR ("Buddhist Brotherhood"). All those techniques and methods form the basic contents of the united style of the Tiger and the Crane.

Editor's notes:

¹In the foreword to the second edition of the book published in 1956 Zhu Yuzhai wrote that besides Lam Sai Wing five of his closest disciples had participated in preparing the book, but he, Zhu Yuzhai, had been writing the text: "...although I am not in full command of hieroglyphs, I was named as the secretary and I wrote down everything dictated by Master Lam".



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