

Lin Yin Sheng, Wang Jian Min

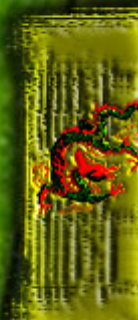
SHE ZU QUAN

Pugilistic Art of the SHE Nationality

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Lin Yin Sheng, Wang Jian Min

**SHE ZU QUAN**

**Pugilistic Art of the SHE  
Nationality**

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2006

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18. LEI GONG JI GU – Lei Gong beats the drum
19. DAN DAO PO ZHU – Chopping bamboo with one knife
20. XIE QUAN – Expressing respect

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# Part I.

## Description of SHE ZU QUAN

### Chapter I.

#### Origin of SHE ZU QUAN

The Martial Art (WU SHU) includes such basic movements and actions as kicking (TI), arm blows (DA), throws (SHUAI), grips (NA), attacks (JI), thrusts (CI). The content of WU SHU consists of continuous transitions from attack to defense, from advancing to retreating, from “the hard” to “the soft”, from “the empty” to “the full”, revealing changeability and interpenetration of opposite principles. WU SHU is national heritage to promote health, strengthen willpower, acquire the technique of hand-to-hand combat.

China is multi-national country with a variety of natural and climatic zones and vast territory. Diversity of natural living conditions, kinds and sorts of creative activities, national customs and traditions called forth the formation of different WU SHU schools and styles. SHE ZU QUAN belongs to the school of the Martial Arts of the Southern Shaolin, its technique is simple and rational. This style was widely spread and generally recognized in localities where the people SHE lived.

#### **Editor's notes:**

**SHE, a nationality in China. Live in provinces of Fujian, Zhejiang, Jiangxi, Guangdong. Belong to aborigines of South China. Population is about 630 378 people. Their language is close to that one of the YAO nationality, no**

written language. Modern SHE are under great influence of Chinese culture and language, they often speak Chinese even in everyday life.

As soon as the VII-th century, SHE ancestors inhabited regions at the junction of provinces Fujian, Guangdong and Jiangxi. At that time they were called MAN, MAN LIAO, DONG MAN. Only since the epoch of the Southern SUNG Dynasty (1127 – 1279) the people was called SHE. “SHE” means “slash and burn clearing of land”. Probably such a name of the people is explained by the fact that then SHE used primitive agricultural methods. Historical manuscripts compiled after the epoch of the YUAN Dynasty (1279-1368) often mention the nationality under the name of SHE MIN. After the foundation of the People’s Republic of China (1949) the nationality was given the official name SHE.

Generally the SHE people live in small compact settlements and are busy mainly in agriculture. Besides growing rice in paddy-fields the SHE nationality plant tea bush, grow sugarcane, ramie, and other technical cultures.

During the reign of emperor Yongzheng (1723 - 1735) from the dynasty QING Shaolin patriotic monks made plans to overthrow the QING and restore the MING dynasty. The Southern Shaolin in Quanzhou<sup>1</sup> became an underground center of the movement for the restoration of the MING dynasty in the south of China. After being reported about that, the QING government sent troops which had an order to demolish the monastery and kill the monks. By some miracle only four monks – Tie Zhu, Tie Xie, Tie Bing, and Tie Ban escaped. After long and dangerous wandering Tie Zhu reached the village of Jindouyang in the district of Fuan, the province of Fujian, populated by the SHE nationality. The village was situated in a remote mountain region in the North-East of the Fujian province; the villagers were kind and generous people. When they saw the ragged and emaciated Tie Zhu, they felt compassion to him. Tie Zhu who took the name Pan settled in the village.

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#### **Editor’s notes:**

<sup>1</sup> Quanzhou, a region in the province of Fujian in the South-Eastern China.

Although Tie Zhu was outwardly dispassionate, his soul knew no rest and he did not lose the hope for the MING restoration. Homicide of monks and suppression of the people carried out by emperor Yongzheng fomented fire of vengeance in him. He swore that he would take vengeance for his tutors and comrades. He hung up on the wall a tablet with the following words offensive to his feelings: “Yongzheng, the First Hero of the Celestial who overcame four monks.” Each day he read the offensive words and his heart was filled with hatred, adding him strength and inspiring for hard training. Tie Zhu exercised day and night. Exhausted, he fell asleep on a narrow bench but as soon as he woke up he immediately started exercising again. There was a stone cap weighing over ten JINs<sup>2</sup> on his head, he wore clothes with sand weighing several dozens of JINs. With his hands he rammed wooden piles into the soil to improve the mastery in the “iron palm”, exercised with millstones etc. to do exercises of the Shaolin School. Trees and bamboo around the house where Tie Zhu lived gradually withered because of countless number of blows with fists, palms, arms, legs, and head. So three years passed. Tie Zhu’s mastery immensely improved, he was a great success in Shaolin skills of “iron head”, “iron shirt”, “iron arm”, “iron palm”, and “iron fingers”.

Once Tie Zhu saw the local people exercise with a knife and a stick; he started teaching them the martial art to prepare fighters for overthrowing the QING dynasty. With time a lot of disciples gathered and he opened his school. Many people from Jindouyang, Niucheng and other villages situated in neighborhood were eager to learn from Tie Zhu. The ablest and most persistent Tie Zhu’s disciple was Lei Chao Bao. He was the master of the family martial art passed down from generation to generation. Additionally, he persistently learned from Tie Zhu. Over time Lei Chao Bao excelled his

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**Editor’s notes:**

<sup>2</sup> JIN, a measure of weight, equal to about 500 g.



tutor in mastery and became very popular, he was nicknamed “Teacher of tigers and leopards”.

Years passed and Tie Zhu died in the village of Niucheng. Lei Chao Bao carried on the cause of his tutor and taught combat art to his disciples. He united methods and techniques of the Southern Shaolin and the local school and built up the original style SHE ZU QUAN with high combat efficiency and health-improving qualities. Since that time those who were eager to learn incessantly came to the village of Jindouyang, number of masters and tutors was on the rise. With time SHE ZU QUAN spread in localities where the SHE people lived and among the Chinese who lived in the north-eastern part of the province of Fujian.

## **Chapter II.**

# **Special Features of the Style SHE ZU QUAN**

The style SHE ZU QUAN belongs to the Southern Shaolin school, its special features are a resolute and steadfast step, hard release of force, sophisticated arm technique, caution in defense, and wide use of fingers and palms for striking. Special attention in the style SHE ZU QUAN is paid to the following four items:

### **1. XING WEI – Bellicose air.**

“Eyes are like a copper bell, mouth is like lion’s jaws.” Special attention is paid to bellicose appearance that expresses “intrepidity of the lion and

courage of the leopard” for intimidation and psychological suppression of the enemy.

## **2. LI MENG – Hard release of force.**

Hard release of force is characteristic of SHE ZU QUAN as well as of the whole Southern Shaolin school. Alongside with traditional power exercises, namely wearing a stone cap, piercing a bundle of bamboo stems, uplifting millstones etc, great attention is paid to the use of the internal energy QI and the effort JIN (internal strength). Breathing is in coordination with movements, release of an effort is based on principles of “swallowing and spitting out, submerging and surfacing”. While releasing the effort JIN, the force LI acts together with the internal energy QI, “Thought leads QI, QI urges Force”, as it’s called. Often a release of the JIN effort is accompanied by a yell “Hey” which favors a more powerful release of force and at the same time intimidates the enemy.

## **3. MA SHI – Strong position.**

Hieroglyphs “MA” (horse) and “ZHUANG” (pole) in names of techniques mean “position”, “stance”. SHE ZU QUAN has the following basic “step forms” (stances, or positions): BAZI MA – figure “eight”, BU DING MA – “Half-nail, half-figure “eight”, XU SHI MA – “empty-full stance”. Steps (stances) must be firm and steady like a rock, kicking at the upper level and jumps is seldom used. It is necessary to exercise in ZUO ZHUANG and TUO ZHUANG in order to acquire a steady step and firm position. ZUO ZHUANG (“to sit on a pole”) is to practice stances in a motionless position. TUO ZHUANG (“to pull a pole”) is to practice motion and stances in moving. With the progress in mastery those exercises are done with stone “padlock” (weights) held by hands, in heavy clothes, with millstones tied to legs. Thanks to it steadiness in formal exercises (TAO) and in a combat is attained, “rooting into the soil” is said about this steadiness. To check steadiness of

positions, the method TUI ZHUANG – “To push a pile” is resorted to: one trainee takes a certain position, another pushes him from different sides, trying to upset his balance. It may be said that a firm step and a steady position are the basis of mastery, the key element in acquiring SHE ZU QUAN.

#### **4. SHOW LANG – Wolf’s forepaw.**

Arms technique in SHE ZU QUAN is sophisticated and of great variety. Often fingers and palms blows are used, hence “wolf’s forepaw”. Blows may be delivered with one, two, three, four fingers or with all five fingers; there are respective exercises. To reach mastery in SHE ZU QUAN, it is necessary to diligently exercise “iron palm”, “the art of bamboo bundle” and other methods with the use of fingers and palms to strengthen them properly. It will allow hitting the enemy in a combat with fingers and palms.

## **Chapter III.**

### **Basics of SHE ZU QUAN Theory**

SHE ZU QUAN was developed in regions inhabited by the SHE nationality. The SHE people lived in insulation and they had infrequent contacts with outside world. That’s why SHE ZU QUAN preserves its traditional features since ancient times until now practically without any changes. This kind of martial art emphasizes not aggression, but self-defense and attaches great importance to martial morality. Through generations masters of SHE ZU QUAN keep a saying: “If you learn a martial art, you foster martial virtue, at the same time muscles, bones and tendons are strengthened, the skill is being

improved, unbalanced character is reformed, spirit becomes strong.” The education of martial virtue is the inner essence of SHE ZU QUAN.

Basic principles of SHE ZU QUAN are given in the form of recitation; they came to us from very ancient times. Here they are:

### **1. WU DE – Martial virtue.**

Improving your skills in the martial art, remember about martial virtue which gives birth to courage.

Without virtue you can not reach the utmost mastery, virtue makes mastery exhaustive.

An ignoramus looks for a chance to strike; true mastery excludes a thought to raise one’s hand against a man.

Treat people like your relatives, be benevolent.

### **2. GONG FA – Acquiring the technique.**

Stand in a fight like a pole, make steadfast steps, your heart is cool.

Do not be in hurry to open yourself, it is difficult to overcome force only by force.

Concentrate force in fingers, do not show your readiness for an attack prematurely.

Exercise combat methods, improve your skill (GONG FU) and you will win like Sun Wu Kong<sup>3</sup>.

### **3. GANG ROU – Hardness and softness.**

Hardness is the base of combat methods, softness is the base of changeability.

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#### **Editor’s notes:**

<sup>3</sup> Sun Wu Kong, a mythological character, the king of monkeys, a hero of the novel “Pilgrimage to the West”.



It is easy to break a too hard thing and a too soft thing will be thrown down after all.

When hardness is required, resort to hardness; if softness is required, resort to softness. Hardness and softness supplement each other, one must not prefer one or the other.

#### **4. XU SHI – Emptiness and fullness.**

It is necessary to distinguish between the empty and the full, only then you will acquire the mastery.

Approach the enemy at the proper moment by alternating the empty with the full.

Be the full and the empty, the empty and the full. This ability gives a wonderful possibility to exercise dominion over the enemy.

#### **5. JIN TUI – Attack and retreat.**

Who is in command of attacking but is not in command of retreating will not win in a combat.

Who is in command of retreating but is not in command of attacking is able only to rise from knees after being knocked down by the enemy.

In an attack be like a cat, hunting for a mouse; in a retreat be like a fish, swimming upstream.

If you acquire the art of attacking and retreating, you will reach the summit of the mastery.

#### **6. GONG SHOU – High skill in using methods.**

If you only attack, you will be defeated; if you only defend yourself, you will not win.

One blow can not bring victory, attack persistently, and you will be a success.

Before launching an attack, learn your enemy and his capabilities, use faked maneuvers.

Be careful both in defense and attack, keep cool and you will be a winner.

## Chapter IV.

# Basic Positions of Hands and Legs in SHE ZU QUAN

## A. Legs Positions

### 1. BA ZI MA – Position of in the shape of hieroglyph “eight”<sup>4</sup>.

Feet are set apart wider than shoulders, toes point forward, knees are bent, hips are at the angle of 45 degrees as regard to the ground. The front parts of knee joints must be exactly above toes. Body weight is equally distributed between both legs. The pelvis is slightly offset forward, the buttocks are pulled up, the eyes are directed forward (Fig. 1).



Fig. 1

**Requirements to the execution:** the upper part of the body is straight, look straight forward, both feet firmly rest against the ground.

**Methods of mastering:**

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**Editor's notes:**

<sup>4</sup> Hieroglyph “eight”: 八.

- a. Take the position BA ZI MA and maintaining immobility, gradually prolong the time of keeping it.
- b. Take the position BA ZI MA, move, while maintaining the position, to the left and to the right, forward and backward with turning the torso to 90 and 180 degrees.
- c. Concurrently with the execution of exercises “a” and “b” make the basic movements of arms technique.

## **2. BU DING BU BA MA – Half-nail, half-hieroglyph “eight”.**

Set forward the front leg and backward the back leg. The toe of the front leg is turned inward, the knee is bent, the hip is at the angle of 45 degrees with respect to the ground. The knee joint must not be set forward more than the toe of the foot. The back leg is only slightly bent in knee, its toe is also turned inward, the heel is tightly pressed to the ground (**Fig. 2**).



Fig. 2

### **Requirements to the execution:**

the upper part of the body is straight, look straight forward, both feet with the entire sole firmly set against the ground.

### **Methods of mastering:**

- a. Take the position BU DING BU BA MA and maintaining immobility, gradually prolong time of keeping it.
- b. Take the position BU DING BU BA MA and maintaining the position, turn to the left and to the right, forward and backward with torso turning to 90 and 180 degrees.

c. While moving in the position BU DING BU BA MA, do the exercise TOU ZHUANG – “Pulling a pole” (see below).

### 3. XU SHI MA – Empty/full position.

One (“full”) leg is almost straitened in knee, its foot with its entire sole is pressed to the ground, the toe is turned a little outward. The other (“empty”) leg is more bent in knee, its foot touches the ground only with the toe (**Fig. 3**).

**Requirements to the execution:** the upper part of the body is straight, look straight forward, there is a distinct difference between “full” and “empty” leg (body weight is concentrated on the “full” leg).



Fig. 3

## B. Hands Positions

### 1. QUAN – Fist.

Fingers are tightly squeezed, the thumb is pressed to the middle phalanxes of the forefinger and the middle finger. The third joints of the forefinger and the middle finger are slightly set forward (**Fig.4**).

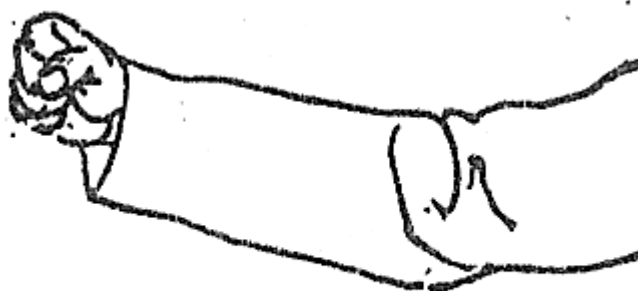


Fig. 4

**Requirements to the execution:** the fist is tightly clenched, the wrist is straight.



## 2. ZHANG - Palm.

Four fingers are straight or slightly bent and tightly pressed to each other, the thumb is bent and pressed to the palm (**Fig. 5**).

**Requirements to the execution:** four fingers are strained and tightly pressed to each other.

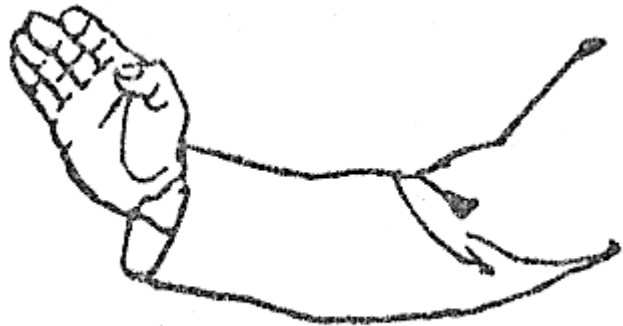


Fig. 5

## 3. YI ZHI DAN ZHI DIAN XUE ZHI – One finger: to hit acupuncture points with forefinger.

The forefinger is straight, the first and second phalanxes of middle, fourth and little finger are bent and tightly squeezed, the thumb is bent and pressed to the palm (**Fig. 6**).

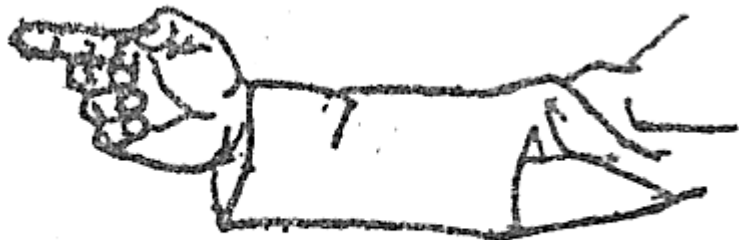


Fig. 6

**Requirements to the execution:** the forefinger is straight and strained, other fingers are bent and tightly squeezed, the wrist is straight.

#### 4. ER ZHI – Two fingers.

##### 4.1. SUO HOU ZHI – Fingers squeeze the throat.

Thumb and forefinger are slightly bent and parted in the shape of a crescent, the other fingers are bent and pressed to the palm (Fig. 7).

**Requirements to the execution:** thumb and forefingers are strained, force concentrates in their fingertips.

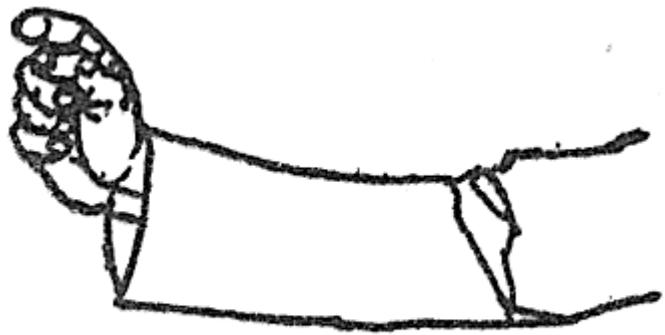


Fig. 7

##### 4.2. MO ZHU ZHI – Fingers touch a pearls.

Forefinger and middle finger are straight and parted in the shape of a fork, other fingers are clenched into fist, the pad of the thumb sets against the first joint of the fourth finger (Fig. 8).



Fig. 8

**Requirements to the execution:** forefinger and middle finger are strained, force concentrates in their fingertips.

#### **4.3. SHUANG ZHI DIAN XUE ZHI – Hitting acupuncture points with two fingers.**

Forefinger and middle finger are straight and pressed to each other, other fingers are bent and pressed to the palm (**Fig. 9**).

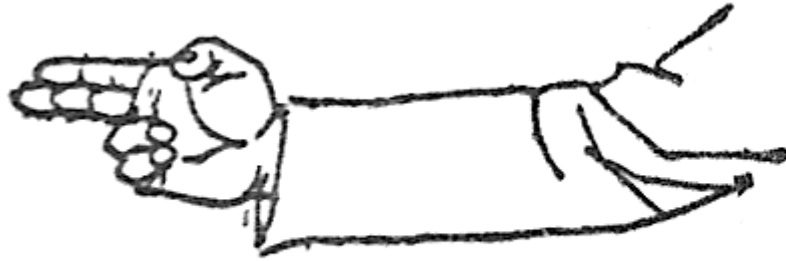


Fig. 9

**Requirements to the execution:** forefinger and middle finger are strained, force concentrates in their fingertips.

#### **5. SAN ZHI – Three fingers.**

Thumb, forefinger and middle finger are slightly bent and do not touch each other, the fourth finger and the little finger are bent and pressed to each other and to the center of the palm (**Fig. 10**).



Fig. 10

**Requirements to the execution:** thumb, forefinger and middle finger are strained, force concentrates in their fingertips.

## 6. SI ZHI CHA LEI ZHI – Four fingers pierce through ribs.

Four fingers are stretched and tightly pressed to each other, the palm is slightly concave, the thumb is bent and pressed to the center of the palm, the wrist is straight (**Fig. 11**).

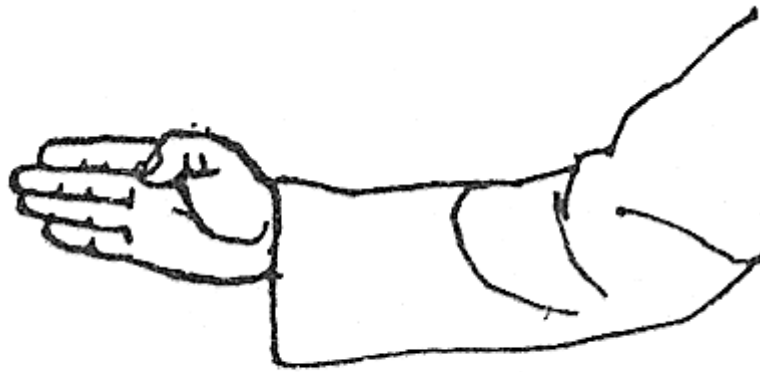


Fig. 11

**Requirements to the execution:** the stretched fingers are strained, force concentrates in their fingertips.

## 7. WU ZHI ZHAO – Five fingers-claws.

All fingers are bent, HU KOU<sup>5</sup> is open (**Fig. 12**).



Fig. 12

**Requirements to the execution:** the wrist is bent, force concentrates in finger tips.

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### Editor's notes:

<sup>5</sup> HU KOU, lit. "tiger's jaws", a space between the thumb and the forefinger.



## Chapter V.

# Hand Technique of SHE ZU QUAN

## A. Fist Technique

### 1. ZHI CHUI – Classical straight punch.

**Initial position:** the stance BA ZI MA - “Stance of hieroglyph “eight.” Hands are clenched into fists near the stomach with fist centers pointed inward<sup>6</sup>.

**Description of the movement:** straighten the left arm, the fist punches forward on a straight line. Effort is concentrated in the front part of the fist. In the final phase of a punch the fist is on the shoulder level, the center of the fist is turned down. Look straight forward (Fig. 13).

**Requirements for the execution:** the punch must be fast and powerful, effort is concentrated in the third joints of the forefinger and the middle finger, the elbow is slightly bent.



Fig. 13

### 2. GE CHUI – Blocking of a straight punch.

**Initial position:** the stance BU DING BU BA MA – “Half-nail – half-hieroglyph “eight”. The hands are clenched into fists near the stomach with fist centers pointed inward.

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#### Editor's notes:

<sup>6</sup> “the center of a fist” means the inner surface of the fist (on the palm side).

**Description of the movement:** the left fist moves from the torso upward and forward, its center turns inward, the fist rises to the chin level. Look at the left fist (**Fig. 14**).

**Requirements for the execution:** while moving, the fist turns with its thumb to the left, the center of the fist is opposite the face. Effort is concentrated in the lateral part of the forearm (on the side of the thumb).



Fig. 14

### 3. TIAN LUO CHUI – Screwing blow.

**Initial position:** the stance BA ZI MA - “Stance of hieroglyph “eight.” Hands are clenched into fists near the stomach with fist centers pointed inward.

**Description of the movement:** the right fist rises up to the shoulder level and its center turns up, then the right arm straightens, the right fist rushes forward in a screw-like movement. The center of the fist in the final phase of the punch points outward (at the right), “the eye” of the fist<sup>7</sup> points down, the fist is on the shoulder level or a little lower. Look at the right fist (**Fig. 15**).

**Requirements for the execution:** while striking, shift the center of body weight to the left by tilting the torso to the left, the right shoulder is moved a little forward. Drawing the



Fig. 15

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#### Editor's notes:

<sup>7</sup> “The eye of a fist” means the lateral surface of the fist on the thumb side.

fist to the shoulder and the punch are made without any pause as a single movement. The effort of twisting the torso in the waist is used in that punch. The punch is delivered with the front part of the fist.

#### **4. NIU JIAO CHUI – Bull butts.**

**Initial position:** the stance BU DING BU BA MA – “Half-nail – half hieroglyph “eight”. The hands are clenched into fists near the stomach with fist centers pointed inward.

**Description of the movement:** Both fists move forward at the same time. The right fist is a little above the forehead level, its “eye” points down and its center outward. The left fist is on the stomach level with its center pointed downward and the “eye” at the right. Effort is concentrated on the front surface of both fists, a release of force is fast and powerful (**Fig. 16**).

**Requirements for the execution:** fists punch simultaneously, the movement (twisting) of the upper part of the torso in the waist imparts “explosive” character to a force release.



Fig. 16

## B. Palm Technique.

### 1. DAN DAO ZHANG – Single palm – knife.

**Initial position:** the stance BU DING BU BA MA – “Half-nail – half hieroglyph “eight”. Hands are clenched into fists near the stomach with fist centers pointed inward.

**Description of the movement:** open the right hand into palm and vigorously move it forward. Effort is concentrated in the “heel”<sup>8</sup> of the palm or on the lateral surface of the palm on the side of the little finger. Finger tips are on the nose level, look at the palm and fingers (Fig. 17).

**Requirements for the execution:** at the hitting moment the arm is slightly bent, the blow is fast and powerful, effort comes from the “heel” or the edge of the palm.



Fig. 17

### 2. SHUANG DAO SHUANG ZHANG – Two palms – two knives.

**Initial position:** the stance BU DING BU BA MA – “Half-nail – half hieroglyph “eight”. Hands are clenched into fists near the stomach with fist centers pointed inward.

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#### Editor's notes:

<sup>8</sup> “The heel of a palm” is the base of a palm, the part of it near the wrist.

**Description of the movement:** open both fists into palms and vigorously move them forward. Effort is concentrated in “heels” of palms or in their lateral surfaces on the little finger side. Finger tips are on the nose level, look forward between palms (**Fig. 18**).

**Requirements for the execution:** at the hitting moment arms are slightly bent in elbows, the blow is fast and powerful, effort comes from the “heels” of the palms or their edges.



Fig. 18

## C. Elbow Technique

### 1. BAO ZHOU DING – Grappling an elbow and strike.

**Initial position:** the stance BA ZI MA – “The stance of hieroglyph “eight”. Hands are clenched into fists near the stomach with fist centers pointed inward.

**Description of the movement:** bend the left elbow and move it up and to the left a little below the shoulder level. Concurrently with it unclench the right fist, press the right palm to the outer side of the left forearm a little below the elbow bend. Look at the tip of the left elbow (**Fig. 19**).



Fig. 19

**Requirements for the execution:** the left elbow is fully bent, the right palm is tightly pressed to the left forearm. While

striking, use force of twisting of the upper part of the torso in the waist, effort is concentrated in the tip of the elbow.

## **2. KAI GONG DING – Drawing a bow and striking.**

**Initial position:** the stance BA ZI MA – “The stance of hieroglyph “eight”. Hands are clenched into fists near the stomach with fist centers pointed inward.

**Description of the movement:** make a powerful blow with the right elbow to the right and upward. Look at the right elbow (Fig. 20).

**Requirements for the execution:** Do not unbent the right elbow. While striking, use force of twisting of the upper part of the torso in the waist, effort is concentrated in the tip of the elbow.



Fig. 20

## **D. Fingers Technique.**

### **1. DAN ZHI DIAN XUE ZHI – Hitting acupuncture points with the forefinger.**

**Initial position:** the stance BU DING BU BA MA – “Half-nail, half-hieroglyph “eight”. Hands are clenched into fists near the stomach with fist centers pointed inward.

**Description of the movement:** The forefinger of the right hand is outstretched, the thumb of right palm is turned up. Straighten the arm and hit at the vulnerable point on the enemy's body (**Fig. 21**).

**Requirements for the execution:** the finger blow must be fast and powerful, effort is concentrated in the finger tip. Look at the point of hitting.



Fig. 21

## 2. MO ZHU ZHI – Fingers touch a pearl.

**Initial position:** the stance BU DING BU BA MA – “Half-nail, half-hieroglyph “eight”. Hands are clenched into fists near the stomach with fist centers pointed inward.

**Description of the movement:** the forefinger and the middle finger of the right hand are spread in the shape of a fork and outstretched, the back of the right palm is turned up. Straighten the arm and make a piercing blow forward and a little upward. Effort is concentrated in finger tips; look at fingers (**Fig. 22**).

**Requirements for the execution:** the distance between finger tips is about one and a half CUN (about 5 cm), which is equal the distance between eyes. Thrust with fingers must be well-aimed and strong.



Fig. 22



### 3. SUO HOU ZHI – Fingers squeeze the throat.

**Initial position:** the stance BU DING BU BA MA – “Half-nail, half-hieroglyph “eight”. Hands are clenched into fists near the stomach with fist centers pointed inward.

**Description of the movement:** the thumb and the forefinger of the left hand are slightly bent and spread in the shape of a crescent. Make a push forward and a little upward with the left arm, the palm is turned down, effort is concentrated in the tips of the thumb and the forefinger. Look at finger tips (**Fig. 23**).

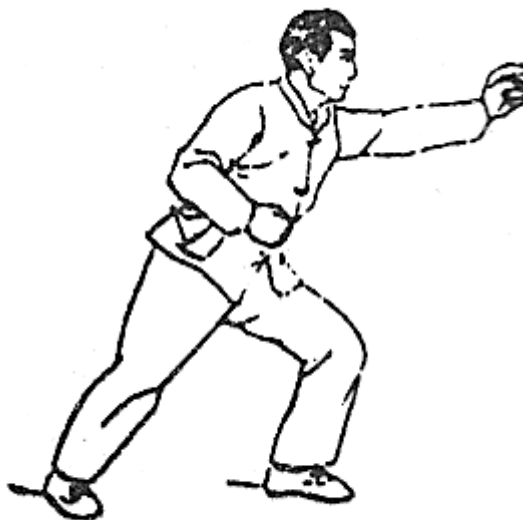


Fig. 23

**Requirements for the execution:**

finger thrust is fast and well-aimed, effort is concentrated in finger tips.

### 4. TOU TAO ZHI – Fingers pluck a peach.

**Initial position:** the stance BA ZI MA – “The stance of hieroglyph “eight”. Hands are clenched into fists near the stomach with fist centers pointed inward.

**Description of the movement:** bend the left arm at the elbow and raise it to the left and up a little above the forehead level. Concurrently with it, turn the upper part of the torso to the left, shift the center of body weight to



Fig. 24

the left leg, lower the right hand in the position SAN ZHI (“Three fingers”) to the left and below the waist level (**Fig. 24**).

**Requirements for the execution:** the movement of the left and right arms is made concurrently, the movement of the right hand is fast and well-aimed, effort is concentrated in finger tips, fingers make an effort of squeezing and grinding character.

## **Part II.**

# **LIAN GONG: Methods of Acquiring Mastery in SHE ZU QUAN**

Rapidity, hardness, strength – three of those features of SHE ZU QUAN were called “three gems”. There is the following saying among masters of that style: “If you learn combat technique and acquire the mastery (GONG FU), you will become invincible like Sun Wu Kong.” On the base of original conditions of life and geographical conditions unique methods for training the mastery (GONG FU) as respect to their effectiveness have been gradually developed, they are aimed at acquiring “three gems” – rapidity, hardness and strength. This section gives the description of the following methods: “pole skill”, “exercising on one bamboo trunk”, “exercising on two bamboo trunks”, “skill of bamboo bundle”, “skill of one thousand paper sheets”, “iron palm”, “iron arm”, “avoiding water shower”, “eyes skill”, “moving a millstone”, “pushing a stone ball”, “play with a stone lion”, “juggling with a stone padlock”.

## **1. ZHUANG GONG – Pole Skill.**

### **1.1 ZUO ZHUANG – Standing pole.**

Take the position BA ZI MA – “The stance of hieroglyph “eight”, slightly bend your arms at elbows and raise them in front of the chest. Maintain immobility. Gradually, with the progress of training, prolong time of being in the stance. The exercise trains endurance and stability (**Fig. 25**).



Fig. 25



Fig. 26

**The use of a load:** during the second training stage, it is necessary to gradually increase body weight with the aid of stone padlock, small bags with sand or small shot, jacket with metal plate, etc. It also is necessary to gradually prolong the time of being in the position. This exercise significantly increases your stability and endurance (**Fig. 26**).

## 1.2 TUO ZHUANG – Pulling a Pole.

Take the position BA ZI MA – “The stance of hieroglyph “eight”, bend your arms at elbows and raise them with fists clenched in front of your chest. Make half a turn to the left, take a step forward with the left leg, draw the right leg to the left one; continue moving as described above. The exercise cultivates steadfastness in movement and the firm step (**Fig. 27**).

**The use of a load:** it is necessary to hold in hands a stone padlock (weight) during



Fig. 27

the second training stage and move as described above, paying attention to correct execution of stances. While moving, the stone padlock may be put forward (hold it with outstretched arms) and pressed to your chest in turn. You may also tie to the ankle a millstone, pig iron or a stone padlock and move as described above. It is recommended to do this exercise (with loads) only after you have acquired previous exercises well enough (**Fig. 28, 29, 30**).



Fig. 28



Fig. 29

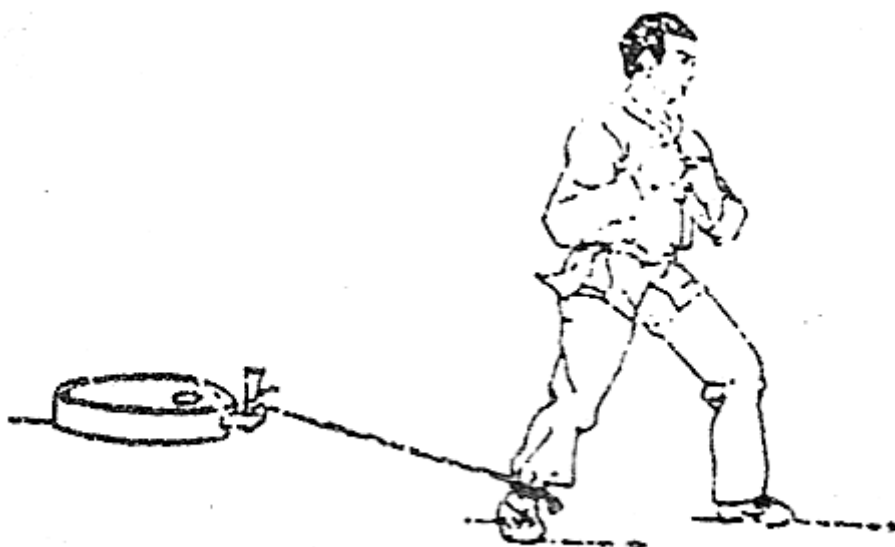
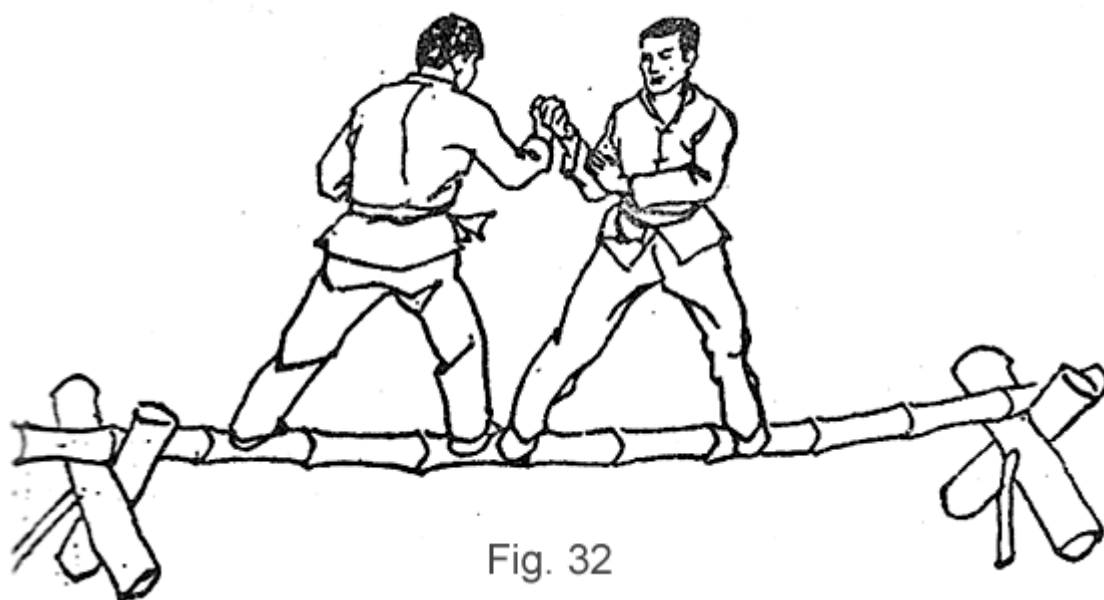
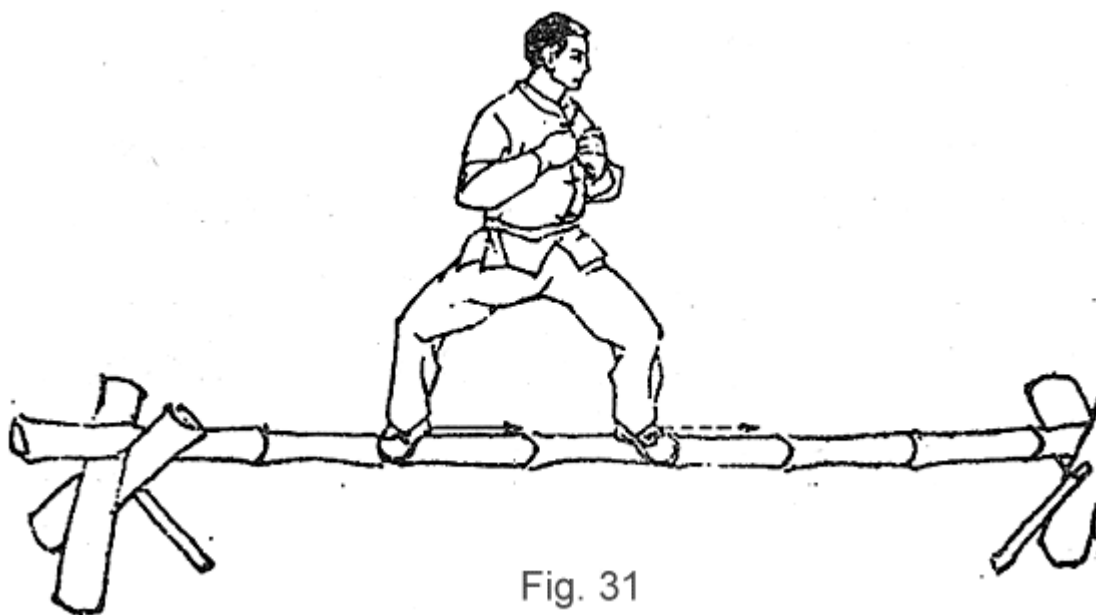


Fig. 30

## **2. YI ZHI GONG – Exercising on One Bamboo Trunk.**

Training sessions are carried out on a bamboo trunk fixed in the horizontal position and laid on a trestle (supporting cross-pieces). Stand on the bamboo trunk and do the exercises from the previous section (ZHUANG GONG). Then, standing on the trunk, make various blows, advance and retreat to imitate a fight with an imaginary enemy. After attaining easiness and freedom in movements pour vegetable oil on the bamboo trunk. It will become slippery and training will be appreciably complicated. To acquire mastery in SHE ZU QUAN, it is necessary to proceed to sparring training on a bamboo trunk at stages to follow. Here are used arm pushes, grips on arms and clothes, jerks, swinging, and etc. The aim is to push off your opponent to the ground with you staying on the log. This exercise not only develop the excellent sense of equilibrium and steadfastness in stances and in motion but, what is very important, they imitate actual combat conditions on boundary paths of paddy-fields around habitation of the SHE nationality. Therefore, exercises on a bamboo log lay down a solid foundation for mastery and are extremely important for an actual combat. They said in old times: “If master of SHE ZU QUAN has come to a boundary path, even dozen enemies can not get the better of him” (**Fig. 31, 32**).



### **3. ER ZHU GONG – Exercising on Two Bamboo Trunks.**

Put two benches one opposite the other and fix two bamboo trunks on them. Hang on rope above the trunks two or three bags with sand with some distance between them. Take a stand on the bamboo trunks and strike at the bags with left and right hand in turn. Blows are made forward with fists and palms and backward and sideways with elbows. After making some progress

number of bags may be increased or their location changed. Besides hand and elbow blows head, shoulder and knee blows should be exercised. This exercise improves equilibrium and steadfastness, speed and accuracy of arm blows and develops the ability to make continuous series of blows all around at enemies surrounding you. All this is of prime importance for acquiring the technique of actual combat (**Fig. 33**).

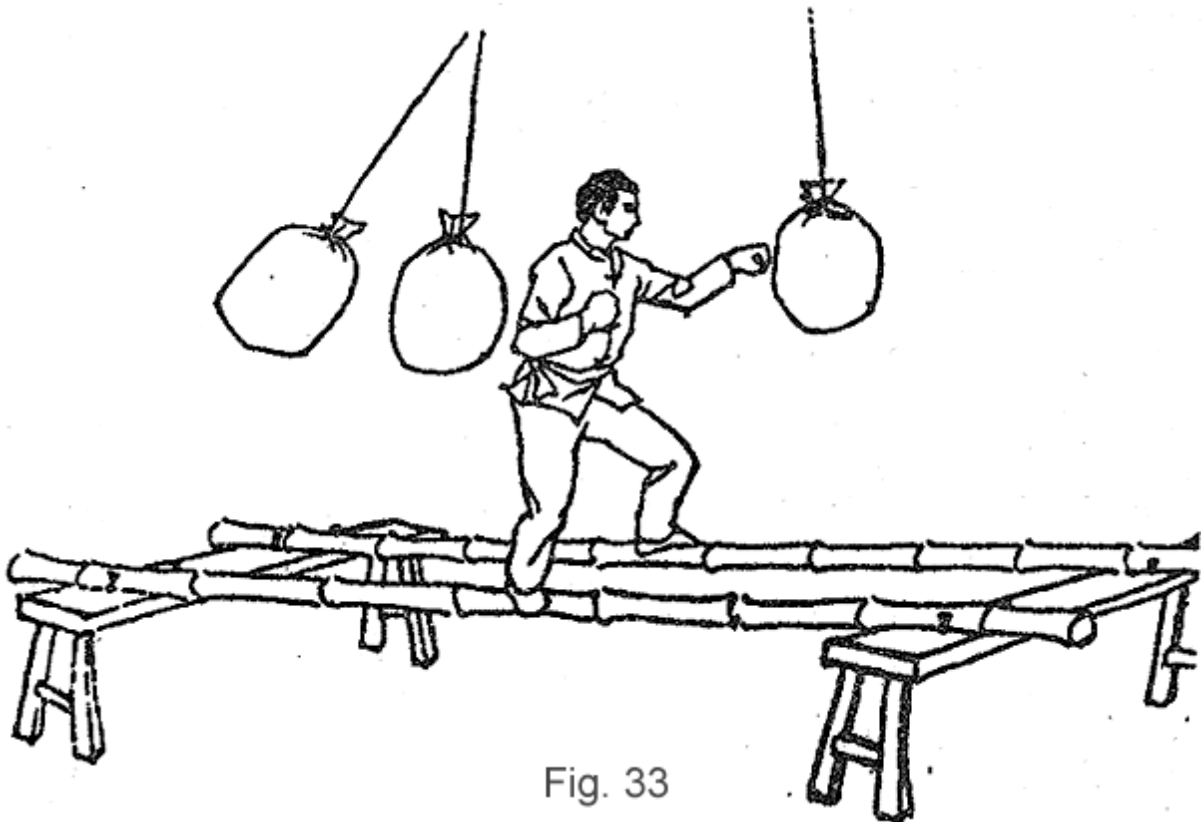


Fig. 33

#### **4. ZHU BA GONG – Skill of Bamboo Bundle.**

Prepare a bundle of not too thick bamboo sticks and fix it in the vertical position. Make a piercing finger blow SI ZHI CHA LEI (“Four fingers pierce ribs”) at the bundle, then slightly bend finger tips and pull your arm toward you, trying to pull out a few sticks from the bundle. That exercise lays down a good base for acquiring the skill of the iron palm. After getting success in



exercising, gradually consolidate the bundle. This exercise develops excellent “piercing” (CHA) and “pulling out” (BA) force of fingers. It is one of the main exercises for strengthening fingers and palms in SHE ZI QUAN (Fig. 34).



Fig. 34

## **5. SAN NIAN GONG (QIAN CENG ZHU GONG) – Training the Skill for Three Years (Skill of One Thousand Paper Sheets).**

Prepare a pile of one thousand rice (straw) paper and nail it to a wall or a pole. Exercise every day by striking with fists and palms and making piercing finger blows. It is necessary to tear one sheet during a day. So, during three years you will tear all 1000 sheets. The aim of the exercise is to train piercing force and strengthening of fists, palms and fingers, it corresponds to the principle of gradual transfer from the simple to the complicated. The use of potion for washing hands will increase the efficiency of the exercise (Fig. 35).



Fig. 35

## 6. TIE SHA ZHANG – Iron Sand Palm.

Characteristic feature of SHE ZU QUAN is the wide-spread use of palms and fingers in a fight, in this connection great attention is paid to the skill of iron palm.

**Training method:** The trainee moistens his hands with special potion. Soon he begins to feel itch and burning, whereupon he starts dipping his hands into a vat filled with rice or millet (at the first stage), then rice (or millet) is replaced with beans, sand, iron filings in succession. It is necessary to carry out sticking, patting and chopping blows with palms. After doing them itch and burning in hands are over. The skill of iron palm is acquired after exercising during several years. Gradual advance from the easy to the difficult, from the simple to the complicated is needed. At the initial stage rice or millet is used, then beans, later sand and at last iron filings. After making easily sticking blows into “iron sand” (filings) you may think that you have acquired the skill of TIE SHA ZHANG (Fig. 36, 37).



Fig. 36



Fig. 37

## 7. TIE BI GONG – Skill of Iron Arm.

The SHE people lived in remote mountain regions surrounded by impassable jungle and bamboo thicket. Local natural conditions gave birth to original training methods; in particular, trees and bamboo became ideal natural means for acquiring the skill of TIE BI GONG.

**Training method:** take the high position BA ZI MA (i.e. without bending knees too much), facing a tree at a distance of about one CHI (33 cm) from it. Hands are clenched into fists near the stomach with the fist “eye” up and its center inward. The distance between fists is about three CUNs (10 cm).

(a) Draw the right arm to the right, then move it to the left and a little downward and strike at the tree with the inner side of the forearm (**Fig. 38**).

(b) Proceeding with the previous movement, bend the right arm at elbow and lower it down, bring the arm to the left between the torso and the tree trunk, then strike at the tree in the direction from left to right and upward with the outer side of the right forearm (**Fig. 39**).



Fig. 38



Fig. 39

(c) Bring the right fist to the initial position (to the stomach), bring the left arm to the left at the same time, then strike at a tree with the inner side of your left forearm in the direction from left to right and a little downward. (**Fig. 40**).

(d) Proceeding with the previous movement, bend the left arm at elbow and lower it down, bring the arm to the right between the torso and the tree trunk, then strike at the tree in the direction from right to left and upward with the outer side of the left forearm (**Fig. 41**).



Fig. 40



Fig. 41

In this case the principle of gradualness also is important: to move from the easy to difficult, from the simple to the complicated, from the slow to the fast. To follow it, at the start of acquiring this skill one should choose a tree with soft bark, then gradually proceed to trees with hard trunk. During practice sessions medicinal solution for ablutions of forearms may be used. Mastering the skill of TIE BI GONG demands hard training during several years, but due to it you will be confident of victory over the enemy.

## 8. BI LU GONG – Avoiding Water Shower.

At dawn, when tree tops are wet from dew, the trainee is standing not far from a tree. Then he quickly runs up close to the tree and strikes at the trunk with his hand or foot. Often one strikes with palms from the left and the right (at the same time), imitating a blow at ribs or hips of an imaginary enemy. After striking, run immediately back to avoid wetting your clothes with water shower from the tree top. A lot of practice sessions are needed to master this exercise. At first, it is necessary to choose small trees and gradually proceed to big trees with branchy crowns. This method cultivates accuracy and speed of movements, quickness in attack and retreat, quick response, ability to dodge blows of the enemy (Fig. 42).



Fig. 42

## **9. MU GONG – Eyes Skill.**

Eyes and sight skill is an ability to coordinate eye movements with body movements. If you watch enemy's actions in a fight with attention, you can evade his blows. Besides, the eyes express the power of spirit and resolution. Without acquiring the eyes skill all your movements will look lifeless and your combat technique will seem to be only as a set of formal exercises. If you attained full coordination of eyes movements with body movements, your spirit will fill your eyes and make them sharp-sighted and all your movements will be coordinated and powerful. Staring at the enemy, one can mentally penetrate into his intentions and know them, correctly evaluate situation and adopt the right decision. Below are given the most effective exercises for acquiring the eyes skill practiced in SHE ZU QUAN.

### **(a) Looking attentively**

“Looking attentively” means scrutinizing some object. Most frequently one chose a target in a forest and scrutinized it, trying to keep concentration for a long time. Best of all is to do this exercise early in the morning immediately after you have got up.

### **(b) Watching mentally**

The trainee creates in his mind an imaginary enemy who attacks him from different sides and delivers a variety of blows and keep an eye on his actions. It allows to cope with reflex blinking and develops the ability to look intently and with concentration for a long time.

### **(c) Staring at fist**

The trainee takes the position BA ZI MA (“Hieroglyph “eight”). An assistant stands in front of him and makes a sudden and quick blow at the trainee's face, stopping his fist at a distance of three CUNs (10 cm) from his eyes. The assistant makes blows one after another, trying to attain such a state when the

pupils of trainee eye's will not move, he will not blink and will not dodge an approaching fist. It is important that you should not shut your eyes and not blink in a combat when the enemy tries to strike you; it will allow you not to lose control over situation.

#### **(d) Uniting look with technique**

“Uniting look with technique” means that during both the execution of formal exercises and exercising combat methods all your movements correspond to the direction of your look; in other words, it is referred to the coordination of arms and eyes. Having found an opening the enemy's defense during a combat, you immediately strike, that means that your look and movement are brought together. Such look expresses resolution and intrepidity.

### **10. BAN SHE MA – Moving a Millstone.**

Since long the SHE people used millstones to grind rice and other cereals. Small millstones weighed 100 JINs (50 kg) and weight of big ones was up to several hundreds JINs. With time that became a convenient means for power exercises. There is a great variety of versions of exercises with millstones. For instance, take the stance BA ZI MA and, holding the millstone with hands, raise and lower it several times. Millstone weight may be gradually increased. Another version of the exercise: keeping the millstone before the breast with hands, train standard stances and movements. It strengthens muscles and develops strength of arms and waist.

### **11. TUI SHI QIU – Pushing a Stone Ball.**

A stone ball is a traditional means for strength development used in SHE ZU QUAN. Balls are made of hard stone or marble. Small balls weigh several

hundred JINs, great ones over one thousand JINs (i.e. more than 500 kg). The trainee stands beside a ball in the position BA ZI MA and pushes it off with both hands. Then moving forward in the position BU DING BU BA MA (“Half-nail, half-hieroglyph “eight”) and



Fig. 43

putting forward the right and left leg in succession, he rolls the ball in front of him. Ball weight must be gradually increased (Fig. 43).

## 12. SHUA SHI SHI – Play with a Stone Lion.

A stone lion is a wide-spread sculpture decoration among inhabitants of the eastern part of Fujian province. Earlier sculptures of lions chiseled in black stone stood almost in each yard. The largest sculptures weighed hundreds of JINs, the smallest ones several tens of JINs. They also were used as a means for strength development. A stone lion is raised above the head, kept before the breast on bent or stretched arms, thrown in the air and caught etc. (Fig. 44). Keeping a stone lion in hands, one may also do the exercise “Pulling a pole”. Training force of a push,



Fig. 44



one may push a lion before the breast. The weight of the lion must be gradually increased and the exercise turned complicated. For instance, exercising according to the method “Pulling a pole”, you may, while advancing forward, straighten arms and push lion forward in front of you, then immediately pull the lion to the breast. While in motion, you may change the direction of movement, turn to the right and to the left, turn back. It also is possible to exercise with two small figures, keeping them in hands and doing various exercises. Further the trainee practices juggling: throws a figure in the air and catches it with his hand or accepts it on some part of the body without allowing the figure fall down and then throws it up again.

All those exercises effectively develop power qualities; additionally, juggling with a stone lion develops dexterity, exactness of movements, accurate eye.

### **13. WAN SHI SUO – Juggling with a Stone Padlock.**

A stone padlock used for practicing was cut from hard types of stones. It derived its name from outward resemblance with an iron padlock. The weight of stone padlocks was from 20-30 JINs (10-15 kg) up to 100 JINs (50 kg) and more. There are a lot of variants of exercises with a padlock, the selection of an exercise depends upon the weight of a padlock and strength of a trainee. A stone padlock is one of favorite training aids among masters of SHE ZU QUAN; it develops power qualities very effectively. Below is given the description of one comparatively simple exercises with a padlock.

**Training method:** stand upright, facing the stone padlock, look straight in the front, submerge QI into DANTIAN (**Fig. 45**).

1. Take a step with the right leg to the right, slightly bend legs at knees, and take the stance BA ZI MA, hold the padlock with the right hand (palm center points inward) and slightly raise it, not higher than hip level. Padlock weight

must be chosen individually, usually a padlock weighing from 30 to 60 JINs (15 – 30 kg) is taken to do this exercise. (**Fig. 46**).

2. Give your torso a half-turn to the left, step forward and to the left with the right leg; while turning the torso, throw the padlock in the air above a head level to be turned over in the air one or two times (**Fig. 47**).

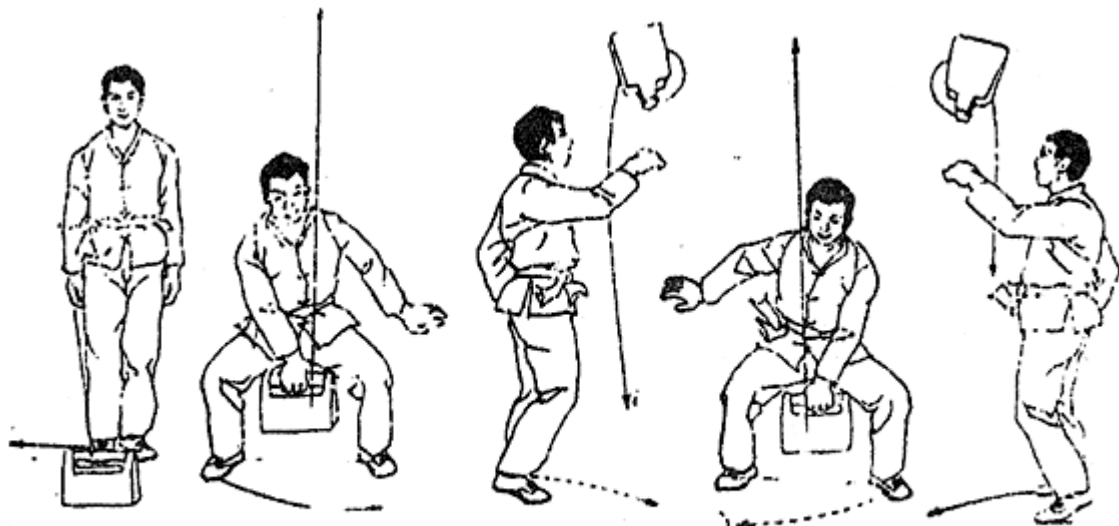


Fig. 45

Fig. 46

Fig. 47

Fig. 48

Fig. 49

3. Take a step to the left and forward with the left leg, give your torso a half-turn to the right, catch the falling padlock with left hand and stop it at a level a little below hips (**Fig. 48**).

4. Take a step forward and to the right with the left leg, turn your torso by a half-turn to the right, throw the padlock with the left hand up above a head level to be turned over in the air one or two times (**Fig. 49**).

5. Step with the right leg forward and to the right, give your torso a half-turn to the left, “land” the padlock on the right arm bend at elbow, concurrently sink to the position BA ZI MA (**Fig. 50**).

6. Throw the padlock off the right shoulder and the forearm, catch up the falling padlock at its handle with the right hand, stop the padlock at a level a little lower than the hips (**Fig. 51**).

7. Step forward and to the left with the right leg, give your torso a half-turn to the left, throw the padlock up above the head to be turned over in the air one or two times (**Fig. 52**).



Fig. 50



Fig. 51



Fig. 52



Fig. 53



Fig. 54



Fig. 55

8. Step forward and to the left with the left leg, give your torso a half-turn to the right, “land” the padlock on the left arm bend at elbow, sink into the position BA ZI MA (**Fig. 53**).

9. Throw the padlock off the left shoulder and forearm, catch after the falling padlock at its handle with the left hand, stop the padlock at a level a little below hips (**Fig. 54**).

10. Put the padlock on the ground, straighten yourself and return to the initial position (**Fig. 55**).

# **Instructions and Advices.**

SHE ZU QUAN attracts with its originality, fighting efficiency, perceptible sanative effect. To learn SHE ZU QUAN properly, it is necessary to pay a great deal of attention to some key points given below.

## **1. Education of Virtue, Keeping Up Fighting Spirit.**

The essence of the Martial Art (WU SHU) is attack and defense. At the same time it is a superb means of building up health and self-defense. In order to acquire WU SHU properly, one has to foster fighting spirit, honor the tutor, respect the old, and help children. It is necessary to foster in you the sense of justice and disapproval of evil.

## **2. ZHUANG GONG: Pole Skill is the Base of Mastery.**

Improvement of base skills in each style of a martial art makes up foundation of mastery. It also completely applies to SHE ZU QUAN where great significance is given to the improvement of stances and technique of movements. There is the following saying among masters of SHE ZU QUAN: “The road to acquiring martial art starts from the skill “Standing like a pole”. To evaluate the level of mastery in “Standing like a pole” ZUO ZHUANG, method TUO ZHUANG – “Pushing a pole” is employed. For that the learner takes the stance BA ZI MA and his assistant attacks him from different sides, pushes him, trying to make him lose his equilibrium. All the above said proves that steadiness and firmness of positions in SHE ZU QUAN is very important.

The skill ZHUANG GONG includes static (ZUO ZHUANG – “standing pole”) and dynamic (TUO ZHUANG – “pulling a pole”) exercises. The base of the skill in ZHUANG GONG is exercising basic positions. They are BA ZI MA – “The stance of hieroglyph “eight” and BU DING BU BA MA – “The

stance half-nail, half-hieroglyph “eight”. When acquiring ZUO ZHUANG, at first one improves BA ZI MA and then proceeds to BU DING BU BA MA. When acquiring TUO ZHUANG, at first one exercises without loads and then proceeds to exercise with them. At the first stage steps forward and backward are mastered, then to the right and to the left. Acquiring TUO ZHUANG may be combined with base arm technique – “straight blow”, “one knife”, “two knives” etc. Learning “Pole skill” may seem to be a hard and monotonous work, but it is the most important base exercise out of all. Your motto should be “patience and diligence”.

### **3. To Pay Particular Attention to Special Training Methods.**

WU SHU, like any complicated phenomenon, comprises the “general” and the “particular”. Different schools and styles have features in common with all of them and specific features. The thing in common is applied significance of WU SHU: it is a skill of combat and a means of self-defense. At the same time theory, methods of training and conducting a combat in different schools and styles of WU SHU at times differ very significantly. One can train oneself purposefully and effectively only after grasping specific character of a school.

Earlier we have already said about distinctive features of SHE ZU QUAN, they are “rapidity, hardness and strength”. Therefore, alongside with learning formal exercises (TAO) and sparring training, it is necessary to improve response, pay attention to special methods of acquiring hardness, develop strength and exercise in force application, making it fast and powerful. Without all these things you will never reach the top of mastery.

They say, ice three CHIs thick (1 m) can not form during one frosty day. To gain strength and power, it is necessary to diligently do exercises of the section LIAN GONG: “pulling a pole with a load”, “playing with a stone lion”, “moving a millstone”, “juggling with a stone padlock”, “pushing a

stone ball”. Gradually, it is necessary to increase the weight of training means and time of exercising, proceed from simple to more complicated exercises in consecutive order. When you move with a load as easily and naturally as without it, it means you have acquired the skill.

Hardness in SHE ZU QUAN is, first of all, hardness of body and arms. Due to special exercises the body becomes as if forged of iron. Special attention must be paid to such exercises as “iron palm”, “skill of bamboo bundle”, “iron arm”. Thanks to those exercises hands and palms gain hardness of steel and fingers become similar to steel hooks. One must keep in mind that the principle of succession and gradualness is extremely important in exercises for acquiring hardness. It especially concerns beginners who, envying the skill of others, wish “to grow stout after one meal” and as an outcome break their arms and legs. So let them think well about these words.

## **Part III.**

# **Illustrations and Description of Forms of SHE ZU QUAN**

SHE ZU QUAN was popular mainly in mountain regions populated by the SHE nationality. Specific natural and life conditions exerted marked influence on the formation of this style. SHE people often exercised in their homes and that, in particular, established the practice of forms execution at small sites. The SHE respected WU DE (“Martial virtue”) and were not aggressive; however, if they happened to join a fight, they sought to end it with a few blows. That led to short forms adopted in SHE ZU QUAN. The forms given below, especially the first two out of three forms, “Six small tracks” and “Six big tracks”, last short time and do not require a big site for their execution. Movements in “Six small tracks” are simple enough and go very well with beginners. Forms of “Six big tracks” and “Seven tracks” are more complicated, they include dangerous combat methods and blows that can cause serious damages of internal organs of the enemy. Masters of SHE ZU QUAN considered the use of such techniques as an extreme, exceptional measure, therefore only reliable disciples were permitted to learn them.

Solid and dotted lines in pictures show the direction of movement. Solid lines mark a paths of the right arm and the right leg, dotted lines the paths of the left arm and the left leg. A movement end-point is marked with an arrow at the line end.

# First Form: XIAO LIU LU

## SIX SMALL TRACKS

**Initial position:** put your feet together, keep the head upright, slightly draw in the chin, lower arms along the body. Concentrate attention, look straight in front (**Fig. 1**).

### 1. QING QUAN - Invitation for fight.

Clench your hands into fists and set them in front of the stomach. The right fist is higher than the left one, fist centers face inward, fist “eyes” upward. Put the left leg forward but do not shift body weight to it, slightly touch the ground only with the toe, take the position XU SHI MA – “Empty-full position”. Look straight in front (**Fig. 2**).

**Directions:** Keep unconstrained, without unnecessary strain of muscles, keep the neck straight, lower (“draw in”) the chin a little, concentrate body weight on the right foot.



Fig. 1



Fig. 2

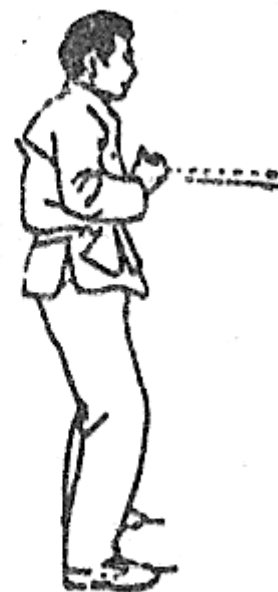


Fig. 3



## 2. SHUANG MO GANG DAO – Whetting a pair of knives.

(a) Draw the left leg to the left and backward, slightly bend both knees, evenly distribute body weight between the left and right legs, take the upper position BA ZI MA. Concurrently with the movement of the left leg, press fists to the chest. The distance between fists is about 3 CUNs (10 cm), fist centers are turned to the chest, fist “eyes” face up. Look in front (**Fig. 3**).

(b) Unclench fists and turn them with palm centers downward and palm edges (on the side of the little finger) forward, slightly draw elbows to sides. Strike with palms forward. Stare at palms (**Fig. 4**).

**Directions:** Set your feet somewhat wider than shoulders, keep the torso upright and unconstrained, avoid unnecessary strain. A palms blow must be fast and powerful, effort is concentrated in palm edges (side surfaces of palms on the side of the little finger), the distance between finger tips is about 3 CUNs (10 cm).



Fig. 4



Fig. 5

## 3. SHUANG DAO PO ZHU – Cutting bamboo off with two knives.

Immediately after the previous blow, draw hands to the stomach and strike forward and a little to the left again. The blow is made with palm edges at the shoulder level, palms with their centers face each other, fingers point up,

effort is concentrated in palm edges. Concurrently with a blow, step with the right leg forward and to the left into the position BU DING BU BA MA. Stare at finger tips (**Fig. 5**).

**Directions:** While drawing hands to the stomach, take a quick and intensive breath, at the time of striking make an energetic and short exhalation with an exclamation “Hey”, which helps to release force more completely.

#### **4. DAN DAO PO ZHU – Cutting bamboo off with one knife.**

Immediately after the previous blow, draw hands to the stomach and clench them into fists, the torso is slightly turned to the right. Concurrently with it, slightly raise the right foot and draw it a little backward, then immediately, without bringing the foot to the ground, step with the right leg forward into the position BU DING BU BA MA and strike with the edge of the right palm at the shoulder level, fingers point up. Stare at the right palm (**Fig. 6**).

**Directions:** Clench hands into fists and draw them to the stomach concurrently with drawing the right foot back, strike with the right palm at the moment of taking the position BU DING BU BA MA. A forward step is wide; while striking with the palm, use the forward movement of the body, shift the left foot a little forward to follow the right foot.

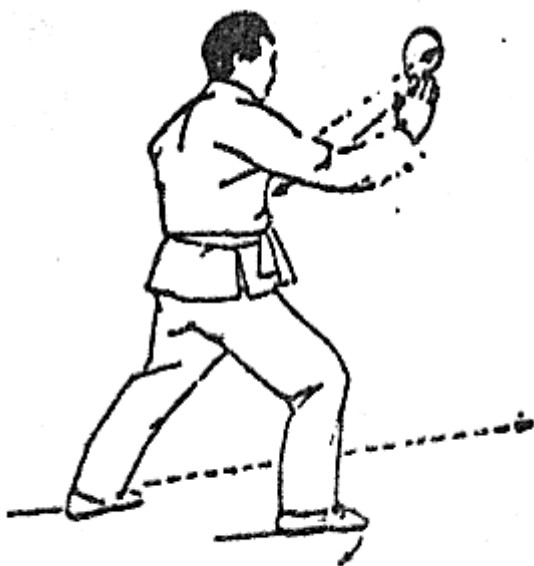


Fig. 6



Fig. 7

## **5. ER ZHI SUO HOU – Squeezing the throat with two fingers.**

Step forward with the left leg, bend the left leg and take the left position BU DING BU BA MA. Concurrently with forward movement, the right hand takes the shape of SUO HOU (“Squeezing the throat”), bends at wrist and makes a circular movement, the right arm is bent and drawn to the right side of the chest. At the same time the left hand is drawn to the stomach, takes the position SUO HOU and immediately strikes forward and upward; at the final phase of the movement the hand is situated a little above the shoulder. Stare at the left hand (**Fig. 7**).

**Directions:** The rotation of the right hand, bending the right arm and drawing it to the chest are executed concurrently with a step of the left leg and a blow of the left arm. Fingers strike fast and precisely. The torso is slightly tilted forward, the center of body gravity is shifted to the front (left) leg.

**Combat use:** The enemy catches you by the right wrist; with the aid of a circular movement of the hand you yourself catch the enemy’s arm and pull it to you, at the same time you squeeze the enemy’s throat with your left hand.

## **6. ER LONG XI ZHU – Two dragons play with a pearl.**

Draw back the left hand and press it to the left side of the waist, hand in the position SAN ZHI (“Three fingers”), finger tips point back. Strike forward and upward with two fingers of the right hand in the position MO ZHU (“Touching pearls”). Concurrently with arms movement, step with the right leg forward into the right position BU DING BU BA MA. Stare at two fingers of the right hand (**Fig. 8**).

**Directions:** It is necessary to quickly draw the leg forward and firmly put the foot. Drawing the left arm and striking with the right arm are executed concurrently with a forward step. Fingers strike fast and accurate, effort is concentrated in the tips of the forefinger and the middle finger.

**Combat use:** The enemy catches the wrist of your left hand which has squeezed his throat. You bend the wrist and you yourself catch his arm and

pull it toward you, at the same time you poke at the enemy's eyes with two fingers of the right hand.

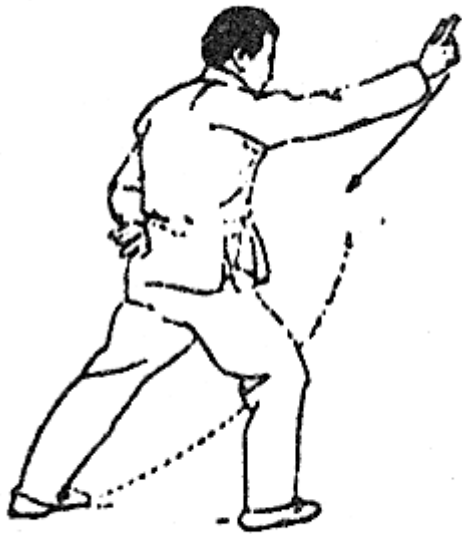


Fig. 8

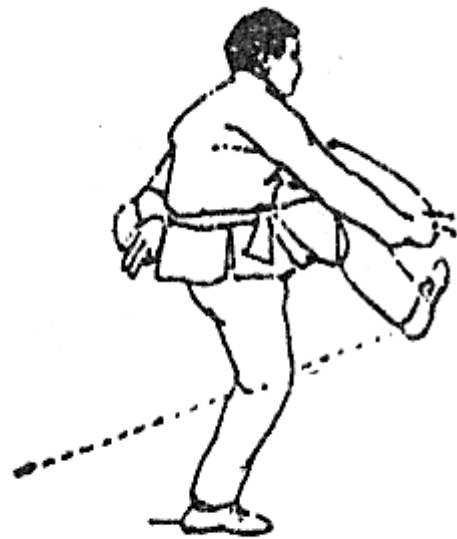


Fig. 9

## **7. HAMA DIAO ZHU – The frog licks off a pearl.**

Bring down the right arm (the hand in the position “Touching a pearls”), concurrently bend the left leg at knee and kick forward and upward. The toe of the left foot points up, effort is concentrated in the toe. Stare forward and down (**Fig. 9**).

**Directions:** The kick, fast and powerful, is made not higher than the waist. The supporting (right) leg is slightly bent, the sole and toes are tightly pressed to the ground.

**Combat use:** Being hit at eyes, the enemy instinctively raises his arm and “opens” the lower part of the torso. Using the opportunity, you immediately kick at the lower part of the stomach or groin of the enemy.

## 8. XIAO GUI BAO ZHU – The Imp embraces a pole.

Draw the left leg back and return to the position BU DING BU BA MA. At the same time, draw the left arm forward and bend it in front of the breast, clench the left fist and turn it with its center down. The right arm is also bent in front of the breast and moves toward the left arm, the right hand covers the left wrist from above and firmly squeezes it. Look straight in the front (**Fig. 10.a, 10.b**).

**Directions:** Putting the left foot onto the ground and bending the arms in front of the breast are made concurrently, put the foot firmly.



Fig. 10.a



Fig. 10.b

## 9. KONG QUE KAI PIN – The peacock opens its tail.

Turn back over the left side (anti-clockwise) on your right foot. Bring the left foot to the right one, shift body weight on the right leg, the left foot touches the ground only with its toe (position XU SHI MA). Concurrently with a body turn, hands are unclenched into palms, the right hand moves to the left and downward up to the groin level, the left hand moves to the left and up to the forehead level. The right palm faces the left side, finger tips point down. The left palm faces the right side, finger tips point up. Stare ahead and left (**Fig. 11**).

**Directions:** The arms move concurrently with a torso turn and reach the final position at the same time when you come into the stance XU SHI MA. A torso turn is fast, arms movement is fast and powerful.

**Combat use:** The enemy attacks from behind, intending to strike at the head and (or) the waist, you immediately turn and parry his blow.



Fig. 11



Fig. 12



Fig. 13

## 10. SHUI LI CHAN YUE – Groping moon reflection in water.

a. Clench the left hand into fist and lower it to the right side of the breast, fist center points down, fist “eye” inward. At the same time turn the torso to the right by 90 degrees, shift body weight to the left foot, bend the right leg at knee and raise it. Stare ahead (**Fig. 12**).

b. Continuing the previous movement, lower the right foot onto the ground in front of the left foot, immediately step forward with the left leg and take the left position BU DING BU BA MA. With that, turn the upper part of the torso to the left, strike forward with the right palm at the waist level, palm center is turned forward and upward. Stare at the right palm (**Fig. 13**).

**Directions:** Keep the left arm bent at elbow in front of the breast, lower the right foot onto the ground with resolution and power (with a stamp). Raising and lowering the right foot, a step with the left leg and a blow with the right

palm must be executed together as a single movement. While striking with the palm, use the force of a torso twist in the waist, concentrate effort in the “heel” of the palm.

**Combat use:** The enemy punches you at the head with his right fist; you catch his wrist with your left hand, kick with your right foot at his ankle and strike with your right palm at his groin or the lower part of his stomach.

## 11. SHUI LI DIAO YUE – Groping evasive moon in water.

a. Raise the left leg, stretch the toe down, shift body weight to the right foot, turn the torso a little to the right, stare ahead (**Fig. 14**).

b. Continuing the previous movement, lower the left foot behind the right one, immediately step with the right leg back and take the position BU DING BU BA MA. Concurrently with a right leg step, the left hand unclenches and strikes forward and to the left at the face level, palm center faces the right side, fingers point up. The left arm remains to be bent slightly at elbow. At that time the right hand clenches into fist and is pressed to the stomach. Stare at the left palm (**Fig. 15**).



Fig. 14



Fig. 15



Fig. 16

c. Continuing the previous movement, clench the left hand into fist and move it to the right side of the breast, the fist is turned with its centre down, fist

“eye” in. Simultaneously turn the upper part of the torso (“twist in the waist”) to the left, unclench the right fist and strike with the palm forward and downward, at the waist level. Stare at the right palm (**Fig. 16**).

**Directions:** Move fast during a retreat but without jumping up, put feet firmly, observe the accuracy of positions. While striking with the right palm, slightly tilt the upper part of the torso forward and “twist” the waist to the left, it will allow using the force of the back and the waist. Concentrate effort in the “heel” of the palm.

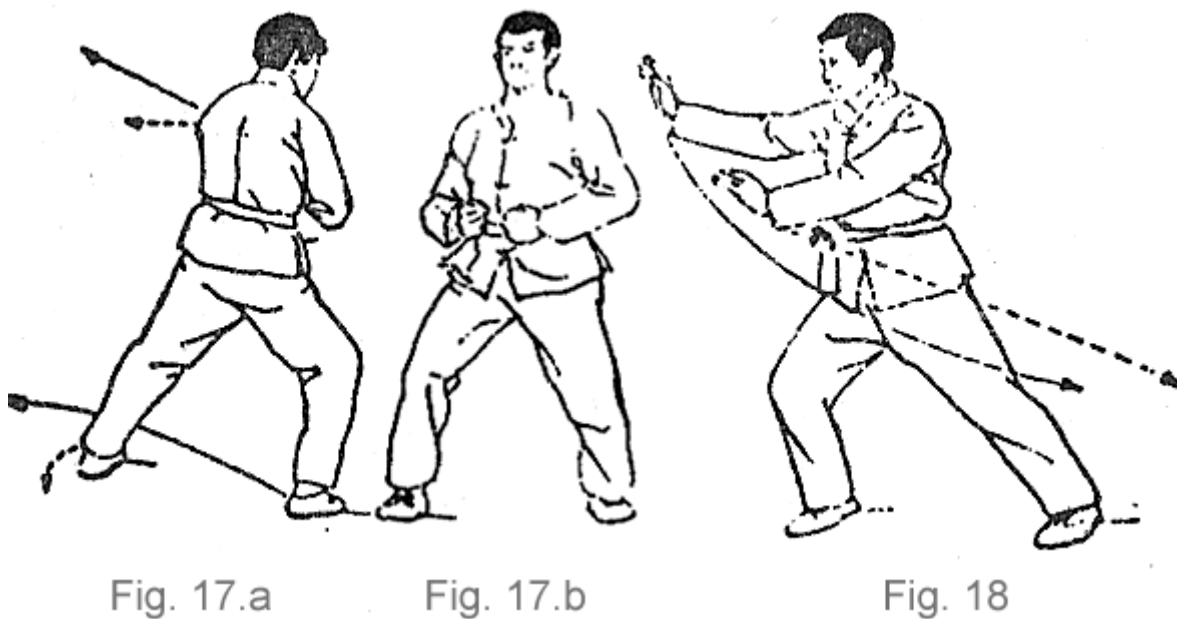
**Combat use:** The enemy approaches and strikes you at the head; you quickly retreat, blocking his blow (with your left palm) at the same time, immediately catch him by his wrist and pull toward you; at the same time you make a powerful blow with the right palm at the lower part of his stomach or his groin.

## **12. MENG HU TUI SHAN – Enraged tiger pushes a mountain.**

**a.** Turn the torso to the right, straighten the left leg, bend the right leg, shift body weight on the right foot (BU DING BU BA MA). Simultaneously clench the right hand into fist and press it to the stomach beside the left fist; fists are at the same level with their centers facing inward and their “eyes” upward. Stare left (**Fig. 17.a, 17.b**).

**b.** Continuing the previous movement, turn the torso to the left, make a wide step forward with your right leg into the position BU DING BU BA MA. Simultaneously unclench the fists and strike with palms forward and upward, palm centers are turned forward, finger tips face up. The arms are slightly bent at elbows, finger tips of the right hand are at the eye level, the left palm is near the inner side of the right forearm and finger tips at the chest level. Effort is concentrated in the “heels” of palms. Stare at the right palm (**Fig. 18**).





**Directions:** While turning the torso to the right and drawing fists to the stomach, it is necessary to take a quick breath, strain your stomach and delay breathing out for “force accumulation”. While striking with palms, use the force of forward movement and torso rotation in the waist. Force release is fast and powerful, the movement is made smoothly and in coordination from the beginning to the end, The blow is accompanied with a strong and short exhalation and exclamation “hey”.

**Combat use:** The enemy tries to strike you at the head or the upper part of the torso, you immediately dodge by shifting body weight on the right foot, use an opportunity when “one force has run out and the other has not been born yet”, counterattack and topple down the enemy with a powerful push.

### 13. QIAN NIU GUO LAN – Pulling the bull over the fence.

Set the right foot against the ground, shift body weight on the left leg, slightly bend your legs, take the position BA ZI MA. With that, twist the upper part of the torso in the waist to the left, bend fingers of both hands in the shape of claws, move the arms near the stomach to the left and down, slightly tilt the torso to the left. Look left and down (**Fig. 19**).

**Directions:** Pulling effort of the arms must be supported with a torso twist in the waist; lower center of body gravity as low as possible, tilt the upper part of the torso to the left.

**Combat use:** When the enemy tries to counterattack, you catch him by his arms or clothes and pull toward you with strength so that the enemy will lose equilibrium.



Fig. 19

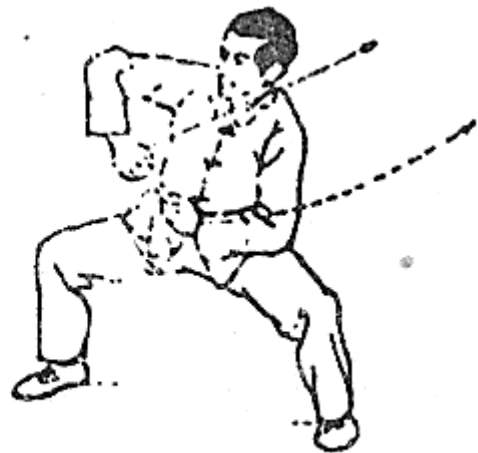


Fig. 20

#### 14. E NIU DIN ZHU – The bull butts a log.

Set the left foot against the ground, shift the center of body gravity to the right leg, bend the right arm at elbow and move it to the right and up with a “supporting” movement, the elbow end is above the shoulder level. Clench the left hand into fist and place it near the stomach with fist center facing inward. Stare at the right elbow (**Fig. 20**).

**Directions:** The right arm is fully bent at elbow, the forearm is tightly pressed to the shoulder. Reinforce an elbow blow due to a body twist in the waist, a turn of torso, the rest of the (left) foot against the ground. Concentrate effort in the elbow end.

**Combat use:** After your previous action (**13**) the enemy will lose equilibrium and fall down, at that moment you make a powerful blow at his side with your right elbow.

## 15. XIAO GUI TUI MO – The Imp rotates a millstone.

**a.** Unbend your knees a little bit and slightly rise up in the stance, with that slightly tilt the torso to the left, unclench fists into palms and bring your arms to the left and up. Stare at the left palm (**Fig. 21**).

**b.** Without stopping the movement, turn by a half-turn to the left, step with the right leg forward, take the position BA ZI MA. While stepping, both hands move on an arc path to the left and down, then, after a turn of the torso, to the right and down. The arms remains to be slightly bent at elbows, the right palm is turned down and is above the left one, the left palm is turned up, finger tips of both hands point forward. Effort is concentrated in palm edges (on the side of the little finger). Stare at the palms (**Fig. 22**).



Fig. 21

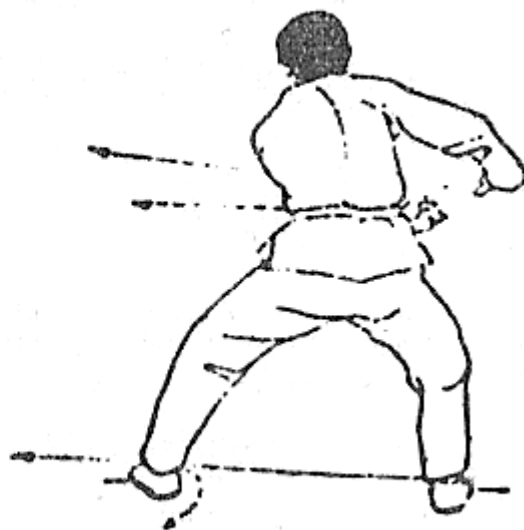


Fig. 22

**Directions:** Transition into the position BA ZI MA and arm movement are executed in coordination, a palms blow uses the force of twisting in the waist and a torso turn. Force is concentrated in palm edges, you stare right and forward.

**Combat use:** The enemy tries to strike at your left temple; you quickly make a turn and ward off his blow, then immediately strike a double blow with palms at his side or his stomach.

## 16. E HU PU SHI – The hungry tiger pounces on its prey.

Turn by a half-turn to the left, take a wide step with the right leg forward into the position BU DING BU BA MA, draw both palms to the left shoulder and strike from the shoulder to the right and forward. The arms are slightly bent, the right palm is higher than the left one, fingers point forward. The right palm with its center is turned down and the left palm with its center up. Effort is concentrated in palm edges, stare at the right palm (Fig. 23).

**Directions:** The step is fast and steady, arm blows and taking the position BU DING BU BA MA are executed simultaneously. Use the force of the waist and the legs for striking.

**Combat use:** The enemies approach from different directions, you deliver blows in each direction.



Fig. 23



Fig. 24

## 17. DAN DAO PO ZHU – Chopping bamboo with one knife.

Turn the right toe inward and torso to the left (back), shift body weight to the left foot, take the position BU DING BU BA MA. Concurrently with a torso turn, raise the right palm above the shoulder and strike from above downward and forward. The right arm is slightly bent, its palm faces the left side, the fingers point up. Effort concentrates in the palm edge (on the side of the little

finger). The left hand in the position “fingers squeeze the throat” is above the right elbow, the palm center points to the right. Stare at the right palm (**Fig. 24**).

**Directions:** A right palm blow, a torso twist and unbending the right leg must be executed in coordination, effort is concentrated in the elbow edge.

**Combat use:** You continue striking the enemies who encircled you: you turn and make a blow at the face or the neck of the enemy who attacks you from behind.



Fig. 25



Fig. 26

### 18. XIE QUAN – Expressing respect.

Take a step back and to the left with the left leg, place your feet on one line, a little wider than shoulders. Bend the legs at knees a little bit by taking the high stance BA ZI MA. Clench the hands into fists and place them in front of the breast with their centers inward and their “eyes” upward; the right fist is above the left fist. Stare ahead (**Fig. 25**).

**Directions:** A step back with the left leg and clenching fists are made at the same time. Straighten your torso, keep yourself unrestrained, without undue strain. Straighten your neck, do not protrude the chin.

**Return to the initial position:** straighten your legs, put the left foot against the right one, unclench hands into palms and lower the arms along the body, stand at attention, stare straight ahead (**Fig. 26**).

# Second Form: DAO LIU LU

## SIX BIG TRACKS

**Initial position:** put your feet together, keep the head upright, slightly draw in the chin, lower arms along the body. Concentrate attention, look straight in front (**Fig. 1**).

### 1. QING QUAN - Invitation for fight

Clench your hands into fists and set them in front of the stomach. The right fist is higher than the left one, fist centers face inward, fist “eyes” upward. Put the left leg forward but do not shift body weight to it, slightly touch the ground only with the toe, take the position XU SHI MA – “Empty-full position”. Look straight in front (**Fig. 2**).

**Directions:** Keep unconstrained, without unnecessary strain of muscles, keep the neck straight, lower (“draw in”) the chin a little, concentrate body weight on the right foot.

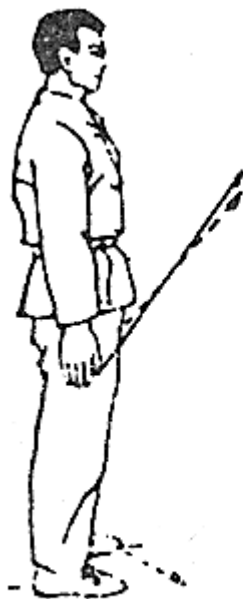


Fig. 1



Fig. 2

## 2. MEI NU SHU ZHAN – The beautiful woman stretches herself.

(a) Draw the left leg to the left and back, put the feet on one line, a little wider than the shoulders. Slightly bend both knees, take the high position BA ZI MA. Raise fists to your brows concurrently with the movement of the left leg and turn them with their centers down and “eyes” inward. Stare straight ahead (Fig. 3).

(b) Continuing the movement, form your hands into the position “hit acupuncture points with a fingers” (DIAN XUE ZHI) and outstretch your arms slowly, with some effort, in front of you. While moving, turn your palms with their centers down (Fig. 4).

**Directions:** Outstretch the arms slowly and with an effort as to feel slight trembling of fingers. In the final phase of the movement when the arms almost fully straighten at elbows, make a fast and strong blow with fingers in front of you. Effort is concentrated in tips of straightened fingers. At first, force begins to release slowly, then quickly with an instant end. Keep the upper part of the torso unrestrained, without undue strain.



Fig. 3



Fig. 4



Fig. 5



### **3. SHUANG DAO KAN ZHU - Chopping bamboo with two knives.**

Open your hands into the position “palm”, bring the forearms a little to sides and then join the edges of the palms in front of the stomach while executing chopping blows. While moving the palms turn with their centers up. Stare straight in front (**Fig. 5**).

**Directions:** The turn of the forearms and palms must be made slowly and with some effort, strain muscles of your arms and shoulder girdle. Make short and powerful palm blows in the final phase of the movement. This technique fits well for training in the accumulation of the energy QI and the release of the force LI.

### **4. SHI ZI BAI MAO – The lion swings the tuft of its tail.**

Take a short step forward with your right leg, set the heel against the ground and turn the torso to the left, bend the left leg and shift body weight on it, straighten the right leg (position BU DING BU BA MA). Concurrently with a turn of the torso, draw the left palm to the stomach, clench the right hand into fist, bend the arm at elbow and bring to the left, forward and upward; stop the fist at a level a little above the forehead with its center facing backward. Stare ahead (**Fig. 6**).

**Combat use:** The enemy attacks from the left with a blow aimed at your head, you quickly turn and make a block with your right arm.

### **5. YOU TIAN LUO CHUI – Screwing blow from the right.**

(a) Make a half-turn of your torso to the right, turn the left toe inward, take a half-step back with your right leg, put the feet on one line, bend a little bit knees (position BA ZI MA). At the same time bend the right arm at elbow, draw the fist to the right shoulder and direct the fist center to the left. Stare ahead (**Fig. 7**).



Fig. 6



Fig. 7



Fig. 8

(b) Continuing the movement, punch with the right fist forward and a little downward. While straightening the arm the fist and forearm turn anti-clockwise. In the final phase of the punch the fist is turned with its center to the right and “eye” downward, the elbow faces up. While striking, tilt the upper part of the torso to the left and shift body weight on the left foot. Stare at the right fist (**Fig. 8**).

**Directions:** The screwing blow with the right arm and the tilt to the left must be executed in coordination in order to use the force of twisting in the waist. Effort is concentrated on the front surface of the fist.

**Combat use:** The enemy strikes a blow at your face. You dodge to the left, at the same time hit the enemy at his side or stomach with a screwing blow of the right fist.

## 6. ZUO TIAN LUO CHUI – Screwing blow from the left.

Tilt the torso to the right, shift body weight on the right foot, simultaneously bend the left arm at elbow and punch forward and downward from the left shoulder, at the breast level. While straightening the arm the fist and forearm

turn clockwise. In the final phase of the punch the fist is turned with its center to the left and its “eye” downward, the elbow faces up. Concurrently with a blow bend the right arm, press the fist, with its center facing inward and its “eye” upward, to the stomach (**Fig. 9**).

**Directions:** The screwing blow with the left fist must be made in coordination with a body tilt to the right. While striking, use the force of torso twisting in the waist and tilting to the right. Effort is concentrated in the front surface of the fist.

**Combat use:** If the enemy warded off your previous blow (5), you immediately punch him at his stomach with the left fist.



Fig. 9



Fig. 10

## **7. YOU JIANG JUN DAI MA – The General carries the horse by the bridle from the right.**

(a) Straighten the left leg and shift main body weight on it, advance the right foot by a half-step, touch the ground only with the toe (XU SHI MA). Simultaneously bend the left arm at elbow and draw it to the breast with fist rotation anti-clockwise. In the final phase of the movement the left fist is turned with its center to the right and its “eye” up, the forearm is in horizontal position, the elbow end points back. At the same time bring the right fist

under the left elbow with its “eye” forward and its center upward. Stare ahead (**Fig. 10**).

(b) Continuing the movement, take a step forward and to the right with your right leg into the position BU DING BU BA MA, draw the left fist to the stomach and turn it with its “eye” up, bring the right fist from under the left elbow to the right, forward and up to the shoulder level, the fist is directed with its center inward and its “eye” to the right (**Fig. 11**).

**Directions:** While punching with the right fist, use the force of torso twisting in the waist and the force of unbending the left leg. Effort is concentrated on the side surface of the forearm on the side of the thumb.

**Combat use:** The enemy caught you by the left wrist, you quickly turn the forearm (anti-clockwise) and draw the arm toward you. In order to free yourself from the grip you punch the enemy with your right fist at his side. If the enemy significantly excels you in strength and build and your blow at his side seems to be ineffective you strike with your right arm at his wrist to make him unclench his hand.

## **8. JUO JIANG JUN DAI MA – The General carries the horse by the bridle from the left.**

(a) Turn the toe of the right foot outside, shift body weight to the right leg, advance the left foot by a half-step, slightly touch the ground with your left toe (XU SHI MA). Turn the right forearm anti-clockwise and draw to you. Stare ahead (**Fig. 12**).

(b) Without stopping the movement, take a step forward and to the left with the left leg, shift body weight to the left leg (position BU DING BU BA MA). Simultaneously move the left fist from under the right forearm forward, upward and to the left, to the shoulder level. The left fist is turned with its center inward and its “eye” to the left. While moving the left arm, draw the

right fist to the stomach, with its center inward and its “eye” upward (Fig. 13).



Fig. 11



Fig. 12



Fig. 13

**Directions:** A step with the left leg, taking the position BU DING BU BA MA, punching with the left fist and drawing the right fist to the stomach are carried out at the same time. The action of the left arm is supported by twisting the upper part of the torso in the waist and a push of the right leg. Effort is concentrated on the side surface of the forearm on the side of the thumb.

**Combat use:** The enemy caught you by the right wrist, you immediately strike at his wrist with your left forearm to eliminate the grip.

## **9. YOU CHONG TIAN PAO – A blow from the right like a gunshot to the sky.**

Raise the right foot, draw it to the left leg and stamp with force on the ground. Straighten both legs; the distance between the feet is about 6 CUNs (20 cm). Concurrently with stamping with the right foot, punch forward and upward with the right fist. Do not unbend the elbow completely, the fist is turned with

its front surface up and with its “eye” back. Unclench the left hand and press the palm to ribs near the left armpit. Stare in the front (**Fig. 14**).

**Directions:** Make a heavy and powerful stamp with the right foot concurrently with a right arm blow and pressing the left palm to ribs. Keep the torso vertically and unrestrained, without undue strain of muscles.

**Combat use:** A stamping blow of the right foot on the ground demonstrates your superiority over the enemy and intimidates him. At the same time you punch the enemy at his lower jaw with your right fist.



Fig. 14

#### **10. YIAN TOU ZAI ZHU – Yian Tou<sup>9</sup> plants bamboo.**

Take a step back and to the right with the left leg, straighten the right leg, bend the left leg and shift on it main body weight, turn the torso to the left and back, take the position BU DING BU BA MA. Concurrently with a turn of the torso, bend the right arm at elbow, punch forward and downward with the right fist from the right shoulder. Stop the fist, with its center downward and its “eye” to the left, at the waist level. Effort is concentrated in the front part of the fist. Clench the left hand into fist and draw it with the center inward to the left side of the breast. Stare ahead and down (**Fig. 15**).

**Directions:** When punching with the right fist, use the force of twisting the torso in the waist and the force of setting of the right leg against the ground (leg straightening). The end of punching must be short and powerful.

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#### **Editor's notes:**

<sup>9</sup> Yian Tou, a legendary tutor who lived in IX-X centuries.

**Combat use:** If the enemy dodged your previous blow (9) and moved to the left from you, you immediately change the direction of your blow and hit him at his side or back.

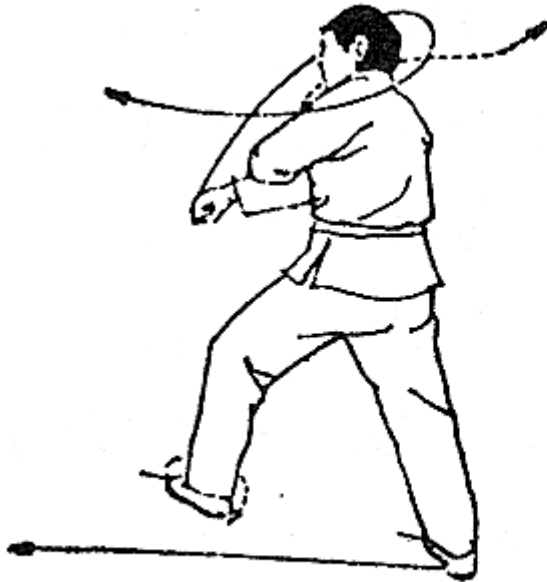


Fig. 15



Fig. 16

### 11. XIAN REN LA ZHU – Immortal Saint pulls bamboo.

Take a step with your right leg to the left, turn the torso to the right and back. At the same time both hands change into the position TOU TAO ZHI (“Fingers pluck a peach”) and move up. The left arm rises to the left, the right one to the right, palm centers are directed to sides. The right hand is placed at the shoulder level, effort is directed forward, the left hand is at the head level, effort is directed from below upward. Stare straight ahead (**Fig. 16**).

**Directions:** Arms effort is supported by twisting in the waist and straightening (setting against the ground) the left leg.

**Combat use:** The enemy attacks with a blow at the head, you catch him by his wrist with your right hand and pull to the right, at the same time “support” (press from below upward) his elbow with your left hand.

## 12. YIAN TOU ZAI ZHU – Yian Tou plants bamboo.

Turn the left foot with its toe to the right, straighten the left leg, bend the right leg, shift main body weight to the right foot, turn the torso to the right into the right stance BU DING BU BA MA. Clench palms into fists, bend the left arm at elbow, draw it to the left side and immediately strike forward and downward. Stop the left fist at the waist level with its center down and its “eye” to the right, effort is concentrated on the front surface of the fist. Bend the right arm at elbow and draw it to the stomach, turn the right fist with its center inward and its “eye” upward. Stare at the left fist (**Fig. 17**).

**Directions:** A punch with the left fist must be intensified due to a turn of the torso to the right and setting the left foot against the ground (straightening of the left leg).

**Combat use:** Strike at the lower part of the enemy’s stomach.



Fig. 17



Fig. 18

## 13. YOU CHONG TIAN PAO – A blow from the right like a gunshot to the sky.

Take a step to the left and forward with the left leg, slightly turn the torso to the left and take the high position BA ZI MA. At that moment punch with the



right fist upward along the torso, the fist is turned with its center to the left and its “eye” back, do not unbend the arm fully. At the same time bend the left arm, press the fist to the stomach with its center inward and its “eye” upward. Stare ahead (**Fig. 18**).

**Directions:** Stepping with the left leg, punching with the right fist and drawing the left fist to the stomach must be carried out simultaneously.

**Combat use:** You step toward the enemy and hit him at his lower jaw.

#### **14. TONG ZI BAI FO – The child prays to Buddha.**

Take a step back and to the left with the left leg, turn to the left into the position BU DING BU BA MA. While turning, unclench the fists into palms, bring the right arm forward and downward, bring the left arm forward and upward, cross your wrists in front of the breast. Place the right palm above the left one, palm centers are turned to sides, palm edges point forward. Stare in the front (**Fig. 19**).

**Directions:** A turn of the torso and taking the position BU DING BU BA MA must be carried out concurrently with arm movement. The arms remain to be slightly bent in elbows, finger tips are at the nose level.

**Combat use:** The enemy punches you at your breast, you break his wrist with a simultaneous blow of both arms.

#### **15. XIAN REN XIAO ZHU – Immortal Saint peels bamboo.**

Take a half-step forward with the left leg, then draw the right foot also by a half-step, remain in the position BU DING BU BA MA. Simultaneously turn the left hand with its palm down, move the right palm over the left one forward, upward and to the right, stop the right palm at the chin level with its center down and fingers forward. Effort is concentrated in the edge of the right palm. Lower the left palm to the left hip, the palm center is turned down, fingers point forward. Stare at the right palm (**Fig. 20**).



Fig. 19



Fig. 20

**Directions:** Make a palm blow while moving forward; force application is short and energetic.

**Combat use:** Developing an attack (see 14), you hit the enemy at his throat and cause asphyxia.

## 16. XIAO GUI TUI MO – The imp rotates the millstone.

(a) Set your left foot against the ground, straighten your left leg and bend the right one, shift the center of gravity of the body to the right, turn the torso to the right (position BU DING BU BA MA). Simultaneously you move both palms in front of the stomach to the right and downward, stop the palms at the waist level, palm edges point to the right. Stare at the right palm (**Fig. 21**).

(b) Continuing the previous movement, set the right foot against the ground, shift the center of gravity to the left (position BA ZI MA). At the same time turn the left palm down and the right palm up, strike with both palms to the left. In the final phase of the movement palm edges are turned to the left, fingers point forward. Stare at left palm (**Fig. 22**).

**Directions:** Palm blows to the right and left follow each other without any pause, the direction of blows is changed quickly and suddenly. Use the force of twisting the torso in the waist and setting the legs against the ground. Palm

blows are accompanied with exclamations “hey” to raise fighting spirit and stimulation of the force LI.

**Combat use:** The enemies attack from different directions, you strike at their stomachs.



Fig. 21



Fig. 22

### 17. YOU GUA CHUI – Blow GUA from the right.

Set the right foot against the ground, turn the torso to the left, take a step forward with the right leg into the position BU DING BU BA MA. Simultaneously you clench your hands into fists, move the right fist to the right, upward and to the left, “hang” (GUA) the fist opposite the right side of the forehead. The right arm is slightly bent, the fist is turned with its center down and its front surface to the left and forward, effort is concentrated on the front surface of the fist. Concurrently with a right arm blow, press the left fist to the stomach, its center is turned inward and its “eye” upward. Stare at the right fist (**Fig. 23**).

**Directions:** Finish coming to the position BU DING BU BA MA and punching with the right fist at the same time. Twisting in the waist and setting the feet against the ground are used to strengthen the “hanging fist” (GUA QUAN). Strike with the front part of the fist.

**Combat use:** If during your previous palm blow (16) the enemy retreated and was not hit, you develop an attack, pursue him and hit a heavy blow at his temple.



Fig. 23



Fig. 24

### **18. SHUANG ZHI CHAO YANG – Two branches turned to the sun.**

Turn to the left, take the high position BA ZI MA. Simultaneously hands of both arms are formed into the position “Hitting acupuncture points with two fingers” (SHUANG ZHI DIAN XUE): straighten the forefinger and the middle finger and tightly press them to each other, bend the other three fingers and press them to the palm. Move the right hand in front of the forehead and lower forward and downward, bring the left hand from the stomach forward, cross fingers of both hands in front of the stomach. The tips of the straightened fingers point forward, palm centers are turned to each other, side surfaces of the palms on the side of the thumb point up. Stare at your hands (**Fig. 24**).

**Directions:** Crossing the fingers in front of the stomach and turning into the position BA ZI MA must be carried out simultaneously. Straighten forefingers and middle fingers and press them to each other with some effort to fill them with QI.

## 19. SHUANG ZHI CHAO YANG – Two branches turned to the sun.

Step to the right and forward with the right leg into the position BU DING BU BA MA, turn the upper part of the torso to the left, press hands in the shape of SHUANG ZHI DIAN XUE to the left hip (finger tips point forward, palm centers face each other, fingers are crossed). Stare to the left and down (Fig. 25).

**Directions:** Moving to the position BU DING BU BA MA and turning the upper part of the torso to the left are carried out simultaneously; lower the hands with crossed fingers to the hip slowly and with strain. Lower QI into DANTIAN.

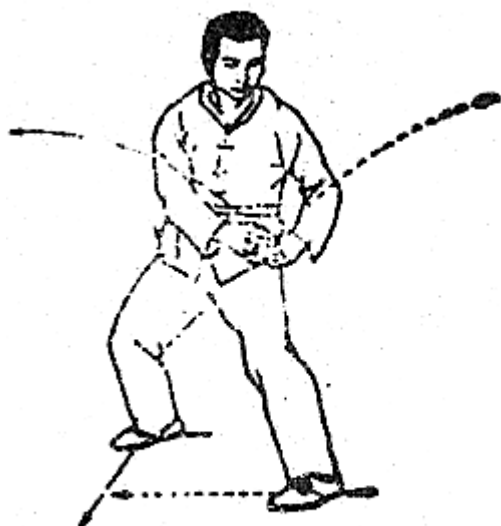


Fig. 25



Fig. 26

## 20. ER LANG DAN SHUI – Er Lang<sup>10</sup> tames water.

Push off the ground with the right foot, shift the center of gravity to the left foot, step forward and to the left with the right leg, turn the right toe outward, lower the right foot to the ground in front of the left foot. Draw the left knee to the right calf muscle, raise the left heel a little, touch the ground only with the toe. Bend both legs, take the low stance. Bring the hands in the shape of SHUANG ZHI DIAN XUE to sides a little bit above the shoulder level. The

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### Editor's notes:

<sup>10</sup> ER LANG, a bellicose god in Chinese mythology, tamer of floods, protector of dams; he is portrayed with the third eye on his forehead.

left palm is turned to the front, the right palm down, the tips of the extended fingers of both hands point forward. Stare ahead and down (**Fig. 26**).

**Directions:** Bringing arms to sides and bending legs must be done simultaneously, lagging with the arms is not allowed.

**21. LEI GONG SHAN DIAN – Lei Gong<sup>11</sup> in flash of lightning (to be executed three times in succession without pause).**

(a) Straighten your legs, lower the left heel to the ground, turn the right toe inward, move the left leg back and to the left, turn the torso to the left. Concurrently with turning the torso, clench your hands into fists, bring the left fist up, to the left and back at the head level with its “eye” to the right and up, effort is concentrated on the back surface of the fist. Lower the right fist to the right hip. Slightly tilt the torso to the left. Stare at the left fist (**Fig. 27**).

(b) Without stopping the movement, step back and to the left with your right leg, turn the torso to the right, at the same time move the right fist forward, then to the right and back, stop the fist at a rib level. The fist is turned with its “eye” up; effort is concentrated on the back surface of the fist. Bend the left arm at elbow, place the fist at the shoulder level with its center down, raise the elbow a little. Stare ahead and down (at the right fist) (**Fig. 28**).

(c) Continuing the movement, step to the right and back with the left leg, turn the torso to the left. Simultaneously move the left fist, with its “eye” upward, upward, to the left and back to the shoulder level. Bend the right arm, press the fist to the stomach with its “eye” inward. Stare to the left (at the left fist) (**Fig. 29**).

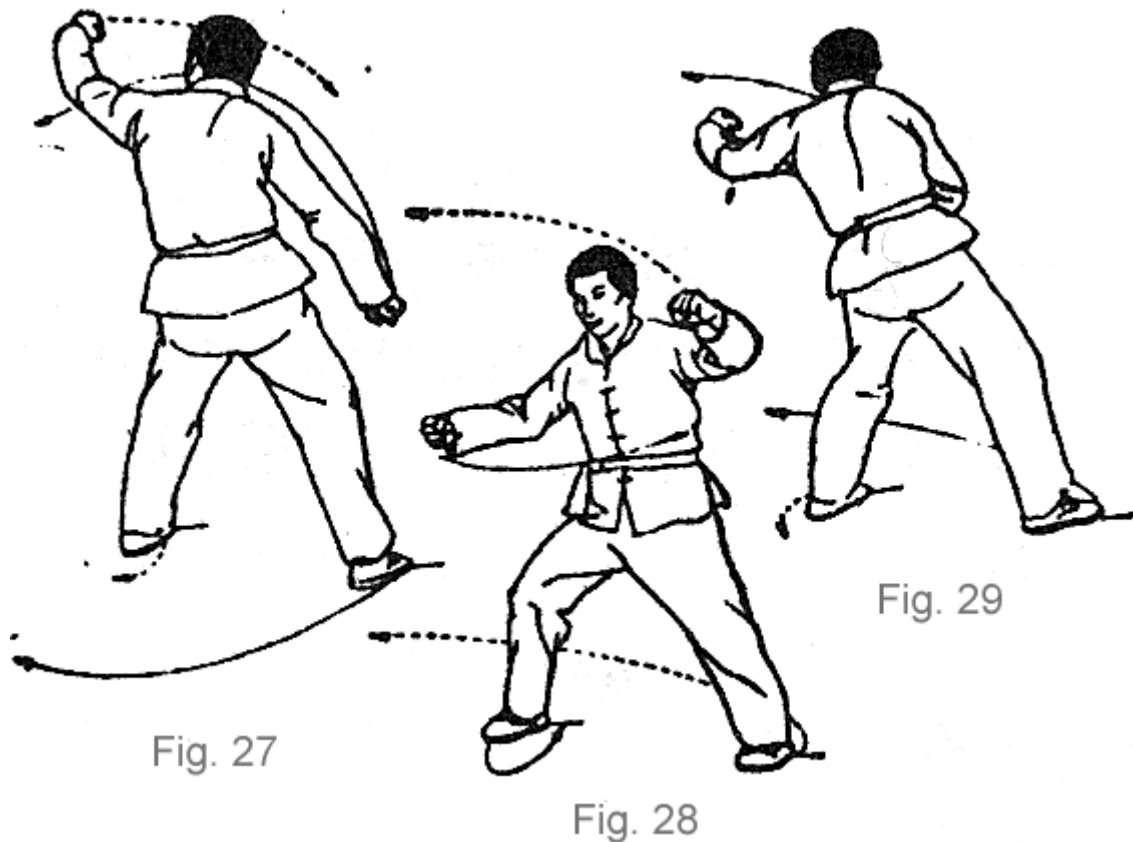
**Directions:** A step with the left leg and a left fist punch, a step with the right leg and a right fist punch are executed simultaneously and in coordination, the punch is made with the back surface of the fist. Execute the technique three times in succession (without pauses) quickly and smoothly.

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**Editor’s notes:**

<sup>11</sup> LEI GONG, the god of thunder in Chinese mythology.

**Combat use:** The enemy attacks from behind, you quickly turn and punch him with your left fist; if he dodged, you immediately turn and punch him with the right fist.



## **22. HAMA DIAO ZHU – The frog licks off a pearl.**

(a) Turn the left toe outward (to the left), turn the torso to the left, bend the right leg at knee and raise it a little. At the same time raise your hands in the position “Touching pearls” to the shoulder level, point the tips of the stretched fingers forward. Stare ahead (**Fig. 30**).

(b) Continuing the movement, lower the right arm forward, move the left arm back, press the back of hand to the lower part of your back (the stretched fingers point backward). Concurrently with the arms movement, strike with the toe of the right foot forward and upward (the toe points up), the blow must be made not higher than the waist level. Stare ahead (**Fig. 31**).



Fig. 30



Fig. 31

**Directions:** Raising the right leg and kicking with the foot are executed continuously (as one movement), the kick is fast and powerful, effort is directed to the toe. Slightly bend the left leg at knee, do not bend the toes, press the whole sole tightly to the ground to keep balance.

**Combat use:** The enemy approaches from the left flank, suddenly you turn and jab at his eyes with two fingers of the right hand, then immediately make a quick kick with your right foot at his groin.

### **23. HUANG NIU DOU JIAO – The yellow bull puts on its horns.**

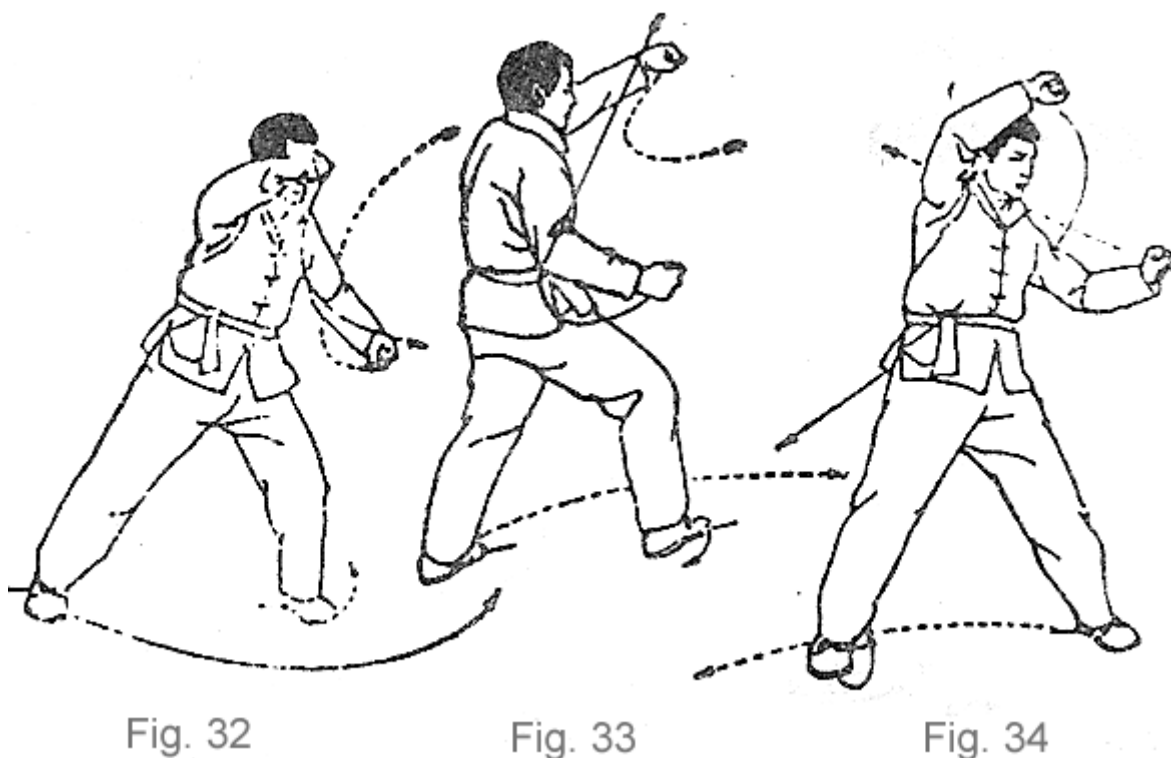
(a) Place the right foot on the ground with its toe inward, turn the torso to the left into the position BU DING BU BA MA. Clench your hands into fists, move the right fist to the right, then forward, upward and inward with its “eye” to the left and the front surface forward. At the same time move the left fist from the back to the left, then inward, stop the fist at the waist level with its “eye” upward. Stare ahead (**Fig. 32**).

(b) Continuing the movement, step forward with the right leg into the right position BU DING BU BA MA. Simultaneously bring the left fist to the left, then forward, upward and inward (with its “eye” to the right and its center



down). At the same time move the right fist to the right, then down and inward, place the fist above the hip with its “eye” up. Stare ahead (**Fig. 33**).

(c) Continuing the movement, step forward with the left leg into the left position BU DING BU BA MA. Simultaneously bring the right fist aside, then upward and inward, stop the fist opposite the right side of the forehead. Bring left fist aside, then down and inward, stop the fist opposite the left side of your breast with its center down. Stare ahead (**Fig. 34**).



**Directions:** Punching and coming into the position BU DING BU BA MA must be coordinated. While punching, keep your arms bent, the shape of the arms resemble horns of a bull. Effort of the blow originates in the waist and augmented with bending arms inward. Blows must be made with the front surfaces of fists. The technique must be executed three times in succession without pause.

**Combat use:** If the enemy succeeded in warding off (blocking) your blows made with the right arm at his temple and with the left arm at his side, you immediately change the direction of your attack and hit the enemy with your left arm at his temple and with the right arm at his side.

## 24. XIAN REN ZHAI TAO – The Immortal Saint plucks peaches.

Step back with your left leg, turn to the left and take the position BA ZI MA. At the same time bend the left arm at elbow and raise it, place the forearm horizontally at the forehead level with its inner side outside. Bring the right hand down and to the left up to the groin level, the fingers are in the shape of “Fingers pluck a peach” (TOU TAO ZHI), the palm is turned up, the arm is slightly bent. Stare ahead and down (**Fig. 35**).

**Directions:** Stepping with the left leg and coming to the position BA ZI MA are carried out concurrently with arms movement; use the force of twisting the torso in the waist. Effort is concentrated in three fingers of the right hand.

**Combat use:** The enemy attacks from the left and strikes you at the head, you parry his blow with the left arm and at the same time strike the enemy at his groin with the right hand.



Fig. 35



Fig. 36

## 25. XIAN REN ZHAI TAO – The Immortal Saint plucks peaches.

Shift the center of gravity to the left foot, turn the torso to the left, step forward with the right leg to the position BU DING BU BA MA. Concurrently with the step, bend the right arm at elbow and raise the forearm to the forehead level. Lower the left hand in the shape of TOU TAO ZHI

forward and down to the groin level, the palm is turned up, the arm is slightly bent. Stare ahead and down (**Fig. 36**).

**Combat use:** The enemy attacks from the left flank and strikes you at your head; you parry his blow with your left arm, at the same time you strike the enemy at his groin with your right hand. If the enemy succeeded in beating off your blow with his left arm, you immediately strike him at his groin with your left hand.

## **26. MEI NU SHU ZHAN – The beautiful woman stretches herself.**

(a) Set the right foot against the ground, turn on both soles to the left, form hands into the position SHUANG ZHI DIAN XUE («Hitting acupuncture points with two fingers») and raise them to the face. The tips of the forefingers and the middle fingers of both hands point forward, the palms are turned down. Stare ahead (**Fig. 37**).

(b) Continuing the movement, shift the body's center of gravity forward (to the left leg), take the position BU DING BU BA MA. At the same time stretch arms forward at the shoulder level, the finger tips point forward, the palms are turned down. Stare ahead (**Fig. 38**).



Fig. 37



Fig. 38

**Directions:** A piercing fingers blow must be carried out slowly and with some strain, a slight finger trembling must be felt. Before straightening the arms completely, finish the blow with a quick and short movement to use the accumulated force Li and QI.

**Combat use:** The enemy approached you from behind, you suddenly turn and strike at his throat.

## **27. XIE QUAN – Expressing respect.**

Take a step back and to the left with the left leg, place your feet on one line, a little wider than shoulders. Bend the legs at knees a little bit by taking the high stance BA ZI MA. Clench the hands into fists and place them in front of the breast with their centers inward and their “eyes” upward; the right fist is above the left fist. Stare ahead (**Fig. 39**).

**Directions:** A step back with the left leg and clenching fists are made at the same time. Straighten your torso, keep yourself unrestrained, without undue strain. Straighten your neck, do not protrude the chin.

**Return to the initial position:** straighten your legs, put the left foot against the right one, unclench hands into palms and lower the arms along the body, stand at attention, stare straight ahead (**Fig. 40**).



Fig. 39



Fig. 40

# Third Form: QI LU

## SEVEN TRACKS

**Initial position:** put your feet together, keep the head upright, slightly draw in the chin, lower arms along the body. Concentrate attention, look straight in front (**Fig. 1**).

### 1. QING QUAN - Invitation for fight

Clench your hands into fists and set them in front of the stomach. The right fist is higher than the left one, fist centers face inward, fist “eyes” upward. Put the left leg forward but do not shift body weight to it, slightly touch the ground only with the toe, take the position XU SHI MA – “Empty-full position”. Look straight in front (**Fig. 2**).

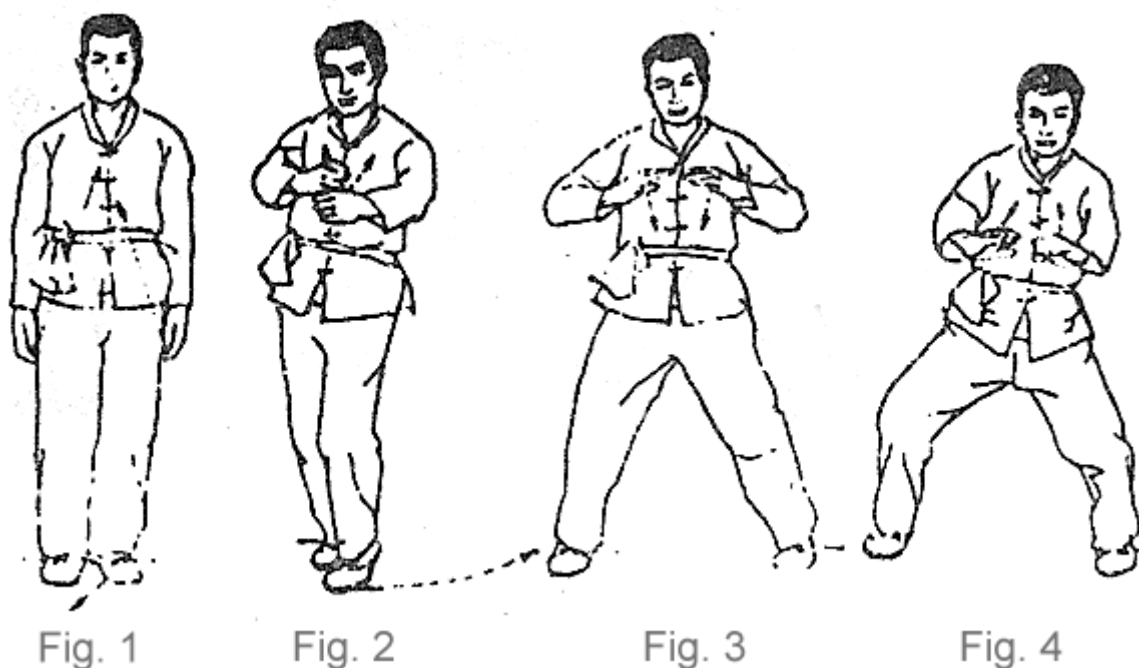
**Directions:** Keep unconstrained, without unnecessary strain of muscles, keep the neck straight, lower (“draw in”) the chin a little, concentrate body weight on the right foot.

### 2. SHUANG MO GANG DAO – Whetting a pair of knives.

(a) Draw the left leg to the left and back, slightly bend both knees, distribute body weight equally between the left and right foot, take the high position BA ZI MA. Concurrently with the movement of the left leg, unclench fists into palms, bend your arms, bring the elbows to sides, draw the palms to the breast and turn them with their centers down and finger tips facing each other. Stare ahead (**Fig. 3**).

(b) Bend the legs at knees and slightly “sit down”, maintaining the position BA ZI MA. Strike with your palms forward and down at the stomach level, concentrate effort at the edges of your palms. Stare ahead (**Fig. 4**).

**Directions:** Stepping back with the left leg and drawing palms to the breast, then “sitting down” a little in the position BA ZI MA and striking with palms are done simultaneously. When raising your palms, collect QI and then release the energy JIN (a burst-like effort) at the moment of a powerful blow. The blow is delivered with palm edges.



### 3. HUANG NIU YIN SHUI – The yellow bull drinks water.

(a) Clench your hands into fists and draw them to the breast with the centers inside and their “eyes” upward. At the same time slightly raise yourself in the stance (unbend the knees a little). Stare ahead (**Fig. 5**).

(b) Turn the upper part of the torso to the left, bend the right leg at knee and raise it a little, at the same time strike down and to the left with your left arm, stop the fist a little bit below the waist with the center of the fist turned inside and its “eye” up. Stare at the left fist (**Fig. 6**).

(c) Continuing the movement, push off the ground with the left foot and jump; land on the right foot, move the left leg forward and to the left and land it, too; take the position BA ZI MA. Concurrently with landing in the stance BA ZI MA, press the left fist to your breast with its center turned inside and its “eye” up; punch with the right fist forward and downward, stop the fist at

the groin level with fist front surface forward and its “eye” up. Stare at the right fist (**Fig. 7**).



Fig. 5



Fig. 6



Fig. 7

**Directions:** Raising the right leg and striking with the left arm, landing in the position BA ZI MA and a right fist punch – all those actions must be executed in coordination. All the movements are executed quickly, continuously and smoothly.

**Combat use:** The enemy raises his leg to strike you at the groin. At that moment you approach the enemy with a jump, strike at his leg with your left forearm and beat it off (move) aside and punch the enemy who lost his balance at his groin or stomach (**Fig. 8**).



Fig. 8

#### 4. YIAN TOU ZAI ZHU – Yian Tou plants bamboo.

(a) Turn the torso to the left, step forward to the right position BU DING BU BA MA with the right leg. At the same time raise the right fist to the breast, turn it with its center inward and the front surface down, then at once lower the fist diagonally along the body to the left and down. Stare at the right fist (Fig. 9.a, 9.b).



Fig. 9.a



Fig. 9.b

(b) Continuing the movement, shift the center of gravity forward, turn the upper part of the torso to the right, bend the right arm at elbow and move it in front of the breast from the left to the right, place the fist opposite the shoulder, with its center inward and its “eye” to the right. Stare at the right fist (Fig. 10).

(c) Continuing the movement, punch with the left fist forward and down, the fist is turned with its front surface forward and its “eye” up. Stare ahead and down (Fig. 11).

**Directions:** A downward punch with right fist, a block with the right forearm and a punch with the left fist are carried out one after another continuously, without pauses.





Fig. 10



Fig. 11

**Combat use:** The enemy kicks, you turn the torso to the left and dodge the blow, at the same time punch the enemy with the right fist at his shin. The enemy lowers his leg and continues attacking with a blow at your breast; you block his blow with your right forearm and immediately punch with the left fist at his stomach or breast (**Fig. 12**).



Fig. 12

## 5. XIAO GUI TUI MO – The Imp rotates a millstone.

(a) Set the right foot against the ground, straighten the right leg and bend the left one, turn the upper part of the torso to the left, shift main body weight to the left foot (position BU DING BU BA MA). Simultaneously unclench your hands into palms and strike horizontally from the right to the left in front of the stomach. The left palm is above the right one and turned with its center

down, the right palm is turned with its center up. Stare at the left palm (**Fig. 13**).

(b) Continuing the movement, set the left foot against the ground, straighten the left leg and bend the right one, shift body weight to the right, turn the upper part of the torso to the right (position BU DING BU BA MA). At the same time turn the left palm up, the right palm down and make a fast and powerful blow to the right. Stare at the right palm (**Fig. 14**).

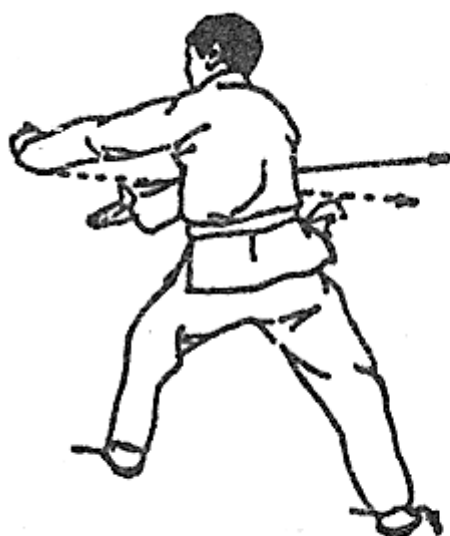


Fig. 13

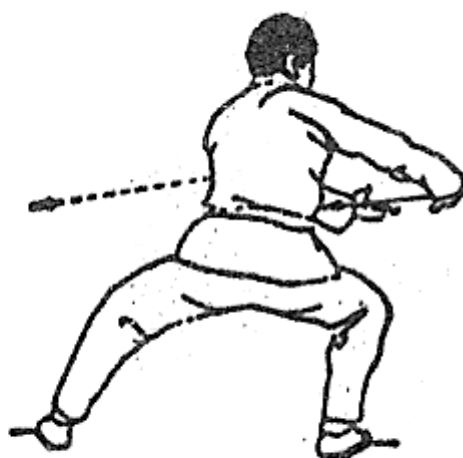


Fig. 14

**Directions:** Palm blows to the left and right must be executed without a pause, smoothly. It is necessary to use the force of twisting the torso in the waist and foot rest on the ground. Effort is

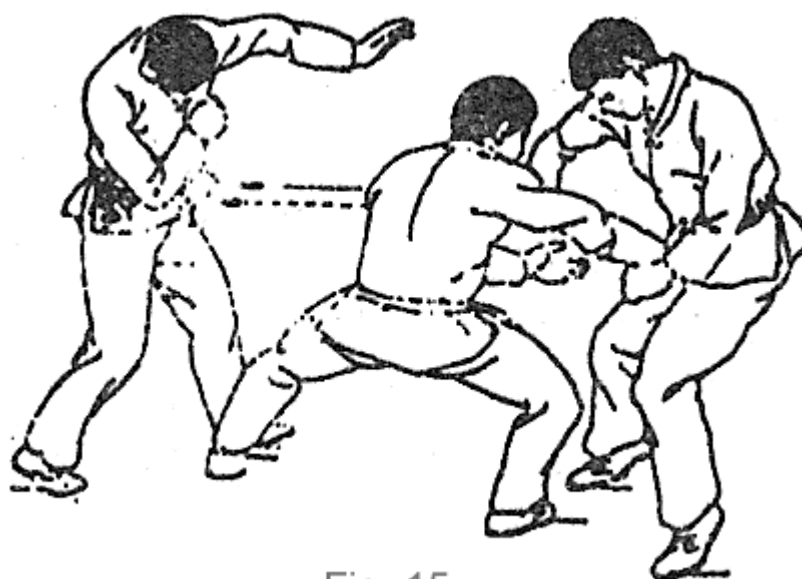


Fig. 15

concentrated in the edges of the palms. Blows are accompanied with a short yell "hay".

**Combat use:** Two enemies attack from two sides at the same time, you sink into a low stance and make fast and powerful blows to the left and right (**Fig. 15**).

## **6. LEI GONG JI GU – Lei Gong beats the drum.**

Slightly turn the upper part of the torso to the left, shift the center of gravity to the left (position BA ZI MA). Simultaneously clench the left palm into fist, “sit down” a little in the stance (take a lower position), punch to the left at the knee level with the left fist, the fist is turned with its “eye” up. Clench the right palm into fist too, bend the arm at elbow, draw the fist to the breast with its center inward and its “eye” up (**Fig. 16**).

**Directions:** While striking, at first bend the left arm at elbow and then straighten it; the blow is made with the back of the fist.

**Combat use:** The enemy attacks you with a punch at your head and a simultaneous kick of his foot at your shin. You sink into a stance, dodging the punch at your head and strike the enemy at his shin (**Fig. 17**).

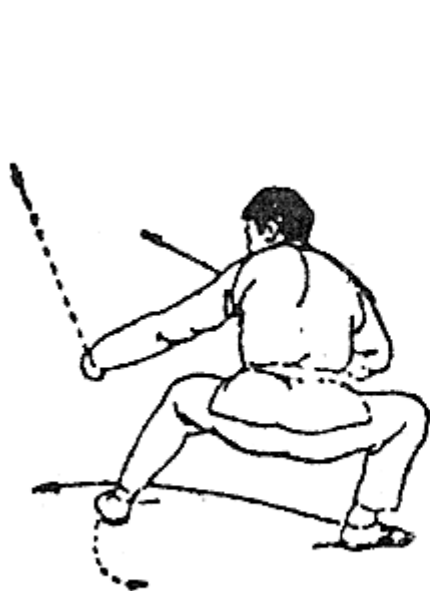


Fig. 16

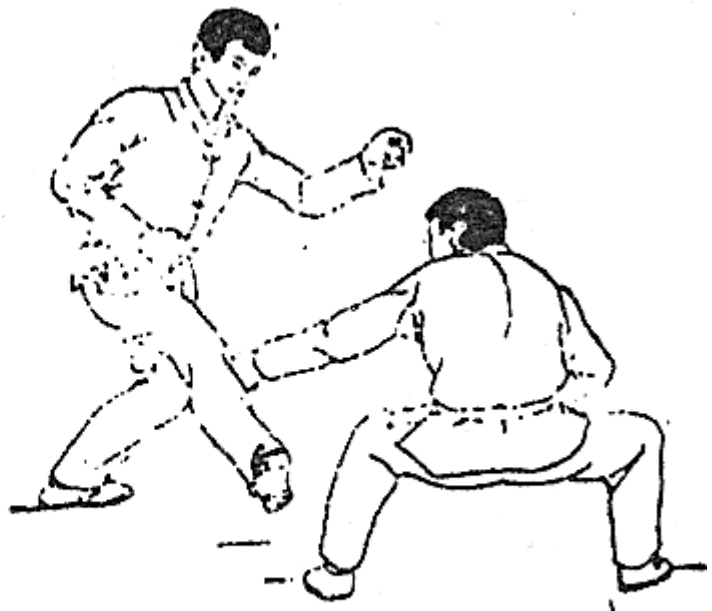


Fig. 17

## 7. YIAN TOU ZAI ZHU – Yian Tou plants bamboo.

(a) Turn to the left, step forward to the position BU DING BU BA MA with your right leg. At the same time raise the left fist up, a little above the shoulder level, the arm is slightly bent; unclench the right fist into palm and place it under the left armpit, the palm center is turned down. Stare at the left fist (**Fig. 18**).

(b) Bring the right palm from under the left arm to the right shoulder, clench it into fist and strike diagonally to the left and downward along the torso. In the final phase of the movement the right fist with its center inward and the front surface down and forward is above the left knee. Bend the left arm, press the fist with its center inward and its “eye” up to the breast. Concurrently with the arm movement turn the upper part of the torso to the left, shift the center of gravity to the left (position BA ZI MA). Stare at the right fist (**Fig. 19**).



Fig. 18



Fig. 19

**Directions:** A step forward with the right leg, drawing the right hand to the shoulder, a turn of the upper part of the torso to the left (twisting in the waist) and taking the position BA ZI MA with a downward punch with the right fist – all those actions must be executed in coordination and smoothly, as a single

movement. “Sticking” (CHA) blow with the right fist must be amplified by twisting the upper part of the torso in the waist to the left. Effort is concentrated on the frontal surface of the fist.

**Combat use:** The enemy catches you with his right hand by the left wrist, you immediately beat off his hand with your right palm and at the same time step forward with the right leg and place your shin near the back of the enemy’s knee. Simultaneously you grapple the enemy’s neck with your right arm, turn the upper part of your torso to the left and topple the enemy to the left and down (**Fig. 20**).



Fig. 20

## **8. XIAN REN XIAN BAO – The Immortal Saint lays his tribute.**

(a) Step to the left and back with your right leg (behind the left leg), turn to the right and back, bend the right leg, straighten the left leg (stance BU DING BU BA MA). Press the right fist to the stomach, bend the left arm, raise the elbow and set it aside, unclench the left hand into palm and draw it to the left shoulder, after it immediately clench the hand into fist and lower it to the breast with its center down and its “eye” inward. Stare ahead (**Fig. 21.1, 21.2**).

(b) Continuing the movement, set the right foot against the ground, turn the upper part of the torso to the left, shift the center of gravity to the left (position BA ZI MA). At the same time unclench the right hand into palm and strike with the tips of the stretched fingers to the left at the stomach level (the palm center is turned up, the fingers point forward). Stare ahead (**Fig. 22**).

**Directions:** A turn to the right (a) must be executed on the front part of the left foot. At the time of striking with the palm (b) it is necessary to use the

force of twisting the torso in the waist to the left, the blow must be fast and powerful, effort is concentrated in the finger tips.



Fig. 21.a



Fig. 21.b



Fig. 22

**Combat use:** The enemy approaches from the right and catches you by the throat; you squeeze his wrist with your left hand and strike at his stomach with the fingers of the right palm (**Fig. 23**).



Fig. 23

## 9. XIAN REN XIAN BAO – The Immortal Saint lays his tribute.

(a) Step to the left and forward with the right leg, turn the torso to the left and back to the position BU DING BU BA MA. At the same time draw the right hand to the right shoulder and clench hand into fist with force as if you squeeze something in your hand. The fist is turned with its center down and its “eye” inward. The left fist remains to be at the breast level. Stare ahead (Fig. 24).

(b) Continuing to clench the fist, lower it with force to the breast level in a pressing movement. At the same time unclench the left fist into palm, turn the forearm anti-clockwise (with palm up) and strike with the tips of stretched fingers to the right at the stomach level. Concurrently with a palm blow take a short step to the left and forward with the left leg. Stare ahead (Fig. 25).



Fig. 24



Fig. 25

**Directions:** A step with the right leg to the position BU DING BU BA MA, “pressing” down with the right hand and a blow with the left palm are executed from the beginning to the end smoothly, as a single movement. While striking, use the force of twisting the upper part of the torso to the right. The left palm blow is short and powerful, effort reaches finger tips.

**Combat use:** The enemy catches you by the throat, you squeeze his wrist with your right hand and strike at his side with the fingers of your left palm.

## 10. FAN JIANG DAO HAI – Troubling the sea to the bottom.

(a) Shift the center of gravity to the left, bend your legs at knees, take the position BA ZI MA. At the same time carry the left palm in front of the torso and raise it to the left and up. Unclench the right fist into palm, turn the forearm clockwise in order the palm center to be turned up and strike with the edge of the palm to the left and down at the waist level. Stare ahead and to the left (Fig. 26).



Fig. 26



Fig. 27

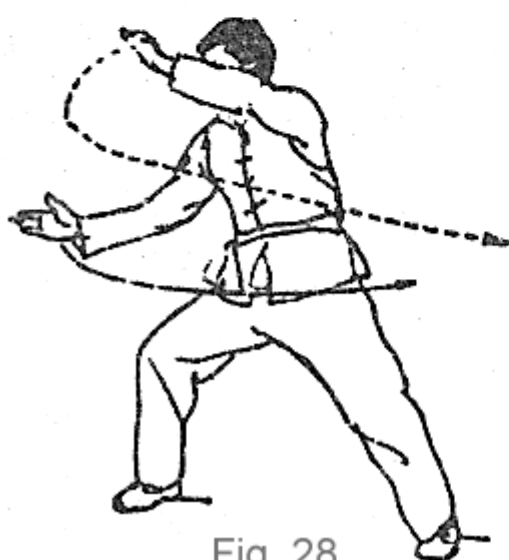


Fig. 28

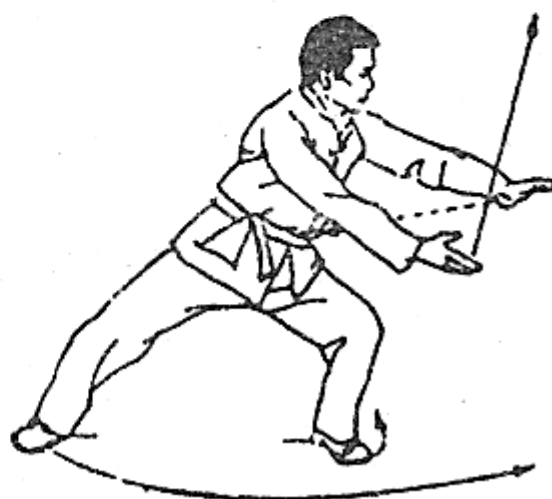


Fig. 29

(b) Raise both hands up and to the left, then to the right to the forehead, then move the hands to the right and down, then to the left, striking with the edges of the palms at the waist level. In the final phase of the movement the left palm is above the right one and turned with its center down, the right palm is



turned with its center up. While striking, turn the upper part of the torso to the left and slightly tilt to the front; stare to the left (**Fig. 27, 28, 29**).

**Directions:** In the first phase of the technique when the left arm is rising up and the right palm is striking it is necessary to lower the center of gravity; use the force of twisting the torso in the waist to the left to augment the right palm blow. Effort is concentrated in the edge of the right palm. In the second phase of the technique arms movements are made along a circular path, without stops and pauses, smoothly from the start to the end. Force accumulation is due to the rotation in the waist and turning the torso. Effort is concentrated in the edges of the palms. The blow is accompanied with yell “hay!”

**Combat use:** The enemy attacks from the left with a blow at the head; you block his blow with your left arm, at the same time strike him at his groin or stomach with the right palm.

## **11. LI YU SHANG TAN – The carp leaps out to the sand bar.**

Step forward into the position BU DING BU BA MA with your right leg, turn the torso to the left. At the same time clench the left hand into fist and draw it to the stomach and strike forward and upward with the right hand in the shape of “Touching pearls with fingers”: the wrist is bent to the inside of forearm, the palm center is turned back, the fingers are at the head level. Stare ahead (**Fig. 30**).

**Directions:** A right arm blow and a step with the right leg must be executed simultaneously, the blow is amplified by onward movement of the torso, effort is concentrated in the tips of the forefinger and the middle finger.

**Combat use:** After your blow at his stomach (**10**) the enemy retreats and tilts forward, you immediately step toward him and jab your fingers into his eyes.



Fig. 30



Fig. 31

## 12. LI YU XIA TAN – The carp leaves the sand bar.

Bend the right leg at knee still more, lower the center of gravity, at the same time bend the right arm at elbow and, turning the forearm anti-clockwise (the hands move spirally), strike forward and down along an arc path. In the final phase of the blow the hand is at the knee level, the palm center is turned down and to the right. Stare at the right hand (Рис. 31).

**Directions:** The blow must be made concurrently with lowering the center of gravity. It is necessary to direct QI to the hand to augment a fingers blow.

**Combat use:** The enemy raises his arms to parry your blow aimed at the eyes (11). You use the opportunity, change the direction of the blow with a lightning speed and strike the enemy at his stomach or groin (Fig. 32).



Fig. 32

### 13. JIN JI SUO HOU – The golden cock squeezes the throat.

(a) Unbend the right leg at knee a little, move the right foot to the right and back, put the feet at shoulder width, evenly distribute body weight between your legs, turn the torso a little to the left. At the same time transform the right hand into the shape “Fingers squeeze the throat” (SUO HOU ZHI), draw it to the stomach and immediately bring forward and upward, to the chin level. HU KOU<sup>12</sup> of the palm points upward, effort is concentrated in the tips of the thumb and the forefinger. Stare at the right hand (**Fig. 33**).

(b) Move the right foot back, take the position BU DING BU BA MA, clench the right palm into fist and draw it to the stomach with its center turned inside and its “eye” up. Concurrently with this, transform the left hand into the shape “Fingers squeeze the throat” and strike forward and up at the chin level. The palm center points forward, HU KOU of the palm upward. Effort is concentrated in the tips of the thumb and the forefinger. Stare at the left hand (**Fig. 34**).



Fig. 33



Fig. 34

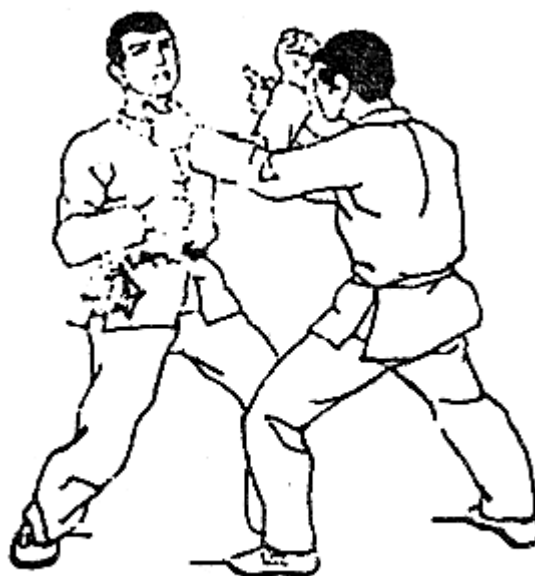


Fig. 35

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#### Editor's notes:

<sup>12</sup> HU KOU, lit. “tiger mouth”, a part of a palm between the spread thumb and the forefinger.

**Directions:** Drawing the right foot toward to the left one and turning the torso to the left must be carried out concurrently with stretching the right arm; stepping back with the right leg and stretching the left arm must be also executed simultaneously.

**Combat use:** The enemy parries the blow of your right arm aimed at his throat (a). You immediately strike with the left arm (b) and squeeze his throat (Fig. 35).

#### 14. LAN HU GUO DAO – Blocking the tiger’s way.

Turn to the right, straighten the left leg and shift the body center of gravity to it, move the right foot toward the left one, the right leg is “empty”, the foot only slightly touches the ground with its toe (XU SHI MA – “Empty-full position”). At the same time strike from above downward with the right fist along the right side, stop the fist near the hip. The arm is slightly bent at elbow, the center of the fist points inside, its “eye” forward. Clench the left hand into fist and concurrently with turning the torso to the right “hang” the fist (GUA QUAN) at the forehead level. The left arm is bent, the center of the fist points down, its “eye” to the right. Stare ahead and down (Fig. 36).

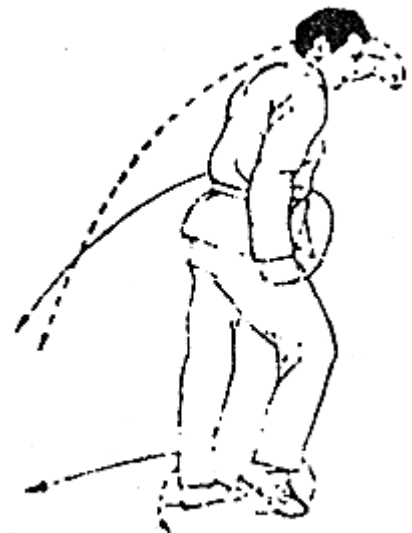


Fig. 36

**Directions:** Movement to the position XU SHI MA, turning the torso to the right, punching with the right and left fists must be made at the same time.

**Combat use:** The enemy, being on the right and in front, kicks at your groin. You beat off his kick with your right arm, at the same time turn the torso to the right and punch at his forehead with the left fist.

### 15. XIAO GUI BAO ZHU – The Imp embraces a pole.

Turn to the left and back, step forward with the right leg (the right toe points to the front), bend the right leg at knee, shift body center of gravity to it. Press the left knee to the ground, set the left toe against the round, raise the heel. Tilt the torso forward, stretch the arms before you at knee level, HU KOU of the hands is turned up. Stare ahead and down (**Fig. 37**).

**Directions:** Concurrently with a step forward with the right leg, lower the center of gravity. Bending the right leg and body tilting must be done concurrently with a clasping arms movement, the arms are slightly bent at elbows.

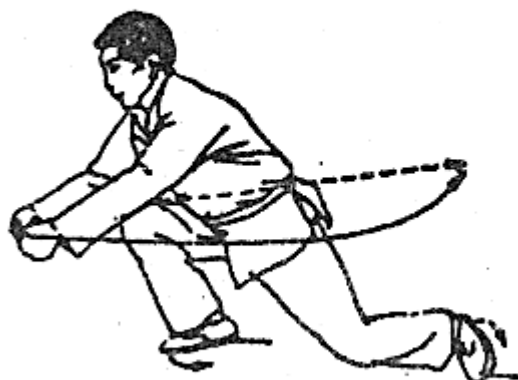


Fig. 37



Fig. 38

**Combat use:** The enemy attacks with a blow at your head, you quickly lower yourself, dodge the blow, clasp his knees with your arms, strongly push him to the stomach with your head or shoulder, and bring him down on his back (**Fig. 38**).

### 16. QING WA DIAN SHUI – The green frog plumps into water.

(a) Set the right foot against the ground, turn the torso to the left, shift the center of gravity to the left (position BA ZI MA). Bend the left arm at elbow before the breast, turn the left fist with its center inward, strike with the left

elbow to the left at the breast level. Simultaneously unclench the right hand into palm, bend the right arm at elbow and clasp the left elbow with your palm. Stare at the left elbow (**Fig. 39**).

(b) Draw the left fist to the right shoulder and immediately strike to the left and down at the waist level. The fist is turned with its “eye” up, effort is concentrated on the back of the fist. Concurrently with the blow, press the right fist with its center inward to the left side of your stomach. Stare at the left fist (**Fig. 40**).



Fig. 39



Fig. 40

**Directions:** (a) Striking with the elbow and moving into the position BA ZI MA must be done at the same time. While striking, use the force of twisting the upper part of torso in the waist. (b) While punching with the left fist, effort is concentrated on its back surface.

**Combat use:** You strike the enemy with your left elbow at his stomach but he draws your elbow aside with his palm. You immediately turn your left arm at elbow and strike with the back of the fist at his stomach (**Fig. 41**).

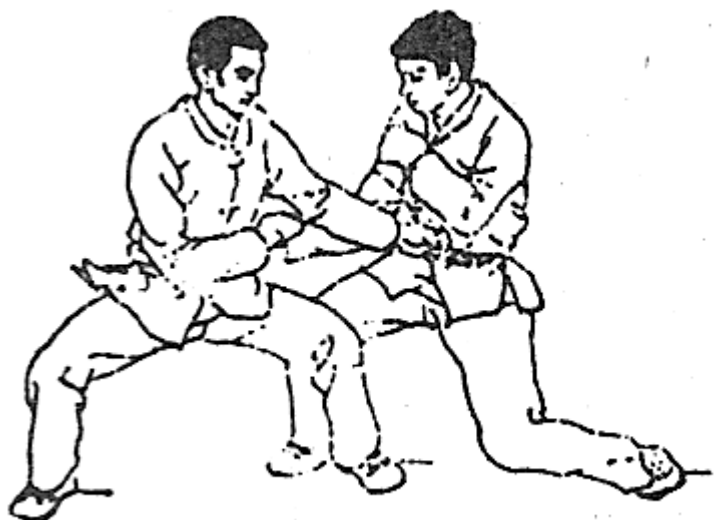


Fig. 41

## 17. CANG LONG XIAN HU – The Green Dragon in a fairy lake.

Slightly unbend your legs at knees, raise yourself a little while maintaining the position BA ZI MA. Simultaneously draw the left fist toward you and up to the breast level, then, without stopping the arm, press the left fist with its center down and “eye” inward to the stomach. At the same time clench the right palm into fist, draw it to the breast and strike forward at the shoulder level, above the left arm. The front surface of the fist points to the front, the fist center is turned down. Stare at the right fist (**Fig. 42**).



Fig. 42

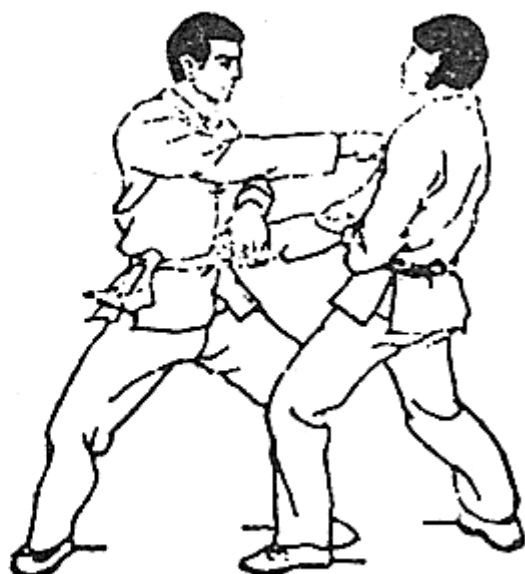


Fig. 43

**Directions:** Raising yourself in the position BA ZI MA, “pressing” with the left fist and punching with the right fist must be carried out continuously and smoothly, as a single movement. The punch is made with the front part of the fist, the arm is slightly bent. Force release is rapid and powerful.

**Combat use:** The enemy punches you at your breast, you press down his arm with your left forearm and make a punch in return with the right fist (**Fig. 43**).

## 18. LEI GONG JI GU – Lei Gong beats the drum.

Set the left foot against the ground, straighten the left leg, bend the right leg, turn to the right and back (position BU DING BU BA MA). Concurrently with a turn of the torso, strike to the right at the shoulders level with your right arm, the fist is turned with its “eye” up, effort is concentrated on the back of the fist. Bend the left arm, draw the fist with its center inward to the breast. Stare at the right fist (**Fig. 44**).

**Directions:** While punching with the right fist, use the force of turning the torso to the right and unbending the left leg. Effort is concentrated on the back of the fist.

**Combat use:** The enemy attacks from behind, you suddenly turn and strike him at his breast.



Fig. 44



Fig. 45



Fig. 46

## 19. DAN DAO PO ZHU – Chopping bamboo with one knife.

(a) Unclench the left fist, turn the forearm clockwise (with the palm down), carry the left palm under the right arm and bring it in front of the right wrist. At the same time bend the right arm at elbow a little bit, slightly raise the right fist. You stare at the right fist (**Fig. 45**).



(b) Continuing the movement, set the right foot against the ground, turn the torso to the left, distribute body weight evenly between the legs (position BA ZI MA). Concurrently with torso turning, clench the left hand into fist, turn the left forearm anti-clockwise, draw the left fist with its center inward and its “eye” upward to the breast. Unclench the right fist and strike with the edge of the palm forward and down (the palm edge faces down, the palm center is turned to the left, the palm is at the waist level). Stare straight in the front (Fig. 46).

**Directions:** Drawing the left hand to the breast, turning the torso and striking with the right palm must be executed simultaneously and smoothly. A chopping blow with the right palm is fast and powerful, effort is concentrated on the palm edge.

**Combat use:** The enemy catches you with his left hand by your right wrist. You immediately catch him with your left hand by the his left wrist, twist his arm anti-clockwise with force and simultaneously pull the enemy toward you and to the left to make him lose balance and bend forward. At that moment you strike him with your right palm at his kidneys (Fig. 47).



Fig. 47

## 20. XIE QUAN – Expressing respect.

Clench the right palm into fist and draw it to the breast, slightly lower the left fist and move it a little forward. Place the fists in front your breast, the right fist is above the left one, the fist centers point inward and their “eyes” upward (Fig. 48).



Fig. 48



Fig. 49

**Directions:** When drawing your fists to the breast, keep the torso with ease and naturally, slightly pull the chin in.

**Return to the initial position:** bring the left foot to the right one, straighten your legs, unclench the hands into palms and lower them along the torso, stand at attention. Stare straight ahead (**Fig. 49**).

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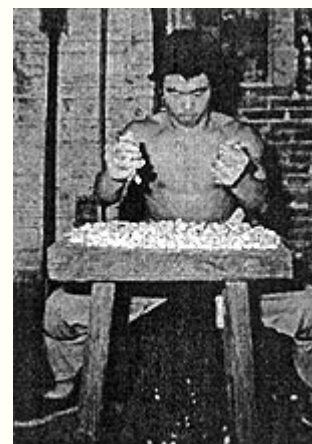
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