

# GUNG GEE FOOK FU KUEN

## (TRIAL VERSION)

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

嶺南拳術 林世榮遺技 林世榮著



上字伏虎拳

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

# Lam Sai Wing

# 照遺生先榮世林師拳



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

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### Lam Sai Wing

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## Foreword by author

# 工字伏虎拳略歷

## GUNG GEE FOOK FU KUEN - A SHORT HISTORIC SKETCH

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

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



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

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

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

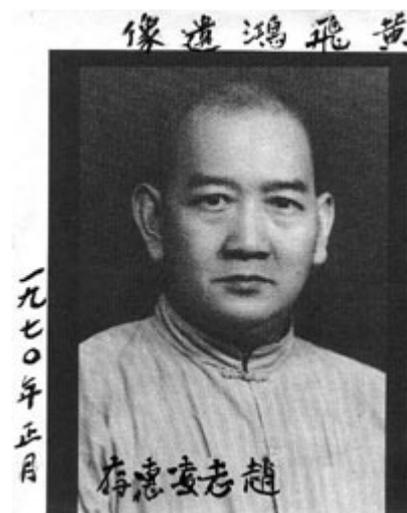
The monks who saved after the fire dispersed in different direction all over China like "stars in the sky". One of the most esteemed monks settled in the Haichuang Temple in Nanhai District near the city of Guangzhou (Canton). There he started to teach monks different methods of Fighting Arts.



**Ruins of legendary Southern Shaolin at present.**

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

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



**Wong Fei Hung**

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

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

## Fig.1 HE JIAO LIKAI YI CUN KUO

### Join your feet leaving one cun\* between them

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

.....

\*1 cun is approximately equal to 3,33 centimeters;  
 \*\*1 jin is approximately equal to 500 grammes.

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

.....

\*De Chang. Shaolin Qi Gong. Zhangzhou, 1983

### 第一圖 合脚離一開一寸闊



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

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

## Fig.2 LIANG SHOU ZHA QUAN CANG ZAI YAO

### Clench your fists and hide them on the waist

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

.....

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

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

#### 圖 二 第 腰 在 藏 拳 揸 手 兩



藏拳在腰若敵人由左打來則右招右則左招用擒拿  
伏虎手虛則虛招實則實擋

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

## Fig.3 CHOU SHANG XUN ZHONG YIQIE CHU

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

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

.....

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

### 圖 三 第 出 切 一 中 胸 上 抽



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

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

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

## Fig.4 FAN SHOU CHOU QUAN DUI BO JIAN

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

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

.....

\*CHOU QUAN – “pull out fists”.

圖 四 第  
肩 膊 對 拳 抽 手 反



抽拳之法雙拳插實手要抽上若逢敵人在後伏我身  
我即將兩手插上一迫可能消之

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

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

## Fig.5 HENG PO SAN ZHU BIAO CHUAN ZHANG

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

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

.....

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

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

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

圖 五 第  
掌 串 標 株 三 迫 橫



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

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

## Fig.6 CHEN ZHENG YI DING ZHI CHENG TIAN

### Submerge your elbows and support the sky with your fingers

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

.....

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

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

#### 圖 六 第 天 撐 指 定 一 肘 沉



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

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

## Fig.7 YOU SHOU ZHA QUAN ZUO YONG ZHANG

**Clench your right hand into fist, use your left palm**

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

.....

\*CHI SHOU - “the arm like a wing”;

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

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

圖 七 第  
掌用左拳揸手右



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

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

## Fig.8 DIAO JIAO SHOU XUN JIAN LI QIAN

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

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

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

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

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

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

圖 八 第  
 謙 禮 見 胸 收 脚 吊



逢拳術家必先以禮相見倘敵人一拳由中打來我即用回翅手服之連轉鉄門門千斤墜之法

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

Fig.9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68:

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Fig.69, 70, 71, 72, 73, 74, 75, 76, 77, 78 – **See below** >>

Fig.79, 80, 81, 82, 83, 84, 85, 86, 87, 89, 90, 91, 92, 93:

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## Fig.69 ZHUAN SHEN DAN GUA CHUI ZHONG CHU

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

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

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

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

### 圖九十六 出中搥掛單身轉



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 中拳即品字樣一般

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

## Fig.70 LA MA ZHUAN SHEN GUA DA CHUI

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

### DA CHUI

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

.....

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

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

圖 十 七  
拉馬轉身掛打搥



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

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

## Fig.71 XIANG QIAN GUA DA LIANHUAN LUO

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

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

圖一十七  
落環連打掛前向



逢掛打拳步步進攻不可退後或停留一掛一拳連環  
進馬切莫停遲此法可用。

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

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

## Fig.72 HOU JIAO YI LA QIAN ZI SHOU

To pull up your back leg, the Hand of 1000

### Hieroglyphs

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

圖二十七  
手字千拉一脚後



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

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

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

## Fig.73 JIN MA YI CHUI DING ZHOU CHU

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

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

圖三十七  
出膊頂搥一馬進



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

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

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

## Fig.74 FEN LOU DAN GUA ZHUAN JIN LONG

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

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

.....

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

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

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

圖四十七  
龍金轉掛單漏分



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

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

## Fig.75 ZIWU YI ZHANG HU WEI JIAO

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

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

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

\*\*BA ZHOU – “to press with an elbow”;

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

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

### 圖五十七 脚尾虎掌一午子



子午一掌逢敵人將我掌搭之我即用扒肘一搯用鳳眼爪爪他連環起虎尾脚打他腰部。

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

## Fig.76 ZHUAN SHEN SHE XIN YU QIAN ZHU

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

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

.....

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

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

圖六十七  
珠搶又形蛇身轉



與身二龍搶珠即蛇形三法逢蛇形手法用單臂搶身之勢客家人擅用此勢甚難招架

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

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

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

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

.....

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

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

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

圖七十七  
尾擺蛇起頭匙飯



蛇形手法掌平指直一抽一標串敵人用卸手伏我即用連環標串左上右落之法攻之他起脚踢來我即用烏龍擺尾之法招之

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

.....

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

## Fig.78 ZHUAN SHEN YI TIAO LIU GU CHUI

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

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

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

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

圖八十七

轉一身跳一掛一拋即破鼓槌法



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

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

Fig.79, 80, 81, 82, 83, 84, 85, 86, 87, 89, 90, 91, 92, 93:

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