

Lin Yin Sheng, Wang Jian Min

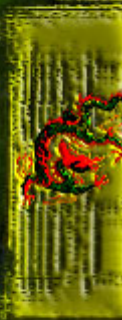
SHE ZU QUAN

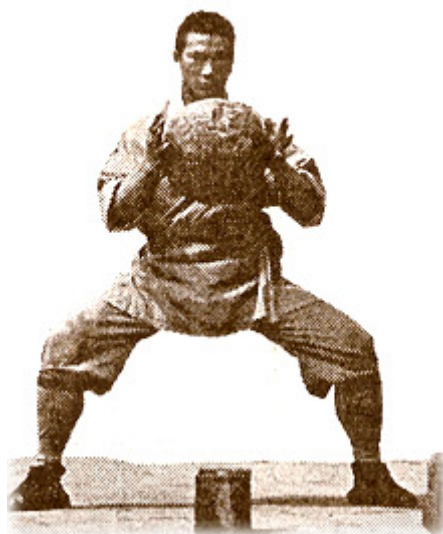
Pugilistic Art of the SHE Nationality

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Lin Yin Sheng, Wang Jian Min

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Lin Yin Sheng, Wang Jian Min

SHE ZU QUAN

Pugilistic Art of the SHE
Nationality

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- 15. XIAO GUI BAO ZHU – The Imp embraces a pole
- 16. QING WA DIAN SHUI – The green frog plumps into water
- 17. CANG LONG XIAN HU – The Green Dragon in a fairy lake
- 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

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 Quanzhou¹ 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.

Editor’s notes:

¹ 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 JINS² 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

Editor’s notes:

² 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 Kong³.

3. GANG ROU – Hardness and softness.

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

Editor’s notes:

³ 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

see full version:

A. Legs Positions

1. BA ZI MA – Position of in the shape of hieroglyph “eight”
2. BU DING BU BA MA – Half-nail, half-hieroglyph “eight”
3. XU SHI MA – Empty/full position

B. Hands Positions

1. QUAN – Fist
2. ZHANG - Palm
3. YI ZHI DAN ZHI DIAN XUE ZHI – One finger: to hit acupuncture points with forefinger
4. ER ZHI – Two fingers
 - 4.1. SUO HOU ZHI – Fingers squeeze the throat
 - 4.2. MO ZHU ZHI – Fingers touch a pearls
 - 4.3. SHUANG ZHI DIAN XUE ZHI – Hitting acupuncture points with two fingers
5. SAN ZHI – Three fingers
6. SI ZHI CHA LEI ZHI – Four fingers pierce through ribs
7. WU ZHI ZHAO – Five fingers-claws

Chapter V.

Hand Technique of SHE ZU QUAN

see full version:

A. Fist Technique

1. ZHI CHUI – Classical straight punch
2. GE CHUI – Blocking of a straight punch
3. TIAN LUO CHUI – Screwing blow
4. NIU JIAO CHUI – Bull butts

B. Palm Technique

1. DAN DAO ZHANG – Single palm – knife
2. SHUANG DAO SHUANG ZHANG – Two palms – two knives

C. Elbow Technique

1. BAO ZHOU DING – Grappling an elbow and strike
2. KAI GONG DING – Drawing a bow and striking

D. Fingers Technique

1. DAN ZHI DIAN XUE ZHI – Hitting acupuncture points with the forefinger
2. MO ZHU ZHI – Fingers touch a pearl
3. SUO HOU ZHI – Fingers squeeze the throat
4. TOU TAO ZHI – Fingers pluck a peach

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”.

see full version:

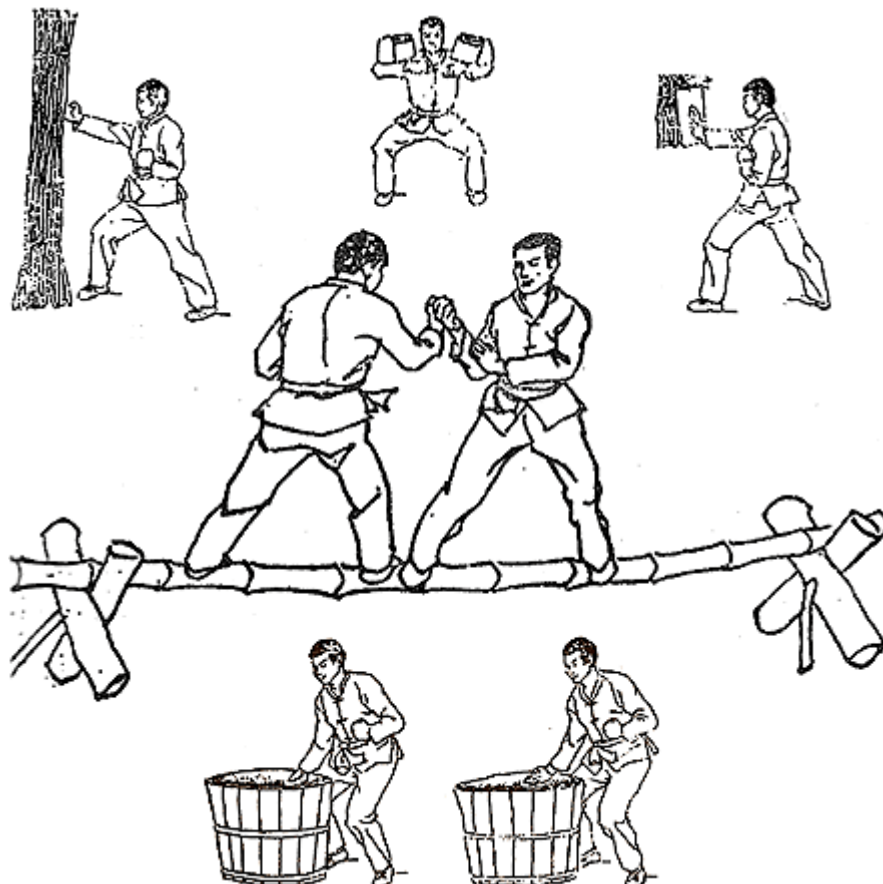
1. ZHUANG GONG – Pole Skill

1.1 ZUO ZHUANG – Standing pole

1.2 TUO ZHUANG – Pulling a Pole

2. YI ZHI GONG – Exercising on One Bamboo Trunk

3. ER ZHU GONG – Exercising on Two Bamboo Trunks
4. ZHU BA GONG – Skill of Bamboo Bundle
5. SAN NIAN GONG (QIAN CENG ZHU GONG) – Training the Skill for Three Years (Skill of One Thousand Paper Sheets)
6. TIE SHA ZHANG – Iron Sand Palm
7. TIE BI GONG – Skill of Iron Arm
8. BI LU GONG – Avoiding Water Shower
9. MU GONG – Eyes Skill
 - (a) Looking attentively
 - (b) Watching mentally
 - (c) Staring at fist
 - (d) Uniting look with technique
10. BAN SHE MA – Moving a Millstone
11. TUI SHI QIU – Pushing a Stone Ball
12. SHUA SHI SHI – Play with a Stone Lion
13. WAN SHI SUO – Juggling with a Stone Padlock



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.

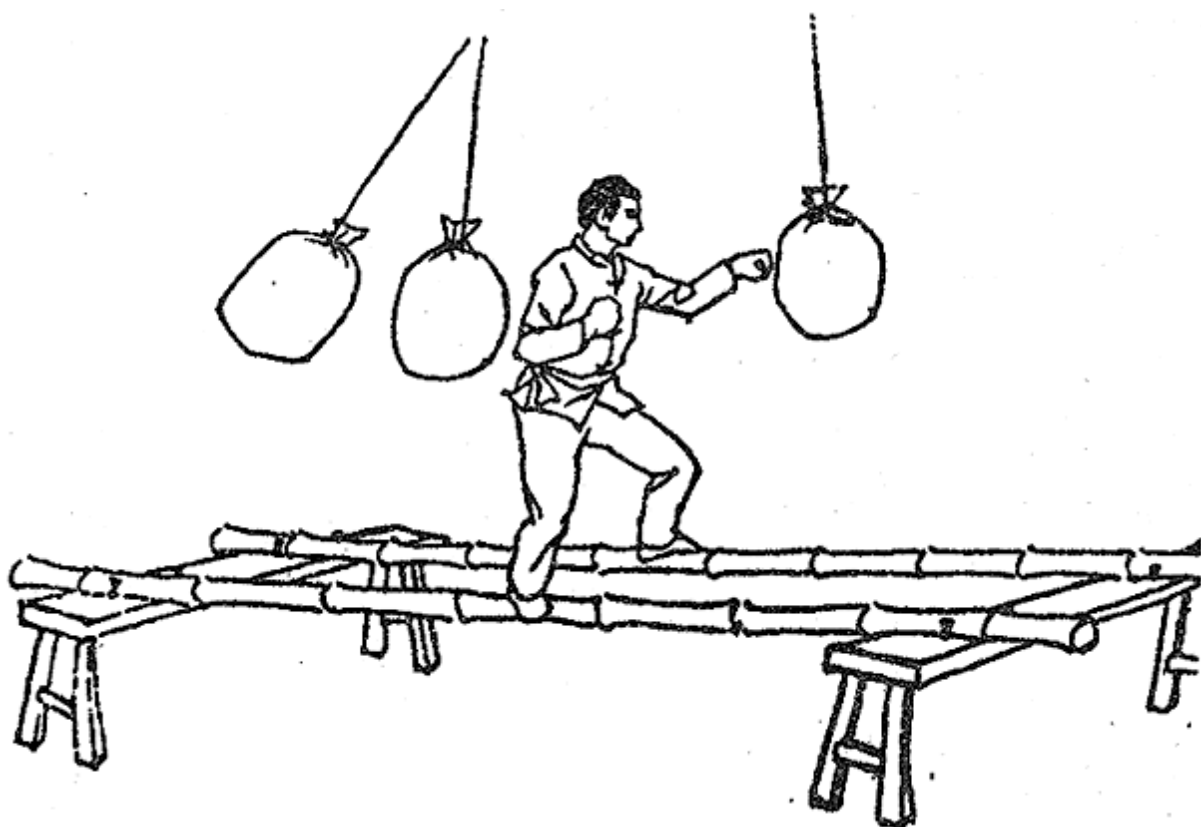
WU SHU, like any complicated phenomenon, comprises the “general” and the “particular”. Different schools and styles have features in common with all of them and specific features. The thing in common is applied significance of WU SHU: it is a skill of combat and a means of self-defense. At the same time 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

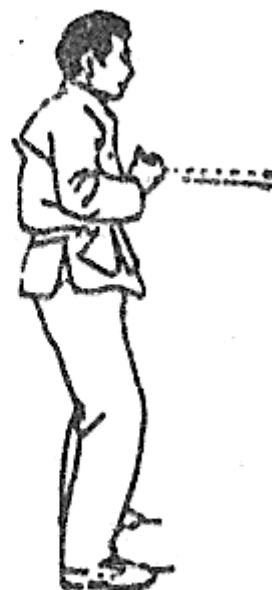


Fig. 3

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

see full version:

3. SHUANG DAO PO ZHU – Cutting bamboo off with two knives
4. DAN DAO PO ZHU – Cutting bamboo off with one knife
5. ER ZHI SUO HOU – Squeezing the throat with two fingers
6. ER LONG XI ZHU – Two dragons play with a pearl
7. HAMA DIAO ZHU – The frog licks off a pearl
8. XIAO GUI BAO ZHU – The Imp embraces a pole
9. KONG QUE KAI PIN – The peacock opens its tail
10. SHUI LI CHAN YUE – Groping moon reflection in water
11. SHUI LI DIAO YUE – Groping evasive moon in water
12. MENG HU TUI SHAN – Enraged tiger pushes a mountain
13. QIAN NIU GUO LAN – Pulling the bull over the fence
14. E NIU DIN ZHU – The bull butts a log
15. XIAO GUI TUI MO – The Imp rotates a millstone
16. E HU PU SHI – The hungry tiger pounces on its prey
17. DAN DAO PO ZHU – Chopping bamboo with one knife
18. XIE QUAN – Expressing respect

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.

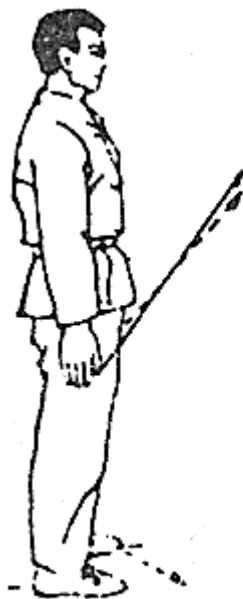


Fig. 1



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.

see full version:

4. SHI ZI BAI MAO – The lion swings the tuft of its tail
5. YOU TIAN LUO CHUI – Screwing blow from the right
6. ZUO TIAN LUO CHUI – Screwing blow from the left
7. YOU JIANG JUN DAI MA – The General carries the horse by the bridle from the right
8. JUO JIANG JUN DAI MA – The General carries the horse by the bridle from the left
9. YOU CHONG TIAN PAO – A blow from the right like a gunshot to the sky
10. YIAN TOU ZAI ZHU – Yian Tou plants bamboo
11. XIAN REN LA ZHU – Immortal Saint pulls bamboo
12. YIAN TOU ZAI ZHU – Yian Tou plants bamboo
13. YOU CHONG TIAN PAO – A blow from the right like a gunshot to the sky
14. TONG ZI BAI FO – The child prays to Buddha
15. XIAN REN XIAO ZHU – Immortal Saint peels bamboo
16. XIAO GUI TUI MO – The imp rotates the millstone
17. YOU GUA CHUI – Blow GUA from the right
18. SHUANG ZHI CHAO YANG – Two branches turned to the sun
19. SHUANG ZHI CHAO YANG – Two branches turned to the sun
20. ER LANG DAN SHUI – Er Lang tames water
21. LEI GONG SHAN DIAN – Lei Gong in flash of lightning (to be executed three times in succession without pause)
22. HAMA DIAO ZHU – The frog licks off a pearl
23. HUANG NIU DOU JIAO – The yellow bull puts on its horns
24. XIAN REN ZHAI TAO – The Immortal Saint plucks peaches
25. XIAN REN ZHAI TAO – The Immortal Saint plucks peaches
26. MEI NU SHU ZHAN – The beautiful woman stretches herself
27. XIE QUAN – Expressing respect

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**).

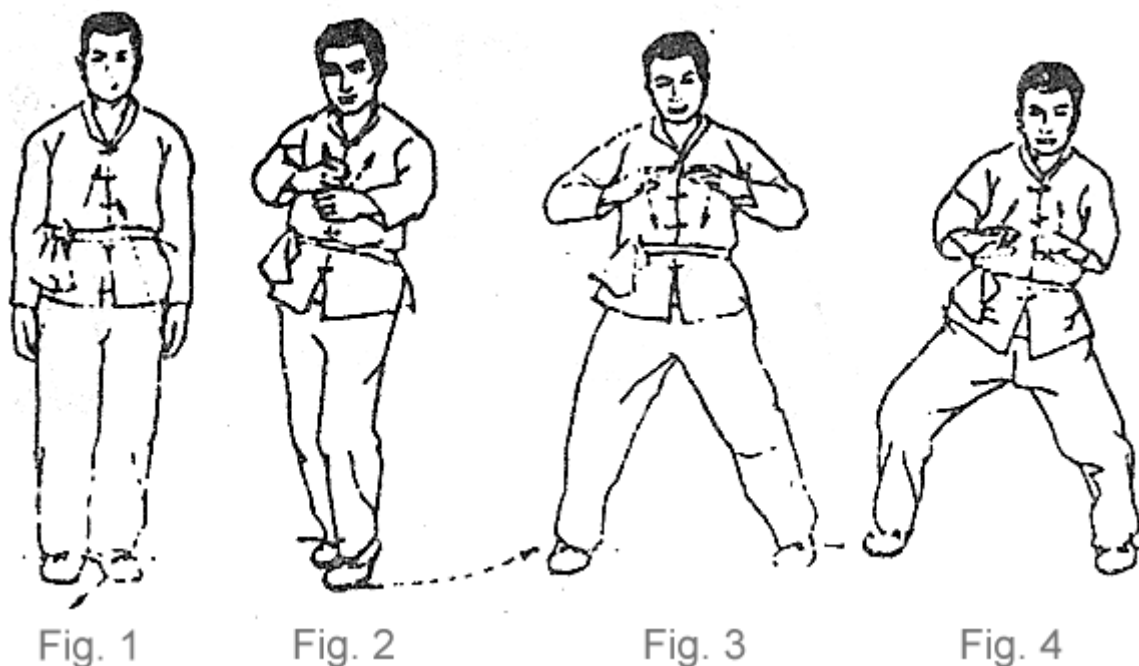
Directions: Keep unconstrained, without unnecessary strain of muscles, keep the neck straight, lower (“draw in”) the chin a little, concentrate body weight on the right foot.

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).

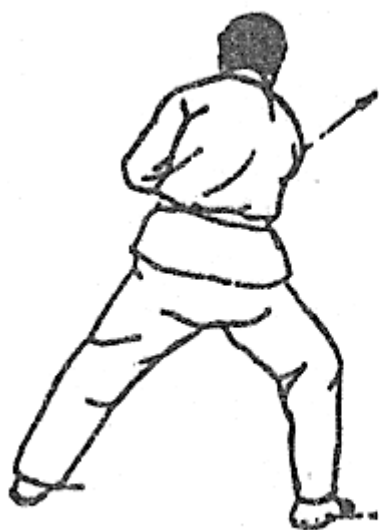


Fig. 9.a



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

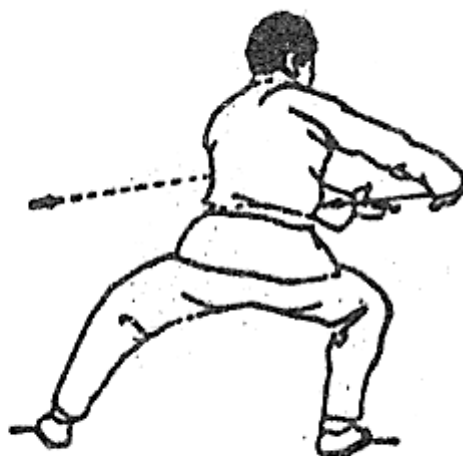


Fig. 14

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

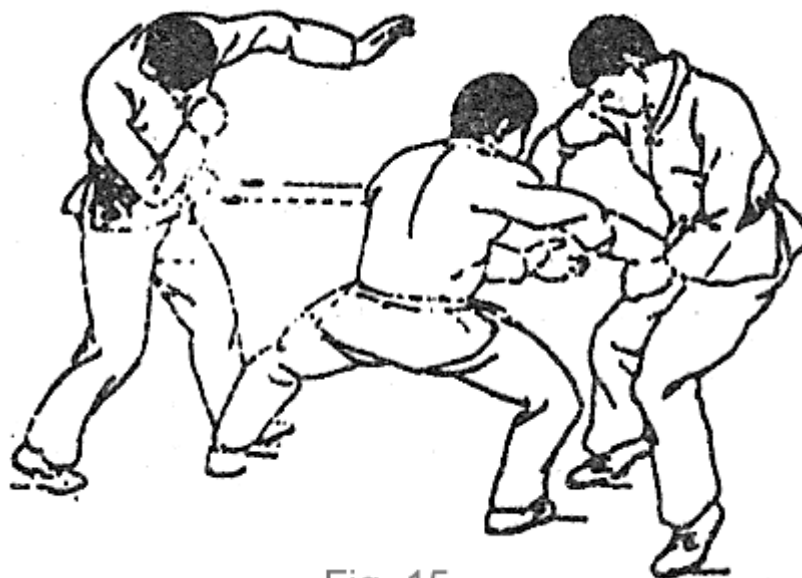


Fig. 15

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**).

see full version:

6. ER LONG XI ZHU – Two dragons play with a pearl
7. HAMA DIAO ZHU – The frog licks off a pearl
8. XIAO GUI BAO ZHU – The Imp embraces a pole
9. KONG QUE KAI PIN – The peacock opens its tail
10. SHUI LI CHAN YUE – Groping moon reflection in water
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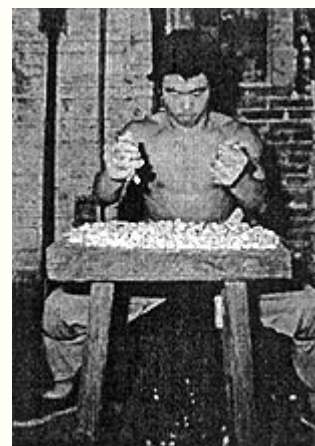
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Lam Sai Wing
(1860-1943)

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FOR 50 YEARS, I HAVE BEEN LEARNING
FROM MASTERS.

I AM HAPPY THAT I HAVE EARNED THE
LOVE OF MY TUTORS WHO PASSED ON
ME THE SHAOLIN MASTERY..."

Lam Sai Wing was one of the best fighters of his time, an outstanding master of **Southern Shaolin Hung Gar Kung Fu** and a disciple of the legendary **Wong Fei Hung**. At the beginning of twentieth century, supposedly in 1917-1923, when Lam Sai Wing was the Chief Instructor in hand-to-hand fight in the armed forces of Fujian province, he wrote three books on traditional Shaolin methods of the achievement of the highest mastership. In those books he scrutinized **COMBAT TECHNIQUES** of **TIGER** and **CRANE** styles, as well as the **OLD SHAOLIN METHOD** of developing the "**INTERNAL**" and "**EXTERNAL**" force. The books are illustrated with a great number of fine drawings showing the author demonstrate his wonderful techniques. Until now the books of Master Lam Sai Wing serve as a basic textbook for those who seriously practices Hung Gar in China.

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