



# gong fu

online magazine

**ISSUE #9**  
 July - August  
 2004



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Zhu Xia Tian  
 Application  
 of Pugilistic Art  
 Shanghai, 1929



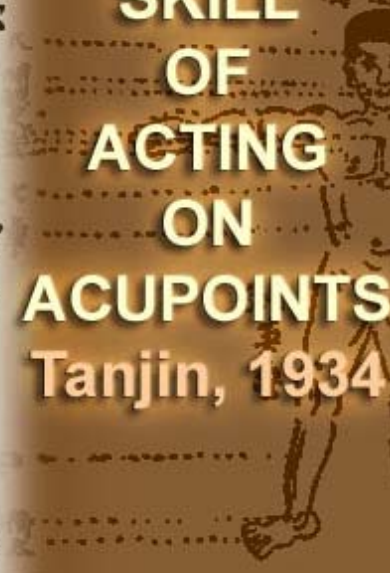
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**DIAN XUE SHU**

Jin Jing Zhong  
 SKILL  
 OF  
 ACTING  
 ON  
 ACUPOINTS  
 Tanjin, 1934



# ISSUE#9

July - August 2004

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**For the first time in English**

Jin Jing Zhong

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**For the first time in English**

Zhu Xia Tian

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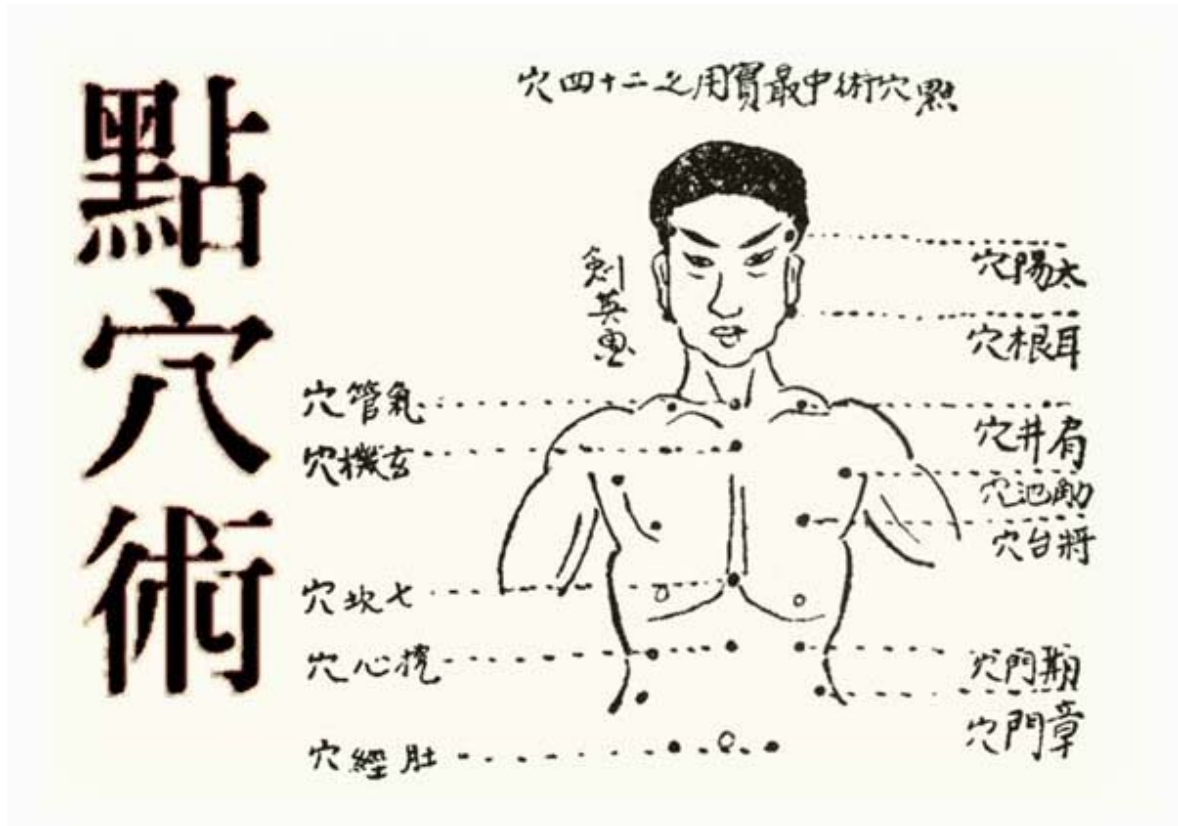
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# Jin Jing Zhong



## DIAN XUE SHU

### Skill of Acting on Acupoints

Tanjin, 1934

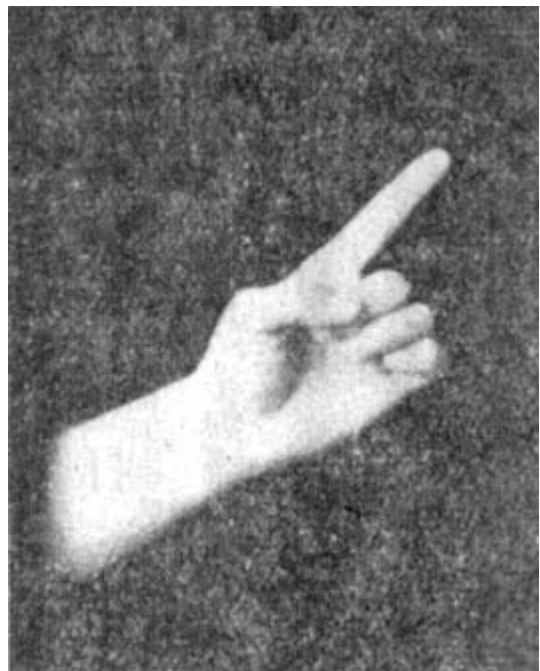
# Three Levels of Mastery, Nine Stages of Training

(continuation; beginning see: ISSUES #7, 8)

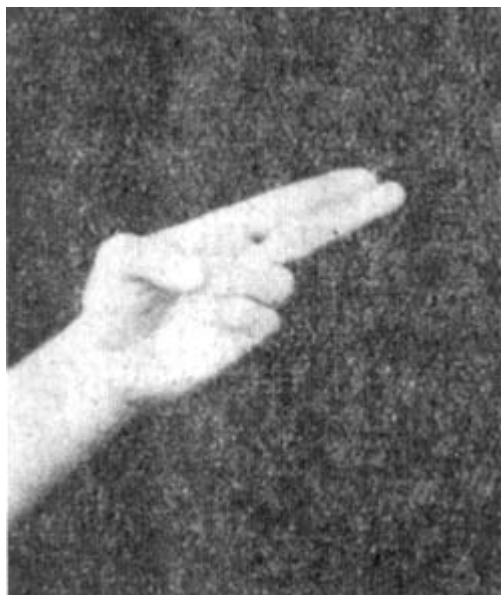
## THE SECOND LEVEL OF SKILL

### The Fourth Training Stage. Finger Hardening.

The whole innermost essence of DIEN XUE SHU – “Skill of touching acupuncture points” lies in the force of the only finger. In order to win an enemy, physical force can be employed and fists and legs used. But the force of one finger is limited very much. Furthermore, collision of fingers with a hard surface can cause a body damage. Therefore to suppress people with a finger is a rather complicated matter. You must be in command of a great skill for it, otherwise you can not reach what you wish. Consequently, those learning DIEN XUE must first of all acquire all training methods which were expounded in the above section “Three stages of the first level of GONG FU”. Only in that case finger training will make sense.



There are various and diverse training methods for fingers. It is necessary to choose one or several methods and systematically adhere to it (or them). Finger training can be done either successively or simultaneously with other required exercises. Any selection can be done. We shall mention some of methods for you to select conveniently. For instance, there are in 72 Shaolin Arts<sup>1</sup> such



wonderful exercises as “Diamond finger” (#1), “Piercing through stones” (#66), “Rubbing palms” (#72), “Cinnabar palm” (#17), “Rubbing and thrusts” (#50), “Jumping centipede”, or “The skill of slithering snake” (#13), and etc. A board of spruce can be also used for training. The middle and forefinger are to be trained, or only forefinger. It is necessary to touch the board of spruce with a finger tip, at first slightly, then stronger and stronger. Three months later, the finger tip becomes noticeably harder as compared with its state at the beginning of training. At that time change the board with a brick. After another three months change the brick for a stone. And so is day in and day out.

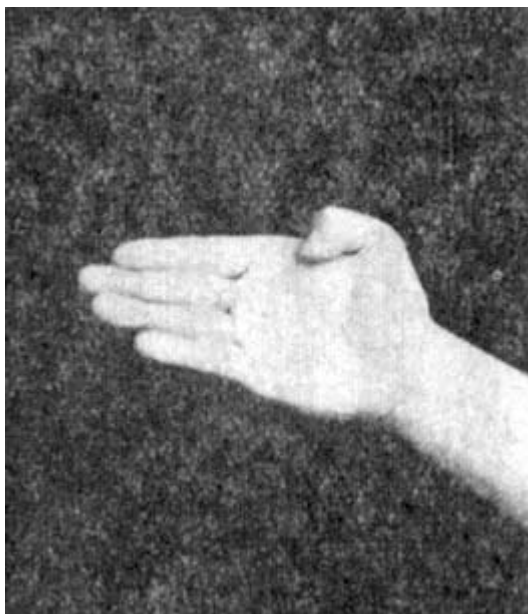


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### Editor's notes:

<sup>1</sup>See for detail: Jin Jing Zhong. Training Methods of 72 Arts of Shaolin. Tanjin, 1934. You can order this e-book [here >>](#).

After one year the finger is thought to be sufficiently trained. But if you continue training, the result will be better. It is possible to inflict a significant body damage by using this GONG FU. That is so-called “outer” GONG FU. It is necessary that a finger should touch acupuncture points. Achievement of such level demands hard training during



a year at least. If you wish to achieve the same effect without touching a human body, i.e. acquire “inner” GONG FU (QI GONG), it is more difficult. It must be taken into consideration that training according “Diamond finger”, “Piercing through stones”, “Rubbing palms”, “Cinnabar palm”, “Rubbing and thrusts”, “Jumping centipede”, or “The skill of slithering snake” and other methods



sometimes can cause damage of the skin. Shaolin recipes instruct what to do in such cases.

## **The Fifth Training Stage. Blows at Points.**

After finger training succeeded, one can proceed to exercise blows at points. It is a combined training which allows to fix in mind acupuncture points and channels of vital energy and find them at once. It is done in such a way: it is necessary to take a big log and made a full-scale human dummy. The dummy should have everything: head, face, arms, legs. Mark location of points with red paint. Dimensions of the marks should correspond to true dimensions (of points). Main channels should be marked with a paint of different colors.

When everything is ready, the trainee faces the dummy at a distance of one CHI (33.3 cm) approximately. Then, it is necessary to think of a point or ask somebody to name it, immediately concentrate energy at the tip of one or two fingers and touch this point. If you are sure of having done everything properly, you can proceed to a next point. It is not easy to do at the beginning, mistakes can be often made. That's why it needs everyday training, hundreds of time during a day. Gradually everything will become all right. This kind of training is conducted at a light spot in the day-time, so the sight will help fingers to get necessary spots. If you face an enemy, naturally you can employ a certain method. But is not a perfect GONG FU yet. If you wish to scale a higher level of mastery, you have to train yourself according to the above methods at night in the dark, using your sight. It is a very difficult matter, you can not get success in a short time. There is also a concealment in it. Face a wooden dummy in the dark. It is difficult for normal eyes to make out small points in darkness of the night. Even if your eyes are well-trained, all the same you see so-so. Well, how in such a case to get right to the point? There is a special technique for that. You raise your arm, estimate at which height to locate your finger tip to hit at a selected point and thrust your arm forward. The finger should be dipped into mortar before training. A white spot appears

where the finger touches the wooden dummy. Have a rest after ten such white spots (ten blows) and check results. It is necessary to train yourself each day, in that case you will get success in a year.

There is one more training method – training in a lamp light (at night). You gradually decrease the brightness of the lamp until it fully extinguishes. It is a gradual method, convenient in practice, but the time needed for training extends. If you acquire this GONG FU to perfection, each blow will go home. In that case it will be no problem for you to encounter one or two enemies. Even if you are encircled by a group of enemies, you will be able of making them to lose fighting ability in a jiffy. That is nothing else but the unsurpassed skill. However, one should pay attention to applied forces that must be different depending on points which you act on. For instance, if you act on main, vital points, you must apply somewhat smaller force, because if you apply greater force, the enemy can be killed. If you do it even in self-defense, it is all the same immoral, it spoils your good deeds which will be taken into account in the world beyond. It is another matter if you act on points which are difficult to access, for example, on points deep in joints or under a thick layer of muscles. Even a coercion with a great force may not help to achieve the aim and a coercion with a small force will give no effect at all. That's why those points on a training dummy should be marked with another color to get everything in sight at once. Before acting, it is necessary to decide on the degree of force applied.



## **The Sixth Training Stage. Eyesight.**

Eyesight is a very important element in Martial Arts. Sight in any kind of WU SHU, especially in DIAN XUE, is of utmost importance. The main thing in the common WU SHU is the mobility of eyes, it is comparatively easy to attain. Besides, eyesight in DIAN XUE must be keen. One must succeed in making out small objects in darkness. It is impossible to reach such a height without hard labor. There are two training methods to acquire this skill.

The first method is as follows. Sit quietly without light each day at night. You must close your eyes, relax and imagine the location of things in your room. For instance, such and such object is in such and such place and another object is in such and such place, and so on. Or, otherwise, you can imagine a certain place in the room and fancy what things are available there. Then, open your eyes and look. At first you will see nothing. But later on, you will start to see more and more clearly. Over time you will see in darkness.

The essence of another method is as follows: use a lamp with a paper shade and gradually decrease brightness of the light until the lamp fully goes out, you have to distinguish things at that. In practice it is done so: make a shade of light-green paper and put an oil lamp inside. Over time, change the color of the paper for darker one and decrease the wick. Paper color is to be changed from light-green to black and the wick from the size of a date pit to nil. This method requires more time (compared with the first one) but it is more convenient for training from methodical point of view.

The above two methods are designed to exercise “outer” GONG FU. Although you can distinguish things in darkness, you are not able to see small details yet. It is necessary to make progress, train oneself to acquire the

“inner” GONG FU. For that purpose at dawn, before sunrise, you must go to an open place, it is still better to climb a hill or mountain. Face the east and wait for the sunrise. When the sun just starts to appear on the horizon, calm down breathing, concentrate attention and look right at the sun. [ **Warning: one may look at the sun only during a few minutes when the sun disk has just appeared above the line of the horizon; if you look at the risen sun fixedly, you can lose the sight!** ] Some time later you will feel as if a flow of hot air goes up to the eye-sockets. At that moment you must close your eyes and move your eyeballs to the left and to the right 72 times. Make a small pause, open your eyes and look at the sun again. After it move the eyeballs again 36 times to the left and 36 times to the right. If you often do it, in a year you will see even in darkness very well. Having such eyesight plus well-trained arms, you will succeed in reaching one hundred percent hit.

The above training methods are three steps, or three stages, that make up GONG FU of the second level.

# **THE THIRD LEVEL OF MASTERY**

## **The Seventh Training Stage. Impact from Distance.**

After reaching the second level trainees in DIEN XUE SHU are said to have acquired this kind of GONG FU to perfection. Men in command of this GONG FU, when confronting the enemy, undoubtedly have more chances to win than those who acquired common kinds of WU SHU. But it is still “outer” GONG FU. In this case fingers must still touch certain points, i.e. physical contact with the enemy is needed. If the enemy is at some distance, there will be no effect. But if you are in command of “inner” GONG FU, let the enemy be away from you even at a distance of ten steps, nevertheless, an effort like a “shot” from finger tips will reach him and stop the flow of his QI and blood. The whole body of the enemy will become rigid, he will not be able to move. Why does it happen? It is nothing else but the effect of mental effort. However, it is much more difficult to exercise mental impact than to exercise real (physical) impact.

The training method of mental impact is as follows. The first step: it is necessary to make a cup-size ball out of silk cotton and hang it on a silk thread at the place to where you often come during day-time. Each time when you come to that place make a movement with finger (or two fingers) toward the ball without touching it. Initially the ball does not move after a finger movement. Each time several finger movements should be made. Exercise it so until the ball starts swaying. It is necessary, then, to start to gradually move away from the ball up to a distance of up to eight CHIs (about 2.6 m). Then

change a cotton ball with a small bag with sand. That ball is much more heavier. Go on training in the same manner and succeed in getting the same effect from a distance of eight CHIs. After that, change the bag with sand with a small bag containing little iron balls. Exercise in the same manner and succeed in swaying a bag with small iron balls weighing 12 JINs (6 kg) with a movement of one or two fingers at a distance of one ZHANG (3.33 m). It will mean that your mental effort is impressive enough. If such an effort directly affects a human body, it can make a body damage. But if the enemy wears thick clothes or armor, that effort will not give due effect and neutralize the enemy. That's why it is necessary to learn to use so-called "piercing effort". That is just "inner" GONG FU. You can not achieve success without two or three years of hard labor.

## **The Eighth Training Stage. Impact Through Obstacle.**

When we speak about a piercing impact, we mean the impact passing through an obstacle. It is not an easy matter to subdue the enemy with an usual effort. But it is twice as difficult to have an effort passed through an obstacle and hit the enemy. It could seem to profanes that these words are absurd and ridiculous. Actually one can succeed in everything with hard labor, and as the saying goes, even a steel beam can be ground off to a needle. However, exercising in this kind of GONG FU is difficult. It is done so: it is necessary to put a small oil lamp on a table and burn it; a paper screen should be put before the lamp, best of all, a screen of parchment, as it is thin and strong, which makes the passage of “impact” easier. The man stands at a distance of two CHIs (0.66 m) from the table and makes a finger movement toward the flame. During first training sessions such movement does not give visible effect on the flame because of the paper screen. But after some time the flame starts wavering as if a light wind started to blow. Then the flame wavers more and more and at last the time comes when the flame is extinguished by a movement of your hand. After it you must stay away from the table at a distance of additional two CHIs (0.66 m) and continue training until the required result is attained and so on. When, as a result of it, you step aside from the table for one ZHANG (3.33 cm), change a thin parchment for thick one. Go on training in such a way. Then change successively parchment for cardboard, glass, wooden board, and iron sheet. Strive for your “effort” to pierce through all those obstacles and extinguish the flame from a distance of one ZHANG and more. It means full success. After replacement of a screen it is necessary to increase the size of flame accordingly. When the size of flame is increased to the highest degree, change it for a candle. Then use incense,

then aromatic sticks. As incense and aromatic sticks only smolder without an open flame, it is difficult to extinguish them. If you can extinguish incense through a wooden board, it means that you have reached the top. It is impossible to reach such a level of GONG FU within one or two years, it will take three, or may be even five years at least. At the end you will be able to hit the enemy even at a distance of eighteen steps and damage not only open part of his body, but “break through” his armor. If you master such GONG FU, you can withstand even a great group of enemies: you raise an arm, make a movement toward them and at once they fall down and lose the ability to resist. It is the acme of the Martial Art. But the road to it is very difficult.

## **The Ninth Training Stage. Practice.**

At this stage you proceed to learn practical use of the knowledge you received. At previous stages you united the knowledge of points and channels with the technique of delivering blows. Now the most important thing is to avoid casual wounds, therefore it is necessary only to mark blows at points without delivering them in reality. That is the difference between a training session and a real combat. One has to strive for exactness in details and observe all key requirements for method execution.

At first, it necessary to train oneself undressed up to the waist. In that case muscles and cords are well seen on the body and owing to this it is comparatively easy to perfect particular techniques. However, it is only the first, preparatory step toward the actual acquirement of practical employment of techniques. When required exactness and knack are obtained, it is necessary to proceed to training in clothes. Over time the clothes should be changed for thicker ones and you should wear wadded and leather clothes at last. At that you must develop the ability for proper selection and use of techniques.

That is the end of the ninth training stage. At the same time that is also the end of the whole cycle aimed to acquire point striking technique. At that stage training sessions are held with a partner, therefore it is necessary to be very careful all the time, not to be rude, beware of the slightest inattentiveness in order not to damage points and channels, it is extremely important. It is necessary to clearly realize the direction of effort (blow), distinguish an “empty force” from “real force”, strictly maintain wrist positions: “one finger”, “two fingers”, “fist like a cock’s heart”, “pressing palm”, “sticking-into palm”. In a combat one should be guided by the following principles:

“Kick up a row in the east but strike in the west” and “Harass above and seize below”<sup>2</sup>. In that case you will seize an opportunity and win in a combat.

For instance, the point BAI HUI (1) can be pressed with a “rubbing” forward movement of a palm. The point QI MEN (12) can be impacted on with a “piercing” blow of a palm, the point TAI YANG (2) with “Two fingers like golden scissors”, the point SUO XIN (?) with “Diamond finger”. The point MAI WAN (19) can be impacted on with “Cock’s heart”, but it is necessary to fix an enemy’s arm before a blow and turn its inner side to yourself, one can also seize with fingers from above and strike from below or make a grip from below and strike from above. It is possible to “cut” from the left, and “thrust” from the right. One should use different arm techniques. It is necessary to follow changes in enemy’s positions and modify your actions depending on his actions. Don’t stick blindly to written rules, use them according to an actual situation. In that case deadly methods that were acquired during training sessions can be used in practice with maximum effect.

<to be continued>

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**Editor’s notes:**

<sup>2</sup> **One of laws of military actions which implies the execution of a false dodging maneuver to strike at unprotected place.**



**Zhu Xia Tian**



**Application  
of  
Pugilistic Art  
Shanghai, 1929**

## **Chapter 2.**

# **Methods of Acting on Acupuncture Points**

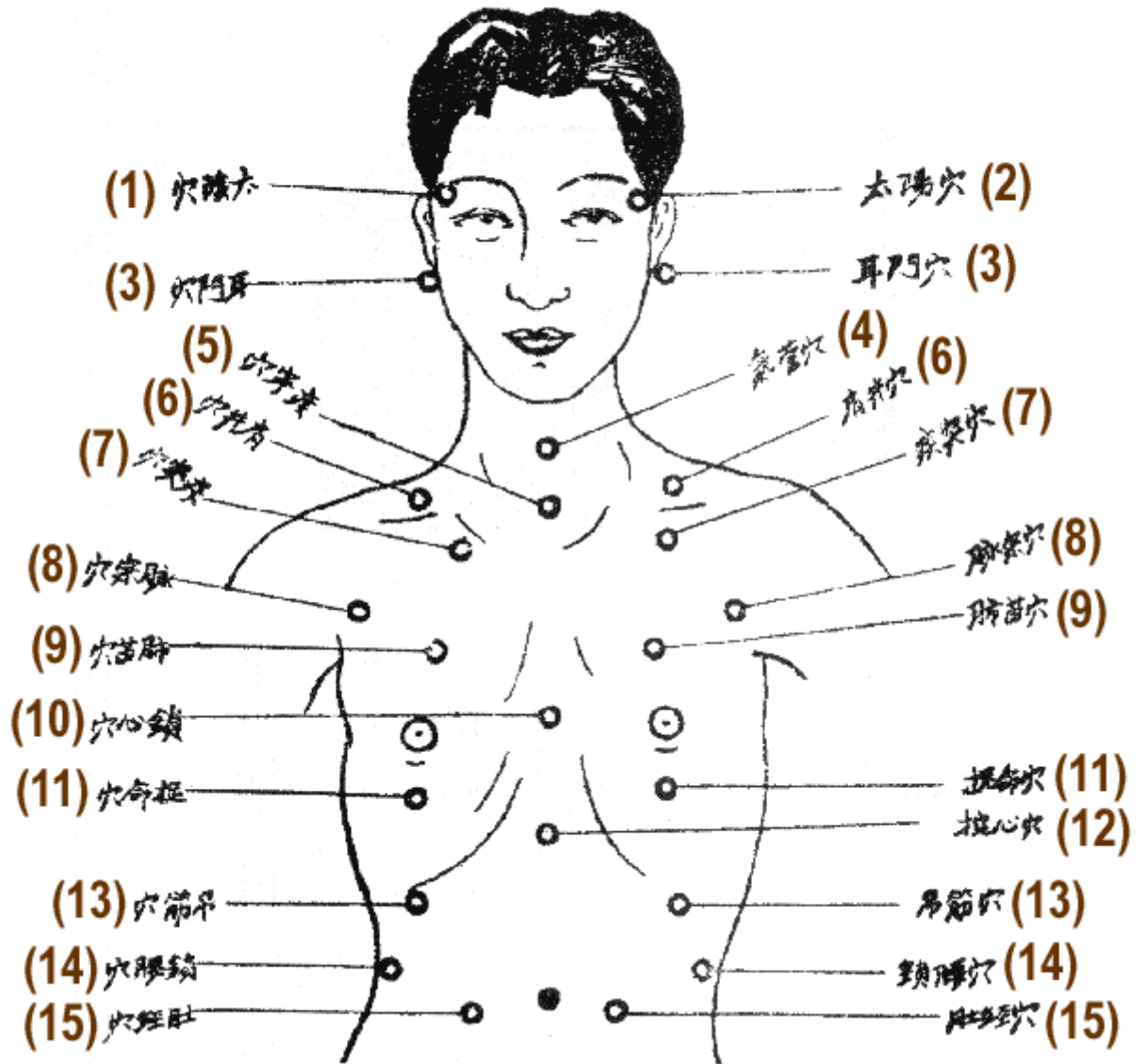
**One should treat learning methods of acting on points very seriously, as a small error can lead to great blunders.**

## **Discussing Points.**

### **Explanations to the Scheme of Point Location.**

If you try to count all points from the first to the last one which are used in this skill, you will count thirty-two. Except the first and the last point in that list, there are thirty basic points. Only twenty-two out of those thirty points located above the waist are actually used in the practice of the Pugilistic Art. Total number of points in that region (of the body) is hardly to be counted. To simplify the acquisition of the material, methods of work with the points are shown in fourteen photographs. Those fourteen pictures illustrate the most outstanding techniques selected from the whole set of means employed in that kind of the Pugilistic Art. There is no need to present pictures in greater or smaller amount, as it will be absolutely useless. Having studied it, learners will be able to familiarize themselves with details of methods of acting on the points in future. They will also get a chance to approach fundamental principles and realize the importance of the skill to work with points.

# 主 道 穴



(1) - TAN NING XUE

(2) - TAI YANG XUE

(3) - ER GENG XUE

(4) - HONG TANG XUE

(5) - QI GUAN XUE

(6) - JIAN JING XUE

(7) - FEI MIAO XUE

(8) - MAI ZONG XUE

(9) - ZHUO MING XUE

(10) - QI KAN XUE

(11) - SUO XIN XUE

(12) - HEI HU XUE

(13) - WA XIN XUE

(14) - DIAO JIN XUE

(15) - DU JIN XUE

## Exercise One

### HEI HU XUE MI TUO DIAN DENG

### HEI HU XUE. Sun Light Fills the Lamp.

*Use wrists and the destructive force they contain.*

The initial position: it is necessary to stand erect and place both hands on the waist so that palms face the sky, fingers must be clenched, fists directed forward. Your right leg is put forward as if you take a step<sup>3</sup>. The posture must look so as if you hurry up somewhere. Now you must take a step with the left leg further than the right (leg) and take the stance MA BU<sup>4</sup>. While changing positions (stances), move the left arm from down upward with a circular movement as if you put your arms around a ball;



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#### Editor's notes:

<sup>3</sup> That is the left leg is bent in knee, the heel has no contact with the ground surface, the left toes rest on the surface. See figure.

<sup>4</sup> MA BU, lit. "Horse Stance", it is known as "Rider's Stance".

do the same with your right arm and return the arms to the position in which they were at the beginning (to the waist). While taking a stance MA BU, thrust your right hand forward and at that time straighten fingers so as if you plunge them into the solar plexus (12 – HEI HU XUE) of the enemy. That is just “Filling the Lamp”.

## **Recitation for the exercise**

*Two YANGs receive damages,  
affected blood flows back,  
pain in the head appears,  
the skin feels as if being cut with a knife,  
it is difficult even to make one step.  
It can not be cured even during seven days;  
life loses its constancy;  
it is difficult to be healed like in the case of incurable disease.  
Only “Elixir enlivening blood” can save.*

## Exercise Two

### HONG TANG XUE TONG WA ER

#### Saint Stripling Picks Out a Pearl from the Point

### HONG TANG XUE.

*The force released at the time when the right foot stands (on the ground) goes (is born) from the waist (but not from pelvic bones)<sup>5</sup>.*

You must raise your left leg from the initial position and take a big step forward, the position JIAN MA<sup>6</sup> being formed at that. Immediately following that take a step forward with your right leg<sup>7</sup>. At the moment of changing position raise your left arm up as if beating off



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#### Editor's notes:

<sup>5</sup> It means the fingers must hit a target when the right foot is put to the ground, due to it the momentum of forward movement of the whole body is transferred to the arm. Besides, muscles of the waist must be employed.

<sup>6</sup> JIAN MA can be translated as "Galloping Horse"; most likely, it implies the stance known in modern WY SHU as the stance "Bow and Arrow".

<sup>7</sup> As a result a position shown in the photo is formed.

(blocking) the attacking arm of the enemy and then return it to the waist again. At the same time with it the right arm delivers a blow with the middle finger and the forefinger stretched forward. Fingers (the middle finger and the forefinger) are stretched forward and directed so that they make a straight line with the arm. While straightening the arm, the palm center turns anticlockwise and the palm in the final position faces the ground. Fingers must be at such level as if they hit the point HONG TANG XUE (4). That is just “Stripling Picking out a Pearl”.

### **Recitation for the exercise**

*Can the saint stripling  
who digs up a shell be cruel?  
The force pierces the skull,  
burns five flames;  
teeth feel terrible pain,  
one is hardly to survive a night.  
To cure spoiled blood,  
one must take a medicine.*

## Exercise Three

### QI GUAN XUE DU LI JIN QIANG

#### Steel Pike Pierces Point QI GUAN XUE.

*It is of no importance if force is splashed out (goes out) from the right or left arm, in both cases the force is applied to the center (along the central line). The forefinger of the left hand must not be in horizontal position, the line of its location should slant.*

Raise the left leg from the initial position and move it forward, toe cap of the left foot must be turned a little to the right side. The heel is lifted and only the toe cap touches the ground surface. The right arm is pressed to the body near the waist, the left arm is stretched as if pointing at something with the forefinger. The forefinger (of the left arm) points forward. It seems to pierce something in front. The back surface of the palm faces the sky. That blow hits the point QI GUAN XUE (5) on the body of the enemy. That is just “Piercing with Steel Pike”.





## **Recitation for the exercise**

*Movement of Qi stops at the point QI GUAN XUE,  
the alimentary tract stops digesting food, -  
it is the first consequence of injury.*

*The life is under threat;  
there is a need in three medicines prepared from nine components  
to bring life back.*

## Exercise Four

### TAN NING XUE HUA TUO KAI SUO

#### Point TAN NING XUE. Hua Tuo<sup>8</sup> Unlocks the Padlock.

*The right palm faces the ground surface. The palm and the right foot is on one line<sup>9</sup>. The right foot seems to rest on the ground surface, but there is really a small clearance between the sole and the ground surface. But here the foot roots on the surface and*



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#### Editor's notes:

<sup>8</sup> Hua Tuo (141? - 208) is a famous physician and a follower of Taoism. Lived at the end of the dynasty Eastern Han. Was the first to do surgeries in cases when cauterization, acupuncture or medication gave no effect. Was the first physician to use narcosis and anaesthesia for surgery. Besides, he created a complex of "Plays of Five Animals" (WUQINXI) owing which through the imitation of movements of different animals - bear, tiger, deer, monkey, and crane the energy Qi properly circulates in a human organism and that cause effects of rejuvenation and invigoration.

<sup>9</sup> That is in one vertical plane.

*immediately “force emission” occurs<sup>10</sup>.*

Both arms are synchronously descending from the initial position. The right and left arms move in parallel. It is necessary to turn the body while the arms descend. With that the right leg makes a step back and the stance MA BU is taken. The left arm returns to the waist and remain to stay there. Two fingers of the right hand, the forefinger and the middle finger, are straightened and fixed. They strike to the left and hit the point TAN NING XUE (1) on the body of the enemy. The blow is delivered not on a straight trajectory, but on an arch. That is just “Hua Tuo Unlocks the Padlock”.

### **Recitation for the exercise**

*Fingers hit TAN NING XUE;  
the force contained in muscles slowly leaves the body;  
QI locks blood and obstructs its movement;  
consciousness gradually leaves the body  
and a man is deprived of his mind  
like it happens in cases of mental diseases.  
Only the elixir of eight tastes can save him.*

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### **Editor’s notes:**

<sup>10</sup> “Force emission” implies a blow with fingers to which momentum of the movement of the whole body is given.

## Exercise Five

### JIAN JING XUE YANG ZHI SA

#### Point JIAN JING XUE. Making the Sea Turbulent.

*The right leg with its toe cap rests on the surface, the heel is raised a little, the pelvis is in the position as if a man sits. The secret of “force emission” lies in the left wrist.*

Raise your right leg from the initial position and rest the toe cap on the surface. The body seems to be in a sitting position and “sunk” a little down. That is the right-sided stance DIAO MA<sup>11</sup>. The right arm beats off a blow of the imaginary enemy and then it is moved back to the waist. At the same time the left arm is stretched forward and two fingers hit. The blow is delivered not on a straight line, but on an arched trajectory, therefore fingers



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#### Editor's notes:

<sup>11</sup> DIAO MA or MA DIAO JIAO – literally, “A Stance with a Suspended Foot”, the posture in which the main weight of the body rests on one leg, another leg only slightly touches the ground with its toes; it is also known as “Cat’s Stance”.

must point slightly downward (not to be horizontal). The palm faces the ground. The point ZIAN JING XUE (6) on the body of the imaginary enemy is hit. That is just “Making the Sea Turbulent”.

### **Recitation for the exercise**

*When the point JIAN JING XUE is hit,  
pain spreading can not be stopped with medicines;  
if pain is spread to all parts of the body,  
the elixir enlivening blood must be used as soon as possible.*

## Exercise Six

### TAN NING XUE LUOHAN DA YI

#### Point TAN NING XUE. Luohan Slips on Garment.

The first arrow (in the figure) shows the direction of movement of the right hand.



The second arrow (in the figure with feet) shows the direction of movement of the right foot.

*The right leg promotes the emission of force forward. The waist (not the pelvis) is tilted a little forward<sup>12</sup>, and the emission of force goes from there. The emission of force is done due to the energy going through armpits.*



#### Editor's notes:

<sup>12</sup> It means that the torso when the blow is delivered is tilted forward due to a small bend of the waist, not due to the hip joint.

Raise the right leg from the initial position and draw it back, in such a way a left-sided stance JIAN MA is taken. While moving, the left arm must be raised up and immediately lowered forward and downward along your body. Deliver a blow to the left at an angle with the forefinger and the middle finger of the right hand when you take the stance (JIAN MA) as if you hit the point TAN NING XUE (1) on the body of the imaginary enemy. That is just “Luohan<sup>13</sup> Slips on Garments”.

### **Recitation for the exercise**

*Pain penetrates from the right and from the left,*

*it goes down from the point JIAN ZHING XUE.*

*All these do damage,*

*Qi obstructs ways of blood flow,*

*pain prevents Qi from circulation,*

*Qi begins to ruin itself.*

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

<sup>13</sup> LUOHAN (also *Aluohan*, the Chinese transcription of Sanscrit *Arhat*), in Chinese Buddhism is the highest grade of spiritual development on the way to transformation into Buddha.

## Exercise Seven

### FEI MIAO XUE TONGZI BAI FO - Point FEI MIAO XUE. Child Bows to Buddha.

*The left leg is in such a position as if it makes a step forward. Force emission occurs in that position. Force emission goes from the wrist.*

Raise the right leg from the initial position and step forward. Then, move the left leg, the movement is such as if the toe cap of the left foot delivers a blow along a horizontal line<sup>14</sup>. Take the left-sided stance DIAO MA. Simultaneously with that join both palms and raise them up. Then the left and right hands part: the left hand returns to the waist and the right hand thrusts with its forefinger forward at the point FEI MIAO XUE (7) on the body of the imaginary enemy. That is just “Child Bows to Buddha”.



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#### Editor's notes:

<sup>14</sup> When the left leg moves, its heel is raised and the toe cap slightly touches the surface.



## **Recitation for the exercise**

*To greet the enemy with hands prepared for a bow –  
is not it a observance of ritual courtesy?*

*Is it worth bowing down to reply?*

*But a return greeting will not be received after all,  
one hardly expects a manifestation of courtesy in return.*

*There is no effective medicine for this pain,  
it pierces the whole body too deeply.*

## Exercise Eight

### MAI ZONG XUE ZHAO JING ZI TUO YI

#### Point MAI ZONG XUE. Taking-off Cloth in front of Mirror.

*The left foot firmly stands on the surface, force emission goes through it. Elbows are set to shoulders breadth, armpits are open.*

Raise your right leg from the initial position and take the right-sided stance DIAO MA. Cross your arms on the breast and then part them to sides. When the arms are crossed, the left arm is inside, the right one outside. Both arms are set before you. Then the left and right arm are moved to sides. The distance between the arms must be equal to one CHI<sup>15</sup>, the forearms must be strictly parallel to the surface. The centers of palms face inside,



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#### Editor's notes:

<sup>15</sup> Approximately 33 cm.

the elbows are bent. Raise then the left leg, put it forward and take a firm stance. The left foot must rest on the surface not with its toe cap, but with the whole sole. When the left foot touches the ground surface, both arms with forefingers stretched thrust forward with force and hit points MAI ZONG XUE (8) located symmetrically on the left and on the right on the body of the imaginary enemy. That is just “Taking-off Clothes in front of a Mirror”.

### **Recitation for the exercise**

*Through both points MAI ZONG  
pain gets into the body,  
it locks the flow of Qi at once  
and causes disruption of the work of five centers.  
Spirit and Mind stop functioning,  
vital forces decrease,  
no more serenity.  
There's only one medicine capable to cure.*

## Exercise Nine

### SUO XIN XUE LAO SENG DAN JING

#### Point SUO XIN XUE. Old Monk Carries Sutra on his Shoulder.

*Elbows are raised and force emission goes through them. Armpits are widely open. Force emission goes through arms with the help of breast muscles.*

Raise your right leg from the initial position and shift it to the right, take the firm position MA BU. Part your arms to sides before the breast, the centers of palms being directed not inside, but outside. After it, lower arms quickly and thrust immediately both arms forward to hit points SUO XIN XUE<sup>16</sup> (11) on the body of the imaginary enemy. That is just “Old Monk Carries Sutra on his Shoulder”.



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#### Editor's notes:

<sup>16</sup> SUO XIN XUE, lit. “The point that locks the heart”.

## **Recitation for the exercise**

*The point is called "Lock of the Heart",*

*Therefore the heart is locked.*

*Vital arteries are in congestion state;*

*within seven days illness progresses in the body;*

*it is necessary to take medicine as soon as possible,*

*so it can help to escape death.*

## Exercise Ten

### WA XIN XUE HU GUA WA XIN

#### Point WA XIN XUE. Tiger's Claw Thrusts into Heart.

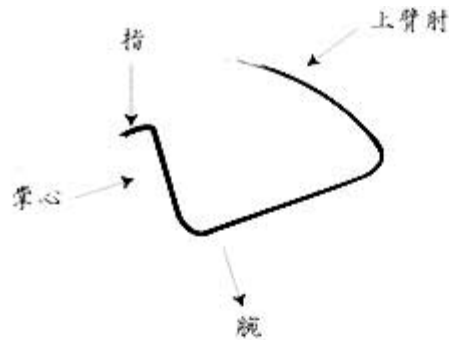
Inscriptions belonging to the curve: SHANG BI ZHOU – the upper part of an arm from the shoulder to the elbow and elbows themselves.

WAN - wrists.

ZHANG XIN – palm centers.

ZHI – fingers.

*Judging by the position shown in the photograph and the text commentary, one can say that the blow must deeply penetrate. The name of the technique, "Tiger' Claw Thrusts into the Heart", also stresses that. The sketch shows the initial position of the arm for hitting. It is the position that allows to "emit force" properly.*



*The torso in the initial position is slightly turned (to the right), the left leg stands on toe caps, the heel has no contact with the surface. The right palm hits, force emission goes from the palm center. It is necessary to employ possibilities of three part of the body: shoulder, elbow and wrist.*

Raise the left leg from the initial position and make a step forward and to the left. Straighten the right leg and take the left-sided stance JIAN MA. Return the right hand (after a palm blow) to the waist<sup>17</sup>, simultaneously straighten the left arm and deliver a blow. It is necessary to use the middle finger and the forefinger and hit the point WA XIN XUE (13) on the body of the imaginary enemy. That is just “Tiger’s Claw Piercing Heart”.

### **Recitation for the exercise**

*The point WA XIN XUE*

*freezes vital forces in the human body.*

*Two fingers cause pain and victory evades.*

*They almost touch the heart,*

*disrupt blood flow;*

*neither ingots of precious metals nor money*

*can restore blood flow.*

*Only medicine will help recovery.*

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### **Editor’s notes:**

<sup>17</sup> Probably in this case the right hand (palm) delivers a distracting blow followed by an immediate main blow with fingers of the left hand, as described below.

## Exercise Eleven

### ZHUO MING XUE DAMO GUA JIAN

#### Point ZHUO MING XUE. Damo Holds a Sword.

*A blow is done by the right arm from the inner side of the forearms, force emission goes through the wrist, force is concentrated in the palm.*

Raise your left leg from the initial position as if you make a step forward and fix the leg in this position: the left foot with its toe cap must rest on the surface. The left arm is bent and pressed to the waist. Hit the point ZHUO MING XUE (9) on the left side of the imaginary enemy forward and from down upward on an arch trajectory with four half-bent fingers of the right hand. That is just “Damo Holding a Sword”.





## **Recitation for the exercise**

*Damo squeezes a sword  
and directs it to the point ZHUO MING XUE.  
You hit it with four fingers,  
and vital forces weaken.  
If you wish to restore them,  
You need to use medicine.*

## Exercise Twelve

### DIAO JIN XUE

#### Point DIAO JIN XUE. Damo Pulls Out his Sword.

*The inner side of a hand faces up and a little aside, the wrist is in the plane of the arm. The armpit is the center for the elbow, the elbow is the center for the palm. Force emits from those three centers. It is necessary to fully use possibilities inherent to palms and fingers.*

Raise the left leg from the initial position and move it back, firmly plant the foot on the ground surface. Take the position GUI ZHUANG<sup>18</sup>. The left hand is pressed to the side on the waist level. The right arm is also pressed to the body. From this position the right arm moves forward and upward, two fingers (the forefinger and the middle finger) stretched forward hit the point DIAO JIN XUE (14) on the body of



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#### Editor's notes:

<sup>18</sup> Hieroglyph GUI has the meaning "to bend legs in knees", "to squat"; ZHUANG means "pile", "pole", etc.

the enemy. That is just “Damo Pulling his Sword”.

### **Recitation for the exercise**

*By striking at the point DIAO JIN XUE,*

*it is possible to cause serious damages.*

*Two fingers only touch the body of the enemy,*

*but muscles lose their ability to function,*

*pain appears in the throat and the larynx.*

*One feels bad for seven days.*

*Is there some medicine to cure that affection?*

## Exercise Thirteen

### XIAO YAO XUE CHUN YANG CHA JIAN

**Point XIAO YAO XUE. Chun Yang Thrusts his Sword.**

*Elbows run forearms, forearms run wrists, three centers “emit” force. Fingers are perpendicular to palms and point inside, force goes through an arm and reaches finger tips.*

It is necessary to stretch forward the right arm from the initial position and turn it so that four fingers point to the left and deliver a blow in that direction. The fingers must be straightened and strained. They hit the point XIAO YAO XUE in such a way. That is just “Chun Yang Thrusts his Sword”.



## **Recitation for the exercise**

*Two points on the right and the left are keys to the waist,  
It is very dangerous to damage them!*

*After hitting them*

*fever starts in the body,*

*the circulation of vital forces is being disrupted;*

*pain can last three days;*

*only one medicine can help.*

## Exercise Fourteen

### DU JIN XUE YU JIAN PI GUA

#### Point DU JING XUE. Raising Sword and Splitting Pumpkin.

*Point the forefinger of the left hand upward, then emit force (through the right arm). Armpits must be “closed” (compressed), the secret of force emission lies in armpits, elbows and palms.*

Raise the left leg from the initial position, step to the left and take the stance PING MA<sup>19</sup>. The right arm is bent and pressed to the waist. The left arm is slightly (not fully) stretched forward, its forefinger points upward as if it is ready to make a piercing-through blow. After that, stretch the right arm forward. Two fingers of the right hand strike forward and from down upward and hit the point DU JIN XUE (15)



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#### Editor's notes:

<sup>19</sup> PING MA, “Firm Rider’s Stance”.

on the left side of the enemy's body. That is just "Raising Sword and Splitting Pumpkin".

### **Recitation for the exercise**

*As if a Deadly Ray gets into body organs,  
cuts the integrity of an organism;  
it is impossible to join two halves;  
affecting organs start feeling pain;  
you try to choose a medicine and neither is suitable;  
Only one means can save.*

## Postscript to the section on hitting points.

The above fourteen methods of hitting points show that the positions from which blows are delivered are of great importance for the whole Pugilistic Art. The methods were used in ancient times and in the recent past, they are also used at present. At no event one may refuse learning them. Disciples with serious intentions who try to acquire the art of hitting points have familiarized themselves with location of points on the right and left parts of the body and the positions from which blows should be delivered at those points. Now they can employ the skill on their own. It is encouraging very much!

<to be continued>

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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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