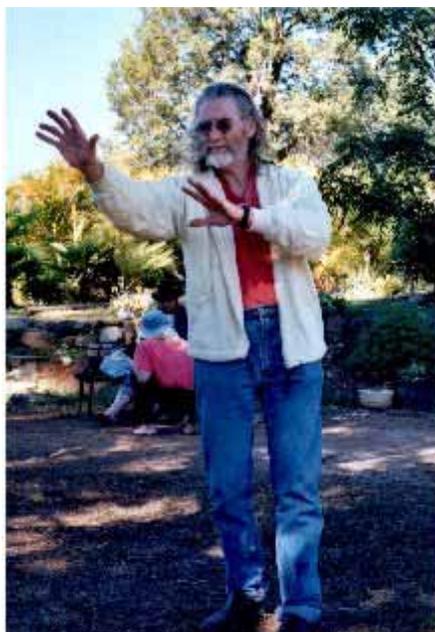


Erle Montaigue

Baguazhang



The Complete System Volume 2: Linear Fighting Form.

A Moontagu Book

BAGUAZHANG THE COMPLETE SYSTEM VOL 2

Baguazhang: The Complete System Volume 2 Linear Form

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CHAPTER 9

INTRODUCTION:

Baguazhang, is said to be the sister of T'ai Chi Ch'uan, the mother of the three 'internal systems'. It is one of the newest Chinese healing/martial arts of the internal system and contains the very best of the Shaolin Martial arts as well as the very best of the Buddhism or Taoism fighting arts. Its intricacies are great and one is able to continually discover new techniques from within the complex postures and movements which go together to build the framework which we call the Baguazhang form or kata. Invented by one man, the form has been slowly added to and taken away from until we have come to a highly evolved form of healing or self-defence which only relies upon the palms and feet for attack and defence. With mainly circular foot movement, the form lays stress upon the stability of the stance and the flexibility of the waist which is complimented by the vigorous movements of the arms and palms while always being coordinated in legs, waist and upper body. Bagua is said to have the fastest footwork of any martial art.

Throughout this book, I will be making mention of "dim-Mak" or death point striking and some points used in this art. Baguazhang is a dim-Mak art. I suggest that you get a copy of my encyclopaedia "The Ertle Montague Encyclopaedia of Dim-Mak" available from the publisher of this book, Paladin Press in Boulder Colorado in the USA.

Dim-Mak literally means "Death Point Striking" whereby the practitioner is taught to strike to either one, or multiples of dim-Mak points in the human body causing effects that range from a simple knock out to maiming and death, or even effects that manifest many years from when the strike was felt.

Every movement in Baguazhang has a meaning and is aimed at the dim-Mak points. Bagua is often referred to as "the art of overkill".

THE MARTIAL ART:

Two methods of attack and defence are taught.

The first method is given to larger people who are able to literally crash their way in through any defence enabling them to reach the body's centre, this is the basic way of defence whereby we attack anything that comes within range.

The second method is mainly for smaller people. From the very basics of the eight palm changes or Bagua Cheng Chung, (Orthodox Eight Diagram), the practitioner is able to go on to the highest level of Bagua fighting, the 'DRAGON PALM FORM'.

This form consists of circular foot movements, which enables the practitioner to evade to the side and come in at the rear in a circular movement at various speeds thus perplexing the opponent.

At this level, attacks are mostly executed from the rear, having got around there by using the very unique Bagua stepping method. This method is mainly for smaller people who do not have the physical strength of the larger person and particular attention must be given to training the waist to gain more power and flexibility, as this is where almost all of the power for Bagua is derived. If one is able to control the waist with one's mind, then the waist will control the legs and feet.

THE HEALING ART:

Baguazhang is just as sophisticated as its mother art of Taijiquan, it is one of the greatest healing arts. The healing side of Bagua is not as well documented as Taijiquan, however, I am working on fixing that situation. (See the article at the end of this introduction). But if we look at the relative ages of when the old Bagua masters died, (excluding those who died in battles etc.,) then we get an idea of how good this form is for health as most of them lived to very old and healthy ages.

The constant training of the waist, twisting, turning, bending etc, results in an effective exercise for the joints, sinews, muscles and internal organs so one is not only training in a fighting art but also a healing art. It is interesting to note that most of the old Bagua practitioners lived to very old ages, those who weren't killed in fights or the 'Boxer

Rebellion'. Bagua is closely related to acupuncture whereby one is constantly twisting the acupuncture meridians to work upon each organ in turn thereby sending life giving Qi or energy to all parts of the body.

The dragon dances, undulates, twists, using flexible movements where necessary and rigid movements when needed. His/her movements are responsive; that is, movement is only reliant upon the actions of the attacker. Each movement has an equal and opposite reaction and these reactions are inter-woven and coordinated with each other.

This is how the 'Dragon Form' was given its name.

Blocking is always done in a circular manner thus minimizing the attacker's power and at the same time always on the move, in to the centre. Never is an attack taken full on using brute force. The waist generates the movement while the upper body stays rigid. The mind is concentrated on the lower abdomen with the breath regulated throughout the form.

The unique stepping method gathers no momentum, the power comes from the waist alone thus the practitioner is able to stop immediately and go the other way. There is never any weight placed upon the leading foot. The stepping is fast but only fast within each step's own boundaries. The momentum of each individual step must not go into the next step, it must stop when the foot stops, and then the next step is begun. In this way the feet are able to attack the opponent's ankle or at the highest, the groin.

In order to keep this idea of not gathering the momentum especially when executing the Bagua technique of swinging around to defend from the rear, we use the technique known as 'Cloud Shadowing Palms'. This technique involves the lifting of one or both of the arms straight upward as one spins around thus keeping the centrifugal force at a minimum, we are able to keep the centre and thus keep our control in order to defend against great strength. The arms are in a position to be able to crash down upon the attack.

Baguazhang is a unique martial art,. We not only gain a great self defense art but also heal the body and mind of any defects which have come as a result of bad living habits over a number of years.

CHAPTER NINE:

THE LINEAR OR FIGHTING FORM FROM BAGUAZHANG WITH APPLICATIONS:

Once the major prerequisites of balance, timing and coordination have been gained, the next part of one's Bagua training is the linear or fighting form. Here we learn how to use the various postures in a practical self defence way. More importantly, this form teaches us to be able to break any hold and to act subconsciously to an attack. We may not use any of the set applications from this form but we will most certainly use a part of any one of the techniques. You will notice that Bagua will often break a person's arm, poke out his eye and kick his leg. This is why Bagua is called the art of over kill. We really are given too much, at least too much for one person to ever learn. However, it is the idea of Bagua that there is a favourite technique for everyone. In any case, you will only gain by learning this linear form.

Some of the more classical techniques will seem down right silly and wouldn't work even against the weakest fighters. But if you are able to make these more elaborate techniques work even to a slight degree then the easier ones will fly.

There are two parts to this form, a solo part and a part where-by we work out with a partner to try the techniques and see how they do or do not work. I will give the solo part of each technique first and then show how it goes together with an attacker. Keep in mind that the solo form just keeps right on going and to my knowledge is one of the longest and most gruelling forms or katas in all the martial arts. If one is able to perform the circular form plus the linear form each morning then you are really getting somewhere. The solo form is done on the both sides in the same way that the circular form is performed so I will not show the photos for the reverse side, you will be able to work it out for yourself by learning the first side.

THE THREE PALM STRIKES AND SOUNDS:

In Baguazhang there are three main strikes with the palm, although there are many peripheral strikes. These three strikes will cause different sounds and different movements of the object we are striking. In this way we are able to judge whether or not we are performing the strike in the right way.

SINGLE POUNDING PALM:

This is the purely physical palm strike using the heel of the palm. Upon impact the palm will snap back thrusting the heel forward to break bones. This strike will cause a dull thud when used against a large bag. The bag should move considerably.

PERCUSSION PALM:

This palm strike is done to the ears, middle abdomen or sides of the abdomen. It is usually used with an 'Ox Tongue Palm', i.e., with the fingers closed and lightly cupped. The body turns using the waist to swing the palm forward and into the object. Just before impact the palm is pulled slightly back so that the palm snaps out and causes a popping sound when used on the big bag. The sound should resonate and almost be unbearable for the ears. The bag should not move but should vibrate from within as if the energy has gone to the inside. This palm strike will break internal organs with hardly any external sign. This is getting into the 'iron palm realms'

FROG PALM: OR 'TWO PALM':

I call this palm the frog although its real name is 'two palm' because it makes use of both the pounding and the percussive palm. The palm is stretched so that the fingers can not stretch any more. The palm is flat. When this palm contacts the bag it makes a cracking sound which almost hurts the ears and resonates throughout the whole building. The bag moves a great distance as well as vibrating from within. It feels as if you have used very little energy to gain a great result. This is the top palm in Bagua. It is usually used

with a step forward and makes contact just as the foot hits the ground.

THE FINGERS:

To train the fingers is not an easy task as they are so small and could be easily damaged. When poking into something, never have the fingers straight but always a little bent and strike like a cobra strikes, with a whipping action so that the fingers are snapped into the object. You should hear the same popping sound upon impact onto the hard mitt and not a dull thud. This would indicate that you have pushed your fingers and not whipped them.

THE FORM:

You will notice that I will be using two methods of numbering the photos. The numeral way is purely for the form while the numbers and lettering way is for the applications. There are some of the movements that are purely linking movements and by themselves have no particular martial application. Keep in mind that the form just keeps right on going while the applications will stop to begin the next technique.



PHOTO 135



APPLICATION 72



PHOTO 136



APPLICATION 73



PHOTO 137



APPLICATION 74



PHOTO 138



APPLICATION 75

BUMPING PALM:

Stand facing the North relaxed, hands by your sides. Take a step back with your left foot and block using the heel of your right palm in No. 1 position. The left palm in No. 2 position is ready to take over the block. PHOTO NO. 135. & PHOTO NO. A 72. Now the left palm takes over the block and jabs to the eyes, PHOTO NO. 136. & PHOTO NO. A 73.

Take a slapping step forward with the right foot and using the power of the waist as it

turns to the left fold the right elbow to strike at the chest in a right to left motion.

PHOTO NO. 137. PHOTO NO. A 74.

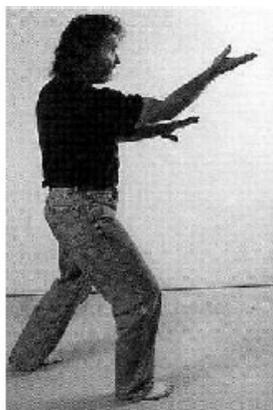


PHOTO 139



APPLICATION 76

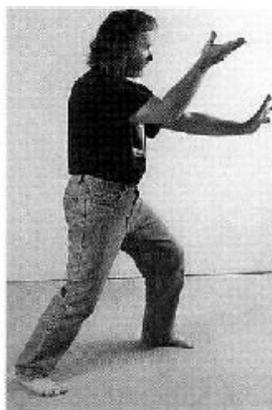


PHOTO 140



APPLICATION 77



PHOTO 141



PHOTO 142



APPLICATION 78



PHOTO 143

Using the power of the waist in a left to right motion slap the back of the right palm out and allow it to snap. PHOTO NO. 138. PHOTO NO. A 75. This will block his left palm in defence of your right elbow. The re-bounce of this movement allows you to utilise the power to jab to the neck. PHOTO NO. 139. PHOTO NO. A 76. Now you turn your right wrist in a clockwise motion to lift and lock the attacker's left elbow and stepping through, attack his opened rib cage with your single pounding left palm. PHOTO NO. 140. PHOTO NO. A 77.

From here we perform the same in the solo exercise on the other side. Your right foot is already back so there is no need to step back this time. Block with your left palm across to the right and take over with your No. 2 right palm as before. Step in with your left foot and strike with your left elbow. Slap with the back of your left palm then poke with

the fingers. Take the arm up in a lock with your left palm and stepping through, strike to the chest with your right palm. You are now facing the North with your right foot forward.

GRABBING PALM:

Dip the right palm down fingers leading and scoop them up, PHOTO NO. 141. This is retaliation to his grabbing your right arm and pulling you forward. You go with the momentum and take a step with your left foot as the right palm goes upward breaking the hold; the right foot is now off the ground. PHOTO NO. 142. You are facing to the NE : PHOTO NO. A 78. You now thrust your No. five palm down across his right forearm further breaking the hold and strike with your left palm. PHOTO NO. 143. Now you should step in to the NE and strike with both palms to the chest. PHOTO NO. 144. PHOTO NO. A 79



PHOTO 144



APPLICATION 79



PHOTO 145



APPLICATION 80

The Healing Art Page 8

From here, the solo form goes on to the next application and catches up with the reverse of this one just done later.

WHITE MONKEY MOVING BRANCHES TO MAKE NEST:

He again grabs your right arm and pulls you downward. This time you turn your right foot to the left as far as you can and hinge your right arm bent downward. PHOTO

NO. 145. PHOTO NO. A 80.

You then step in with your left foot across his body and bring your left palm underneath. And drop down thus breaking both of his arms across your shoulder. You now face the SW; PHOTO NO. 146. PHOTO NO. A 81

Your right hand is forward and both hands are over your left shoulder.

This technique is also practiced later on the other side in the solo form.

CLOSE IN FIGHTING BY JAMMING HIS MOVEMENTS:

Still facing to the SW, you should stand up and take a glancing block to his right palm with your right palm as you stand up and put forward your right foot. PHOTO NO. 147. PHOTO NO. A 82.

Place your weight onto your right foot and hammer down onto his elbow with your left elbow. PHOTO NO. 148. PHOTO NO. A 83. Lock his arm with your left elbow and step around behind him with your left foot as you take your left arm around his waist. Your right palm is ready to either attack or defend. PHOTO NO. 149 PHOTO NO. A 84.

Now, pull him over your leg, spinning on your right heel and snake your left palm around to the NE corner. PHOTO NO. 150. PHOTO NO. A 85.



PHOTO 146



APPLICATION 81

CONNECTING MOVEMENT:

This applies only to the solo form. It can be used for a double strike and a block. Many times during the form, the 'single under palm block' is used.

Swivel on both heels around to the S. as both palms are thrown out around the body.

You can hear the wind moving through your fingers; this is done so powerfully.

PHOTO NO. 151. A 86

Scoop the right palm as in the circular form and bring the left palm under to block to the left side. PHOTO NO. 152. A 87. Pick up the left foot and step to the S. with a 'slapping step' and strike with the single pounding palm. PHOTO NO. 153. A 88.



PHOTO 147



APPLICATION 82



PHOTO 148



APPLICATION 83



PHOTO 149



APPLICATION 84



PHOTO 150



APPLICATION 85

The Linear Form: Page 10

GRABBING PALM: (OPPOSITE SIDE):

Now we have to repeat the same movements that were performed earlier with the same

name only on the opposite side. Facing the S. and with your L palm attacking from the previous movement, take the left fingers downward as before and up as you jump up onto your right foot facing into the S E corner and cut down with the No. 6 palm as before, then strike with the right palm. PHOTO NO. 154. Finish off with the two palm push to the S E with L leg forward.



PHOTO 151



PHOTO 152



PHOTO 153



APPLICATION 86



APPLICATION 87



APPLICATION 88

Baguazhang The Complete System: Page 11

WHITE MONKEY MOVING BRANCHES TO MAKE NEST:

Now we repeat the same movements of the same name as before only again on the opposite side. The left palm pivots downward and out to the left in retaliation to his

grab. PHOTO NO. 155. Step in with the right foot to face the NW and break his arm over your shoulder. Your left palm is forward over your right shoulder. PHOTO NO. 156.

CLOSE IN FIGHTING BY JAMMING HIS MOVEMENTS:

This again is the opposite side to the movements of the same name previously covered. Still facing the NW corner, stand up and glance back, with your left palm as your left foot comes forward. Place the weight on the left leg and hammer down with your right elbow. PHOTO NO. 157. Jam his left arm with your right elbow and take a right step to behind him as your right palm takes his waist. PHOTO NO. 158. Spin on your left heel and snake your right palm around your back as in the form and extend it with left palm over head. PHOTO NO. 159. You now face the SE corner.



PHOTO 154



PHOTO 155



PHOTO 156



PHOTO 157



PHOTO 158



PHOTO 159

The Linear Form: Page 12

CONNECTING MOVEMENT:

The same as on the other side. Both palms are thrown with great centrifugal force using the power of the waist, left palm on top. The left palm scoops over as the right palm comes underneath to block out to the right then the right foot steps to the N. and pounds with the right palm with a slapping step and a follow step by the left foot.

KICK TO KNEE, SNAKE FINGERS TO EYES:

Facing the N. you have just attacked him with a right palm.

He blocks and drags you forward. PHOTO NO. A 89. Kick him in the right knee

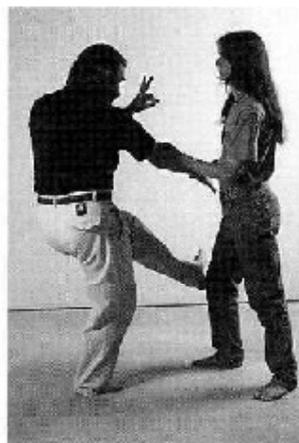
with your left heel using the momentum from his pull forward. PHOTO NO. 161. PHOTO NO. A 90. He will probably take a step back to avoid the kick. Follow with a two finger jab to his eyes or neck. PHOTO NO. 162. PHOTO NO. A 91. He will block your left fingers with his right palm. Step through to the N. with your right leg and turning both palms up for the solo form open them up to the sides as the weight goes onto the right leg throwing his over. PHOTO NO. 163. PHOTO NO. A 92.



APPLICATION 89



PHOTO 160



APPLICATION 90



PHOTO 161



APPLICATION 91



PHOTO 162



APPLICATION 92



PHOTO 163

Baguazhang The Complete System: Page 13

CASTING A SILVER BOTTLE:

Turn your right toes out by 45 deg. and block his right front kick with your right palm, ducking your right shoulder under to gain leverage. PHOTO NO. 163. PHOTO NO. A 93. Slip your right arm under his leg as you take a left step in turn around to the S. taking your left palm in a circle up and downward to slap the groin as he falls

backwards. PHOTO NO. 164. PHOTO NO. A 94.



APPLICATION 93

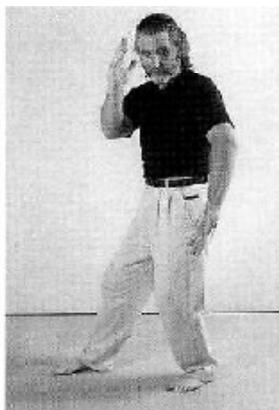


PHOTO 164



APPLICATION 94



PHOTO 165



APPLICATION 95



APPLICATION 96

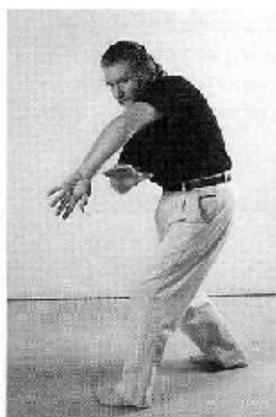


PHOTO 166



APPLICATION 97

DOUBLE CHANGING PALM:

S still facing the S. Block his left palm attack from the outside with your right knife edge. As your left palm comes immediately underneath to take over the block. PHOTO NO. 165. PHOTO NO. A 95. S step through with your left foot and attack his left ribs with your right palm. A 96. He will block your attack and attack your left side. You hinge your left forearm downward and block his attack taking your right palm under to take over the block. PHOTO NO. 166. PHOTO NO. A 97. Now attack his right ribs with your left palm. PHOTO NO. 167. PHOTO NO. A 98.

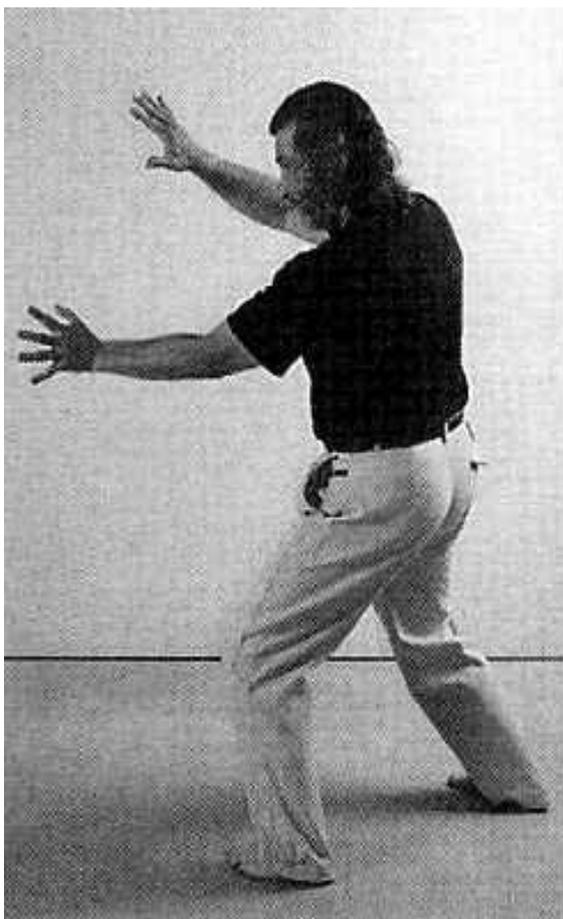
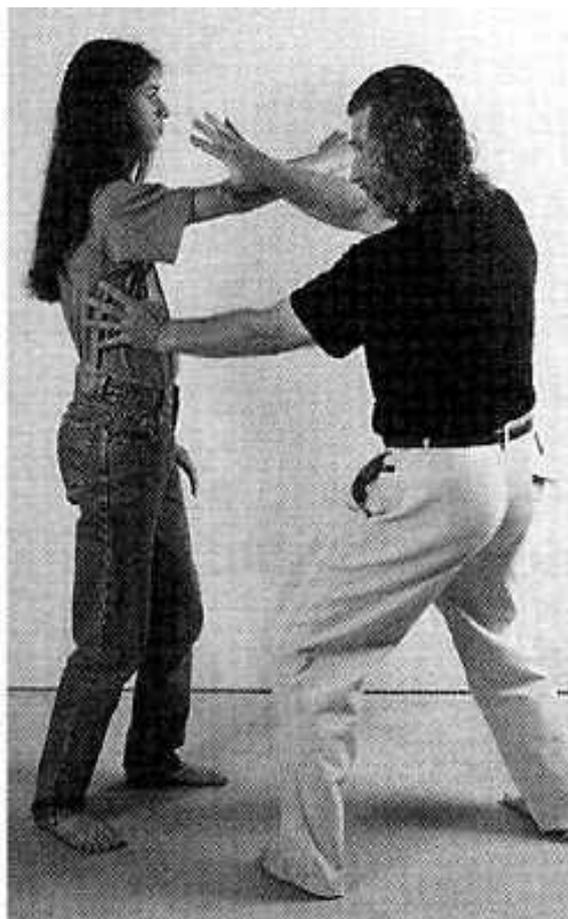


PHOTO 167



APPLICATION 98

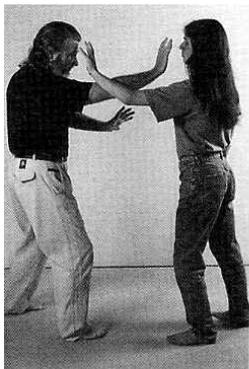
KICK TO KNEE, SNAKE FINGERS TO EYES:

This is the same as the movement with the same name only in the reverse direction. You are facing the S. with your left palm forward and left leg weighted forward. He pulls your left arm so you again kick to his left knee with your right heel; he steps back so you follow the fingers to the eyes.

Take the left step to behind him and open both palms to throw him over. Facing the S.

CASTING A SILVER BOTTLE:

The same movement as before only in reverse. Block down ward with your left palm turning your left toes out by 45 deg. stepping with your right foot and take your right palm up and over to strike at his groin as he falls down. Facing to the N. **DOUBLE**



APPLICATION 99

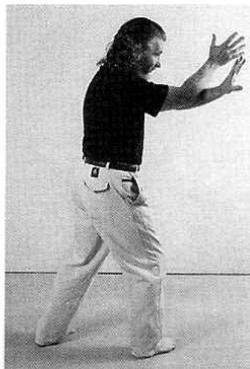
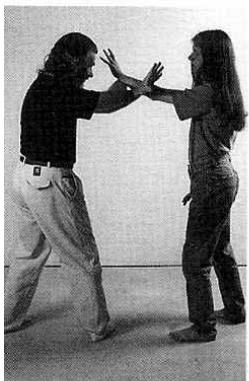


PHOTO 168



APPLICATION 100

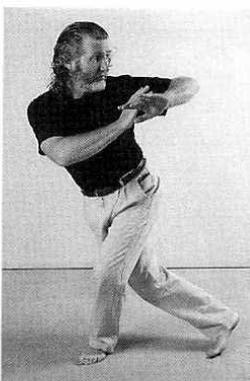


PHOTO 169

CHANGING PALM:

The same as the previous movements of the same name only in reverse.

With the left leg forward look to the N. and block in with your left knife edge palm and take over the block with your right palm, step through with your right foot and strike to the ribs.

Block down with your right palm and take over the block with your left as you strike to the ribs with your right palm.

TURNING THE BODY AND STRIKING SUDDENLY

WITH ELBOW:

Still facing to the N., he blocks your right palm attack and strike over the top at your face with his left palm. A 99.



APPLICATION 101

You take your left palm under your right arm to block his left palm. PHOTO NO. 168. A 100. Then spin around 360 deg. leaving your feet where they are and strike his left triceps with your left elbow. PHOTO NO. 169.

A 101

Raise your right foot then place it down again spinning on your right heel around to the N. again blocking his right slamming fist upward as shown in PHOTO NO. 170.

A 102. (Next Page)

Step down with your left foot and attack his mid-section with your left forearm. PHOTO NO. 171. A 103 (Next Page)

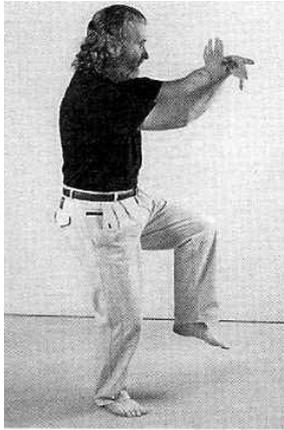
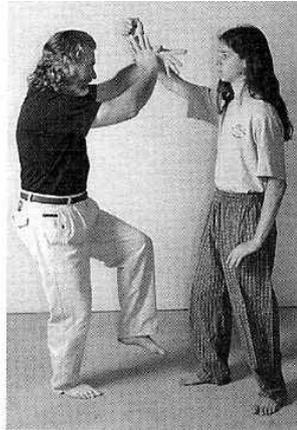


PHOTO 170



APPLICATION 102

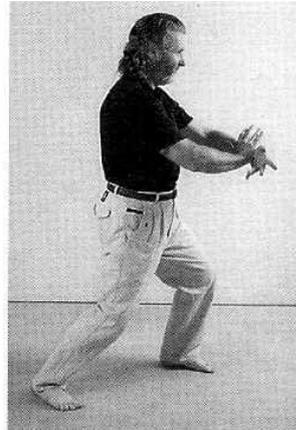
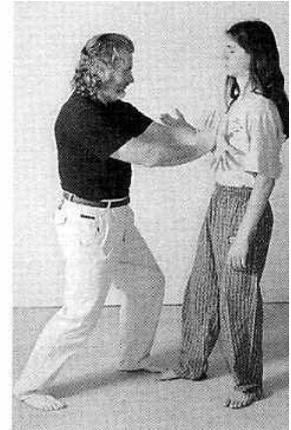


PHOTO 171



APPLICATION 103

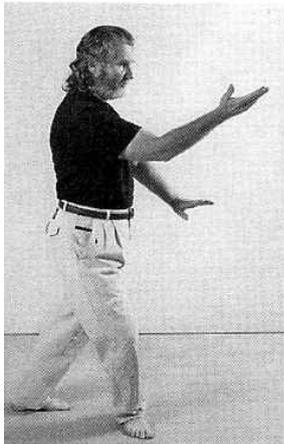
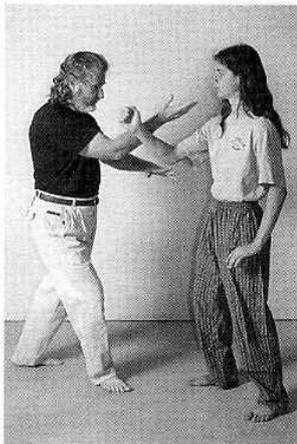


PHOTO 172



APPLICATION 104

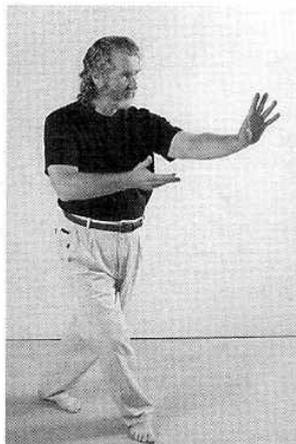
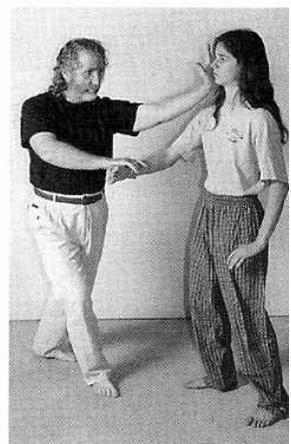


PHOTO 173



APPLICATION 105

TURNING THE BODY AND STRIKING SUDDENLY WITH ELBOW:

The same as the previous movements of the same name only in reverse. Take your right arm under your left and spin around in a clockwise direction to strike with your elbow. Spin around again on your left foot raising your right forearm in defence. Crash downward with your right forearm across his mid-section.

CHECKING AND TRIPPING THE LEFT AND RIGHT LEG:



PHOTO 174



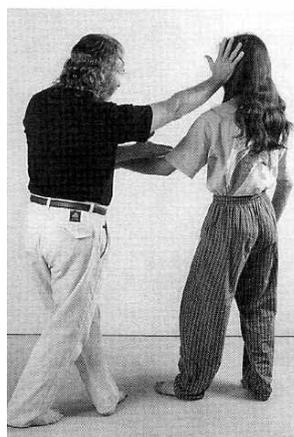
APPLICATION 106



APPLICATION 107



PHOTO 175



APPLICATION 108

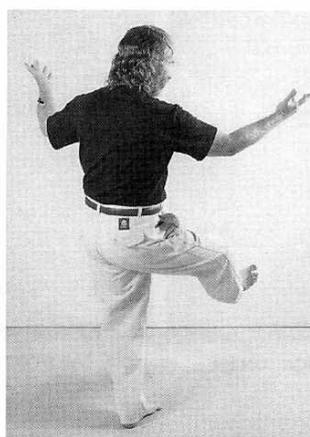
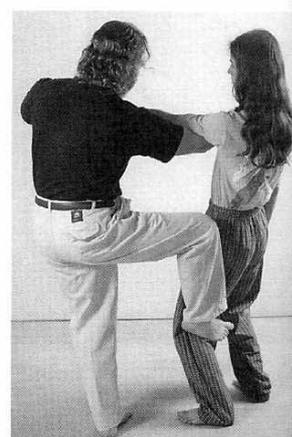


PHOTO 176



APPLICATION 109

You are still facing the N. He strikes you with his right fist; you block with your right No. 1 palm. PHOTO NO. 172. A 104.

You then strike across your own arm with your left palm to his face. PHOTO NO. 173. A 105.

If he blocks this, take your left foot and trip him up throwing your left

palm across his chest. PHOTO NO. 174. A 106.

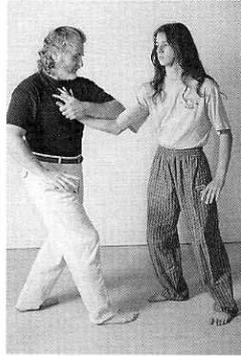
He would probably block this by stepping out of the way and trying to reverse the trip by doing bend backwards on you. A 107. You place your left foot on the outside of his left foot and strike at his face blocking his left arm with your left palm. PHOTO NO. 175. A 108. You do a change step bringing your left foot back and tripping again with your right foot as your right palm goes across his chest. PHOTO NO. 176. A 109.

CARRYING A FLOWER BASKET ON THE FOREARM:

Facing to the NW, I trap the opponent's right palm attack with my left palm across my chest. PHOTO NO. 177. A 110. I have placed my right foot down into the NW corner and slam my right elbow across his right elbow causing him to topple PHOTO NO. 178.



PHOTO 177



APPLICATION 110

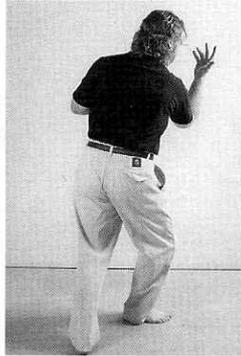


PHOTO 178



PHOTO 179

As I slam my fingers into his eyes.

PHOTO NO. 179.

A 111. I have also picked up my left foot and jammed it into his right knee to cause him to fall. If he should evade my defence



APPLICATION 111

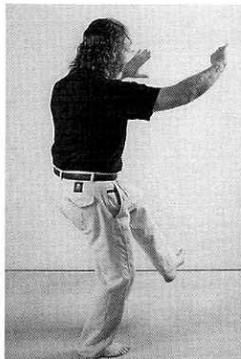


PHOTO 180



APPLICATION 112

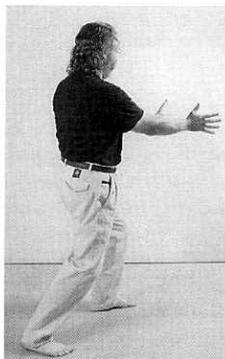


PHOTO 181

and attack with an upper strike I would block upward with both arms, PHOTO NO. 180. A 112. I would then attack to his mid-section with two dragon palms. PHOTO NO. 181.



PHOTO 182



PHOTO 183



PHOTO 184

CARRYING A FLOWER BASKET ON THE FOREARM: (Opposite Side)

From the previous posture, take your right palm under your left palm and perform

the 'slip block' as you spin around to the S. on your heels. PHOTO NO. 182. Take his left palm attack and grab it across my chest making sure that I turn my body to lessen the blow. PHOTO NO. 183.

I then slam down with my left elbow as before only I take a step with my left foot to parallel my right. And strike with my left fingers. I raise my both forearms over my head

and attack with double dragon palms to his mid section with right foot forward as before

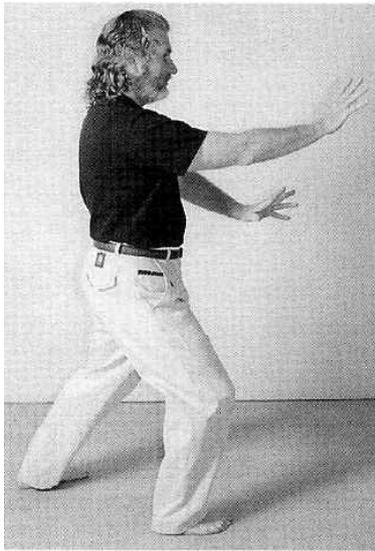
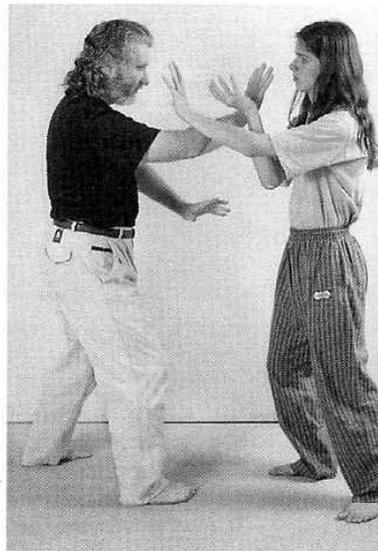


PHOTO 185



APPLICATION 113

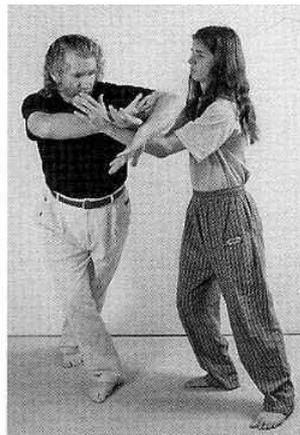
only the exact opposite. The same as the previous movements of the same name only in reverse. I now face into the S W corner.

LINKING MOVEMENT:

I now perform the slip block taking my left palm under my right and spinning around to face the N. again. PHOTO



PHOTO 186



APPLICATION 114

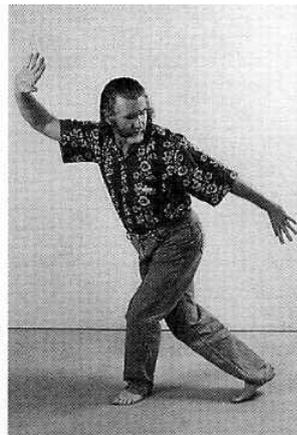
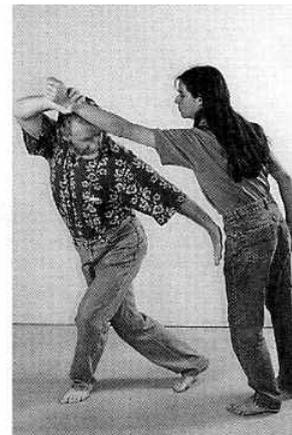


PHOTO 187



APPLICATION 115

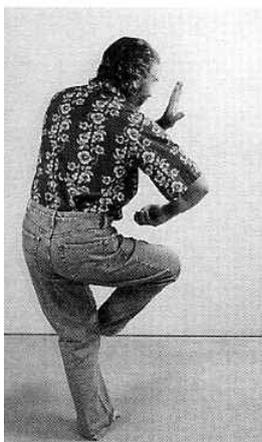
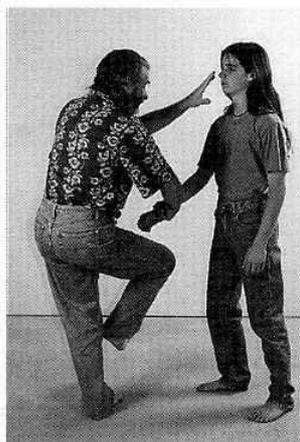


PHOTO 188



APPLICATION 116

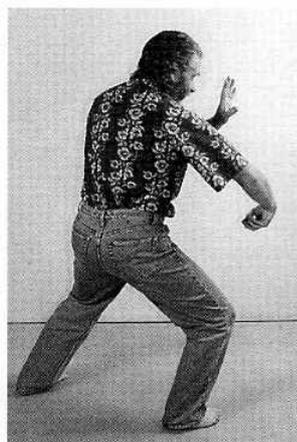
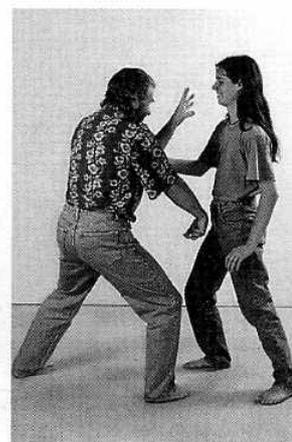


PHOTO 189



APPLICATION 117

NO. 184. I then take my right palm under my left and do another slip block taking a step to the N. with my right foot and attack with right single pounding palm. PHOTO NO. 185.

CHECKING PALM TO THE ABDOMEN:

The opponent would block by attack with his right palm and re-attack with his left. A 113. I should block his attack with my left forearm 'wrapping up' his left arm. PHOTO NO. 186. A 114.

I would then step right around with my left foot so that I face the S. and grab his left palm while striking to his groin. PHOTO NO. 187 A 115.

He

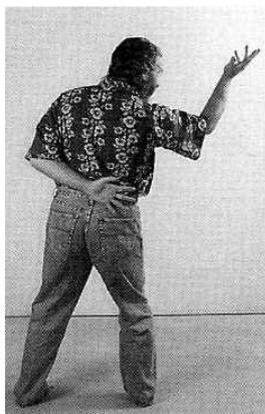
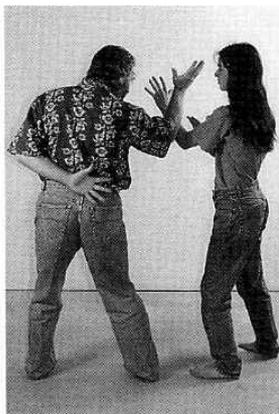


PHOTO 190



APPLICATION 118

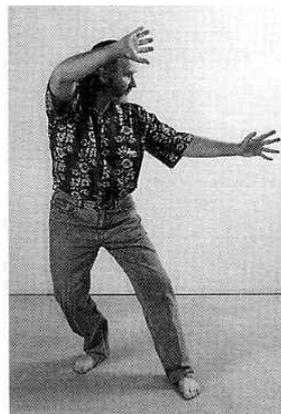
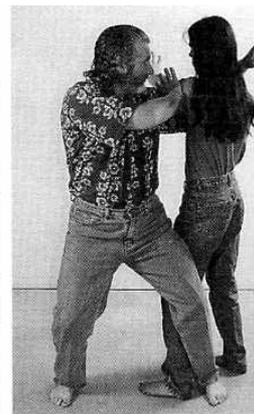


PHOTO 191



APPLICATION 119



APPLICATION 120

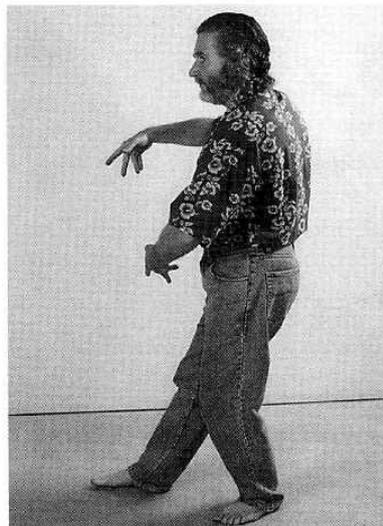


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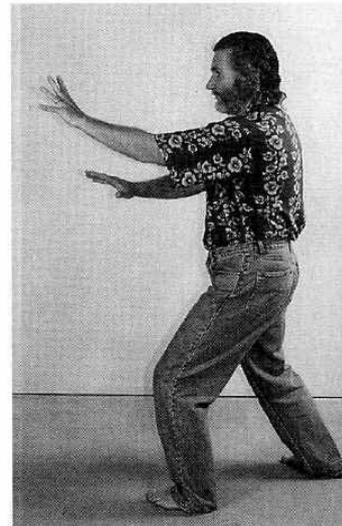


PHOTO 193

would use his free right palm to attack my face. I should spin around to face his on my toes taking my left palm upward in a circle to defend my face and pick up my right foot taking my right hooked palm in ready to attack his groin. PHOTO NO. 188. A 116. I step in to the N. and attack his groin with my right palm. PHOTO NO. 189. A 117.

AN OLD MAN FISHING:

I block his left attack from right to left with my right palm and take my left palm around my back. PHOTO NO. 190. A 118.

I then spin around as before taking my left palm across his chest with my left foot across his left leg. My right palm is ready to defend or attack to his eyes. PHOTO NO. 191. A 119

I now face the N. I then throw him over my left leg, A 120 and come around to face the S. PHOTO NO. 192.

I scoop my right wrist and bring my left palm under my right elbow to 'slip block and stepping to the S. with my left foot perform single palm strike to the S. PHOTO NO. 193.

CHECKING PALM TO THE ABDOMEN:

The same as the previous movements of the same name only in reverse. He now blocks my left with his left and re-attacks with his right, I wrap his arm up with my right forearm



PHOTO 194

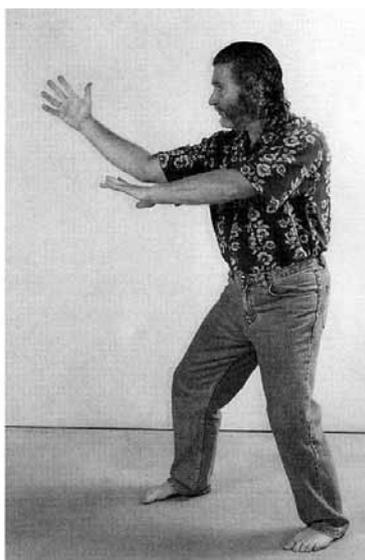


PHOTO 195

as before and take his arm up while stepping around to attack his groin. I then spin around 360 deg. to again face S. with my right palm over my face and my left hook ready. I then attack his groin or mid-section with my left palm hooked. Facing to the S.

LINKING MOVEMENT:

From the previous posture facing to the S. I block with my left palm from left to right taking my right palm around my back. PHOTO NO. 194. I then spin around on my left heel taking my right foot forward to the S. PHOTO NO. 195.

USING SPRITELY FOOTWORK TO RAISE HIS ARM TO ATTACK HIS GROIN:

Facing to the S. I block his left attack from right to left and attack his face with the back of my right palm. PHOTO NO. 196. A 121. T his cause him to raise his left palm to block. I then attack down to his groin turning my right foot outward by 45 deg. PHOTO NO. 197.

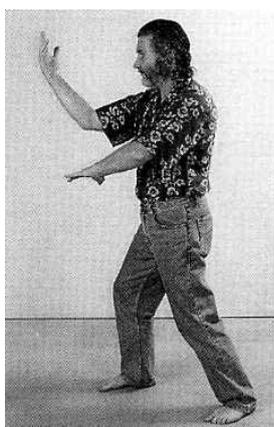


PHOTO 196



APPLICATION 121

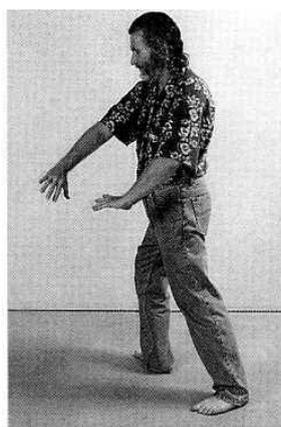


PHOTO 197

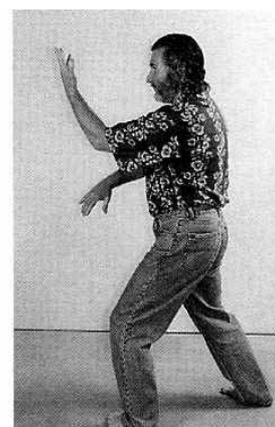


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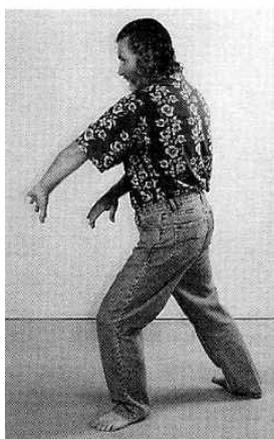
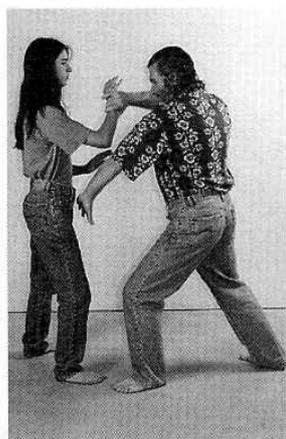


PHOTO 199



APPLICATION 122

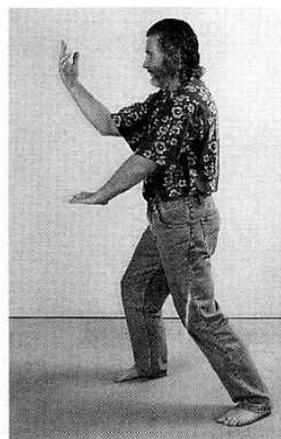


PHOTO 200



APPLICATION 123

He would block this and step back. I follow with a left step and a back palm to this face.

PHOTO NO. 198. He would again raise his right palm to block this as I attack his groin with my left palm turning my left foot out. PHOTO NO. 199. A 122

He might block this so I again slap upward with my left back palm.

He would step back and attack with his right fist. I quickly step in and simultaneously block his left downward and bring my right back palm up under my left to attack his face.

PHOTO NO. 200 A 123. S till facing to the S.

TAKE THE GOLDEN TRIPOD IN REVERSE:

Facing the S. from the previous posture, I sit back slightly and block his right fist attack.

PHOTO NO. 201. A 124. I then step in quickly with my left foot turned in and break his elbow upward. PHOTO NO. 202. A 125.

I then spin around on my toes to face the N. and taking his broken right elbow, I grab his

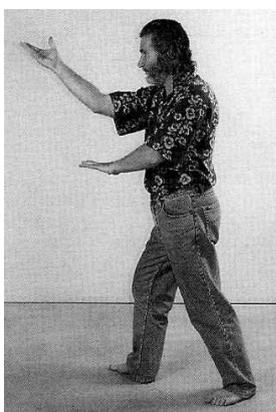


PHOTO 201



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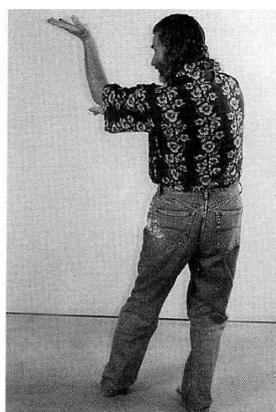


PHOTO 202

right knee with my right palm and lower myself onto the ground to throw him over.

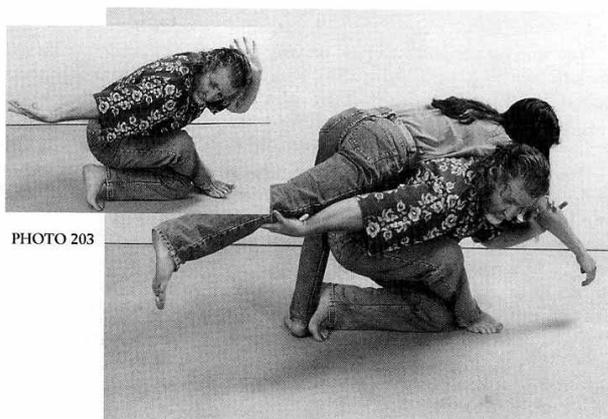
PHOTO NO. 203. A 126.

LINKING MOVEMENT:

I spin up on my toes taking my left palm under my right forearm in a slip block to face the S. PHOTO NO. 204. I then take a step to the S. with my right foot and spin around to the N. taking



APPLICATION 125



APPLICATION 126

my left palm again under my right forearm to slip block. PHOTO NO. 205.



PHOTO 204



PHOTO 205



PHOTO 206

USING SPRITELY FOOTWORK TO RAISE HIS ARM TO ATTACK HIS GROIN:

I now perform exactly the same movements as before only in reverse and facing the N. the

same as the previous movements of the same name only in reverse. I end up facing the N. with my left foot forward and my left palm striking. PHOTO NO. 206.

TAKE THE GOLDEN TRIPOD IN REVERSE:

This is the exact same movement as before. The same as the previous movements of the same name only in reverse. The only difference is that on coming up from the ground and spinning around to face the N. I take my right palm under to slip block but do not perform the second slip block and step around as previously done.

I now face the N. and not the S. had I done it exactly the same way.

BLOCKING A FIST BY ROTATING THE ARMS:

The opponent attacks me with his left fist in a reverse stance. I block it with my right palm from right to left. And take a step around with my left foot. PHOTO NO. 207.

A 127. I then attack his groin with my right palm controlling his left with my left.

PHOTO NO. 208. A 128. He would probably take a step to the rear to evade the attack so I quickly follow up with a right step to behind his left leg and open my arms to throw him. PHOTO NO. 209. A 129.



PHOTO 207



APPLICATION 127



PHOTO 208

BLOCKING A FIST BY ROTATING THE ARMS: (Opposite)

I take my left palm under my right to slip block and turn on my heels to face the S. PHOTO NO. 210. Now perform the same movements as before only in reverse. I block in with my left palm and step around with my right foot to attack the groin with my left palm.



APPLICATION 128



PHOTO 209



APPLICATION 129

I then take a step to the S. with my left foot and opening my arms I throw him over slamming his chest. PHOTO NO. 211.

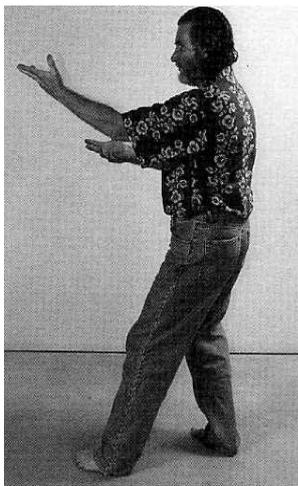


PHOTO 210

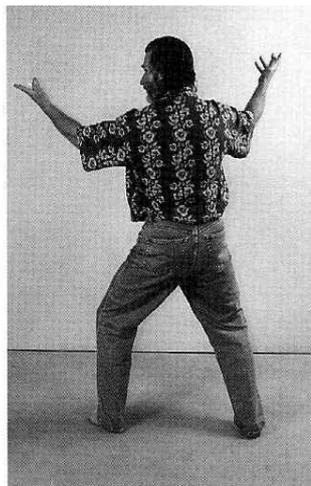


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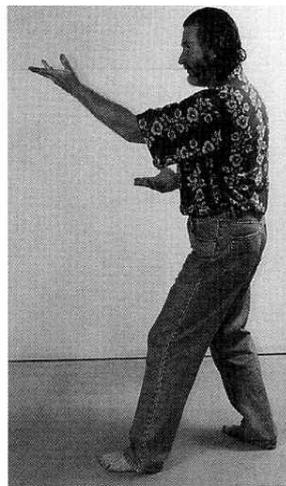


PHOTO 212

WITHDRAWING THE BODY AND HITTING THE RIBS:

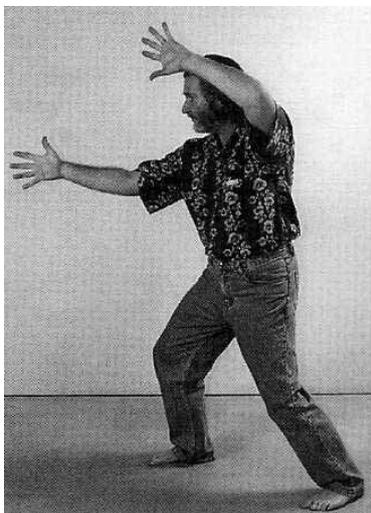
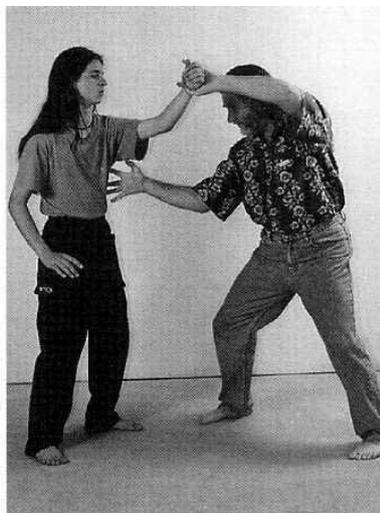


PHOTO 213



APPLICATION 130

From the previous posture, I sit back and block with my No. 1 palm his left fist. I am facing the S. PHOTO NO. 212. My right palm is near my right ribs palm up. I then grab his left arm and taking a step to the S. I thrust my No. 5. palm fingers into his ribs. PHOTO NO. 213. A 130.

NB/. It does not mater if you

strike a rib with your fingers, as the fingers will slip off and into the cartilages between the ribs to tear them.

I perform the exact movements on the other side still facing the S. I block his right fist with my right No. 1. palm and grabbing it, I step to the S. with my left foot and attack his ribs with my left No. 5 palm.

GOLDEN HOOK HANGS ON A RING:

S till facing to the S. I block in from the outside with my right palm with my left foot forward and turn the toes out by 45 deg. I take a step to the S. with my right foot also at 45 deg. out and take over the block with my left palm. PHOTO NO. 214. A 131.

I now grab his left wrist with my left palm and as I pull it downward, I kick to his left knee and strike his left temple with my right palm. I face the S. PHOTO NO. 215. A 132.

DRAGON SWINGS TAIL, LINKING MOVEMENT:

I place my left foot down in an 'L' step in front and turn my trunk to the rear in a clockwise direction taking my right palm across to my right. PHOTO NO. 216. I then perform a right crescent kick with my right foot and slap it with my right palm. PHOTO

NO. 217.

NB / . T he right leg must not be stiff as it kicks around, it must be thrown out with great centrifugal force from the knee.



PHOTO 216

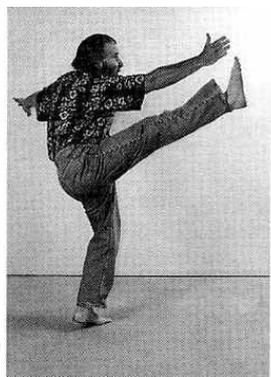


PHOTO 217

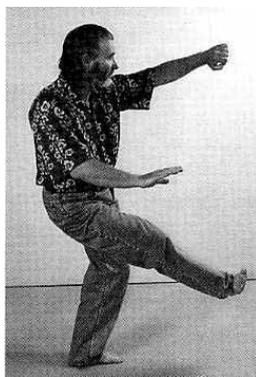


PHOTO 218

**GOLDEN HOOK
HANGS ON A
RING:
(Opposite)**

T he same as the previous movements of the same name only in reverse. Facing to the

N., block in from the outside with the left palm, right foot forward and turned out by 45 deg. T ake over the block with your right palm as you step to the N. with your left foot. Pull his right wrist down as you kick his right knee and strike his right temple. PHOTO NO. 218.

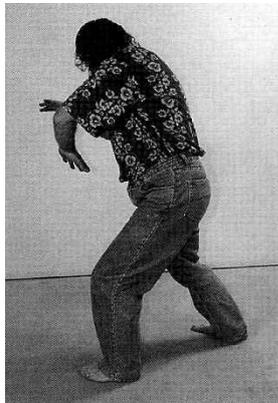
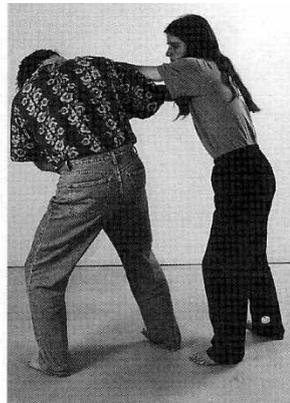


PHOTO 219



APPLICATION 133

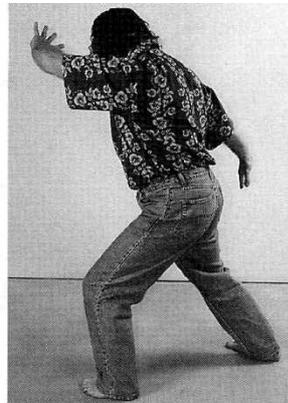


PHOTO 220



APPLICATION 134

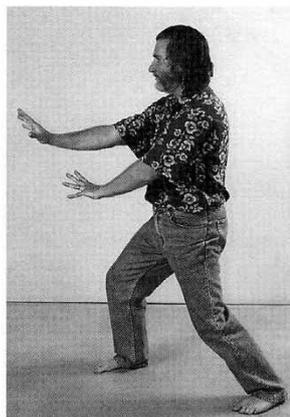
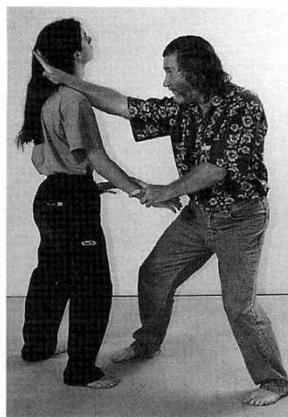


PHOTO 221



APPLICATION 135

DRAGON SWINGS TAIL, LINKING MOVEMENT:

The same as the previous movements of the same name only in reverse. Kick around to the S, and slap the left foot with the left palm to end up facing the S.

GOLDEN PHEASANT SHAKES ITS CRESTS:

With left foot forward drop the right shoulder downward in a counter C/W circle.

PHOTO NO. 219. This is in defence of his grabbing your neck from behind with his left palm. You break the hold in this way using the shoulder as leverage. A 133. The left palm comes under the right palm and takes his left palm, as you strike downward with your right palm to his groin. PHOTO NO. 220. A 134.

BLOCK TO SHAKE NECK: LINKING MOVEMENT:

Step forward to the S. with your right foot and bring your right palm under your left. A sort of reverse slip block, the palms are down. Place the weight onto your right foot and bring both palms as shown in PHOTO NO. 221. A 135 This is a block and a sharp jerk downward to put his neck out.

GOLDEN PHEASANT SHAKES ITS CRESTS:

The same as the previous movements of the same name only in reverse. Facing to the S.

HOLDING AND PUSHING WITH BOTH PALMS:

From the previous posture, facing the S, bring the right palm under the left in a slip block and block his right fist over to your right. PHOTO NO. 222. Turn both palms outward in No. 3 palms and taking a slap step forward to the S. attack with both palms. A 136.



PHOTO 222



APPLICATION 136

HOLDING AND PUSHING WITH BOTH PALMS:

The same as the previous movements of the same name only in reverse. You should bring your left palm under your right and spin around to the N. Block his left attack and use left footed push adjusting your left foot with a

slap step as you attack.

GOLDEN CICADA CASTS OFF ITS SHELL:

With left foot forward and facing to the N. Take a block upward with your left palm No. 1 position to his left attack.

PHOTO NO. 223. A 137. Jerk his left palm downward with your left palm turning your left foot outward. Take a step in to behind his left foot and raise his left arm up. This is because he would probably lift it up himself to defeat your pull down.

PHOTO NO. 224. A 138.

Strike him in the groin with your right palm. PHOTO NO. 225. A 139. You are now facing to the S.

Drop down onto the floor taking your left foot forward throwing him over your back towards the S. using his groin as the lever and helping with his left wrist. PHOTO NO. 226. A 140.

GOLDEN CICADA CASTS OFF ITS SHELL: (Opposite)

The same as the previous movements of the same name only in reverse. The only difference is that there is an extra step at the beginning. From the previous posture,

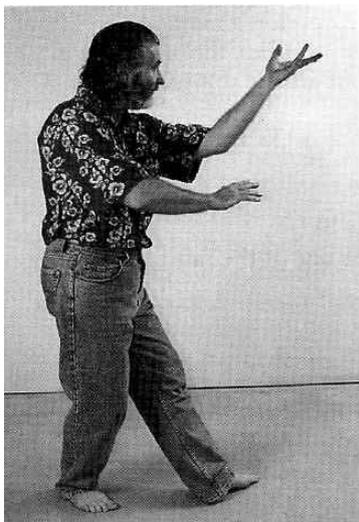
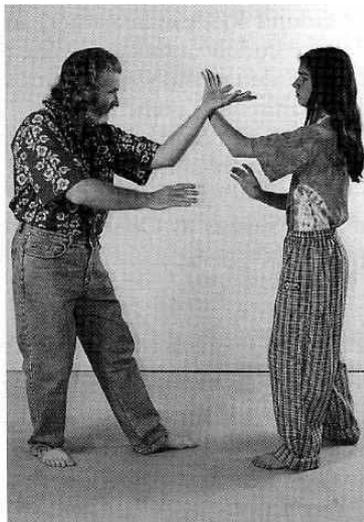


PHOTO 223



APPLICATION 137

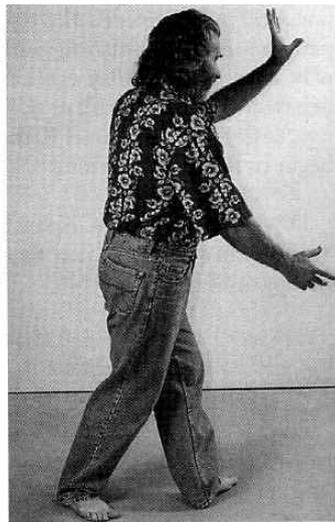
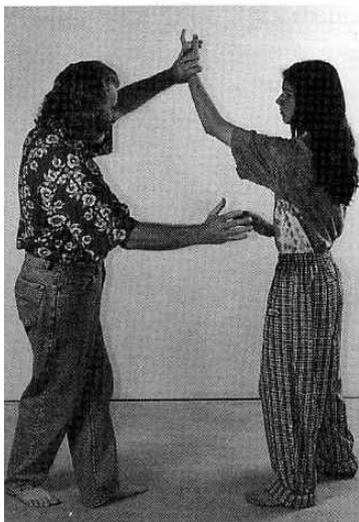


PHOTO 224



APPLICATION 138

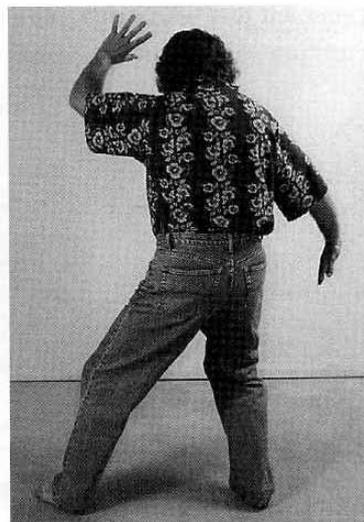
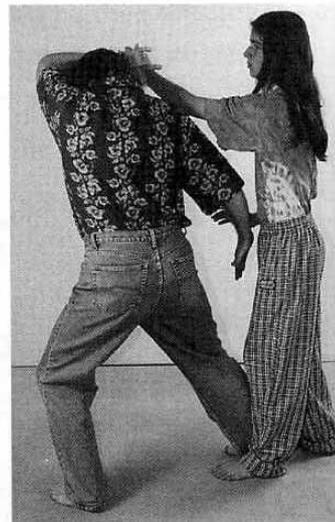


PHOTO 225



APPLICATION 139



PHOTO 226



APPLICATION 140



PHOTO 227



PHOTO 228

S stand up facing the S. and block with your right palm dragging your left foot back. PHOTO NO. 227. As you jerk it down, take a step forward with your right foot turned out by 45 deg. Lift it up and step through with your left foot as before and strike his groin now facing to the N. You now throw him as before dropping down by taking your right

leg forward. PHOTO NO. 228.

LINKING MOVEMENT:

From the previous posture, facing to the N. S stand up by dragging your right foot back and bring your right palm under your left palm in a slip block out to the right. Take a slap step to the N. with your right foot and attack using single palm strike to the N. PHOTO NO. 229.

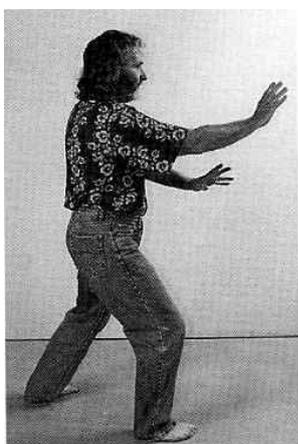


PHOTO 229

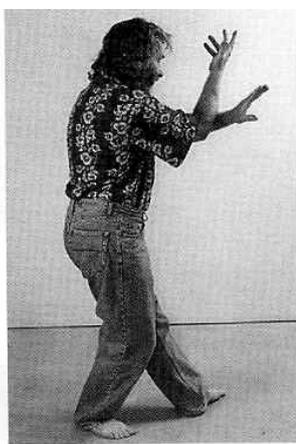


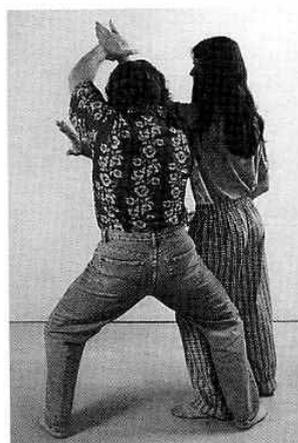
PHOTO 230



APPLICATION 141



PHOTO 231



APPLICATION 142



PHOTO 232



APPLICATION 143



PHOTO 233

BREAKING HIS HOLD AND STRIKING HIS CHEST: (Opposite)

The opponent grabs your right palm and attempts to drag you down to his right side. You dip your right palm down and then upward to break the hold taking your left No. 2

palm under his left arm and turning your right foot to the right 45 deg. PHOTO NO. 230 A 141.

You have also stepped through with your left foot as your left palm comes under to trap his palm. He would step back so you take a step with your right foot to behind his left foot and taking his left palm, PHOTO NO. 231. A 142. Open both of your arms and throw him over your right leg. PHOTO NO. 232. A 143.

LINKING MOVEMENT:

Spin around to the S. using the left under slip block and use the single palm strike with left foot forward. PHOTO NO. 233.

BREAKING HIS HOLD AND STRIKING HIS CHEST:

The same as the previous movements of the same name only in reverse. Take your left palm down and then up to break the hold step through with your right foot to the S. and take over the right wrist with your right palm. Take a step to behind with your left foot and opening your palms throw him over your left leg.

CARRY THE GOLDEN MAN ON YOUR BACK:

With right foot forward and facing to the S., cross your right palm under your left palm and slap step forward with your right foot to perform a fa-jing push to the S. PHOTO NO. 234.

He would grab both palms and try to drag you forward. You cross both palms, left over right and upward slightly to break his hold and step forward with the momentum of his pull with your left foot. PHOTO NO. 235. A 134. Re-grab his hands and pull him onto your waiting right knee which has lifted up. PHOTO NO. 236 A 145

Push his left palm under his right arm and step in with your right foot. PHOTO NO. 237 In an 'L' step. A 146. Swivel to face the N. and lock his left palm under his arm with

your right shoulder as you drop down onto your right knee and break his right arm.
 PHOTO NO. 238. A 147.

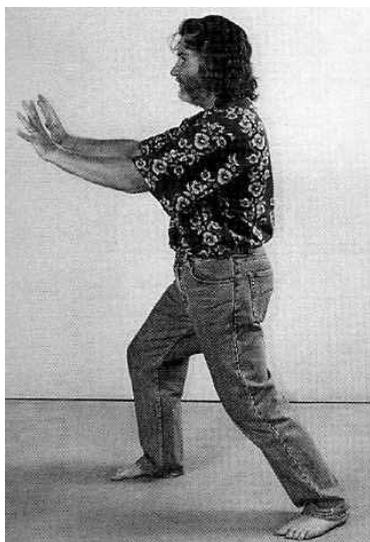


PHOTO 234

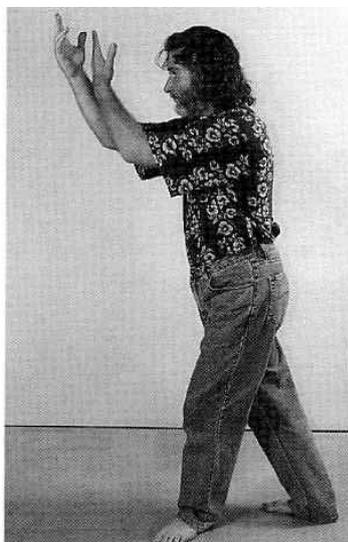


PHOTO 235

CARRY THE GOLDEN MAN ON YOUR BACK:

The same as the previous movements of the same name only in reverse. Facing the N. come up and take your left palm under your right palm to do the fa-jing push with a left step to the N. S tep forward with your right foot turned out at 45 deg.



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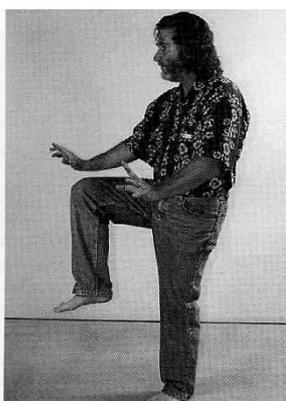


PHOTO 236



APPLICATION 145

and cross your right palm under your left taking it upward to break his two palm grab. Re-grab and lifting your left knee, pull him onto it.

Thrust his right palm under his own left

armpit and turning to the S. break his left arm over your shoulder as you drop down onto your left knee.

ATTACKING WITH A SERIES OF ARROWS:

Come up from the last stance and swivel around to the N. Adjust your left foot and strike to the opponent's chest with your left palm. PHOTO NO. 239 A 148. He would block it with his left palm across his body. A 149. I would then attack with my right palm to his chest. PHOTO NO. 240



PHOTO 237



APPLICATION 146

He would block this with his left palm from the outside. A 150. I would then attack him with my left hook fist using the knuckles in a downward thrust so as not to hurt my wrist. I should lower my body and sit back onto my rear leg.

PHOTO NO. 241. A 151



PHOTO 238



APPLICATION 147

ATTACKING WITH A SERIES OF ARROWS: (Opposite)

The same as the previous movements of the same name only in reverse. Take your right palm under your left and do the slip block around to the S. and repeat the same movements only in

reverse.

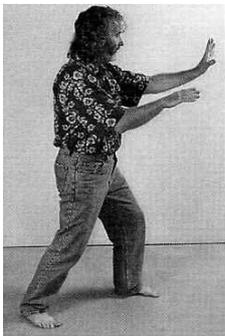


PHOTO 239



APPLICATION 148



APPLICATION 149



PHOTO 240



APPLICATION 150

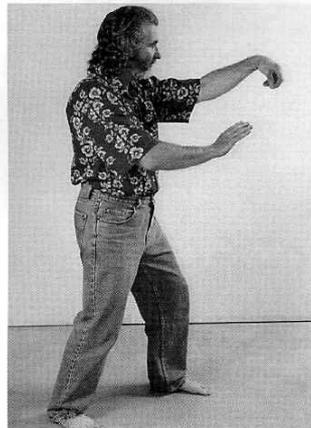
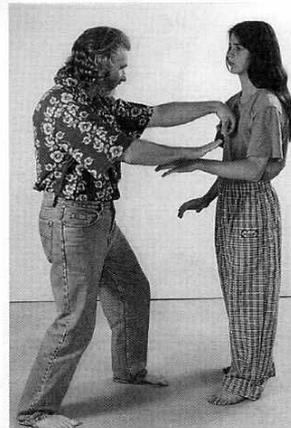


PHOTO 241



APPLICATION 151



PHOTO 242



APPLICATION 152



PHOTO 243



APPLICATION 153

BEAR SPINS AROUND TO WARD OFF THE BEES:

Facing to the S. S step forward with your left foot in an 'L' stance and block inward with your left palm. He has just attacked you with a left strike.

PHOTO NO. 242.

A 152 Take your right palm around your back as in the circular form and spin around on your left heel

360 deg. with weight on your left leg and strike at his ribs with your right fingers or palm.

PHOTO NO. 243.

A 153. To the S. he grabs your right palm so you use No. 4. break to loose the hold. PHOTO NO. 244. Spin on your right heel counter C/W and block his re-attack with your left forearm.

PHOTO NO. 245.



PHOTO 244



PHOTO 245



APPLICATION 154



PHOTO 242



APPLICATION 152



PHOTO 243



APPLICATION 153



PHOTO 244



PHOTO 245



APPLICATION 154

A 154.

He might leap back and strike with an over head strike which you block upward with your left elbow as you step behind with your right foot. PHOTO NO. 246. A 155. You



PHOTO 246



APPLICATION 155



PHOTO 247



PHOTO 248



PHOTO 249



APPLICATION 156

now kick him into his mid section with your left back kick. PHOTO NO. 247. If he jumps back to avoid the kick, follow with another cross leg, PHOTO NO. 248 and step with your left foot to behind his right leg and opening your arms knock him over your left leg. Facing the S. PHOTO NO. 249. A 156.

BEAR SPINS AROUND TO WARD OFF THE BEES: (Opposite)

With your left leg forward and facing the S. take your right palm under your left arm and swivel around to the N. Now you should perform the same as before only in reverse. The same as the previous movements of the same name only in reverse. Block in from



PHOTO 250



PHOTO 251



PHOTO 252

the outside with your right palm and spin around on your right heel in a counter C/W direction to attack with your left palm. Notice that you have not taken the first step as on the other side. PHOTO NO. 250.

Loose your left palm with a No. 4. palm and spin on your left heel in a C/W direction to block. PHOTO NO. 251. Block upward with your right forearm as you step behind with your left foot and

kick with your right foot. To the N. place your right foot and step behind again then take a right step to open your arms. PHOTO NO. 252.



PHOTO 253



APPLICATION 157

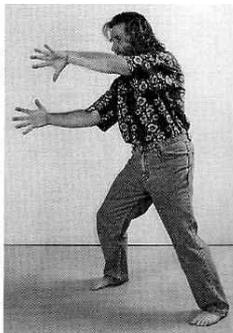


PHOTO 254



APPLICATION 158

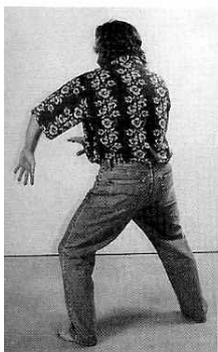
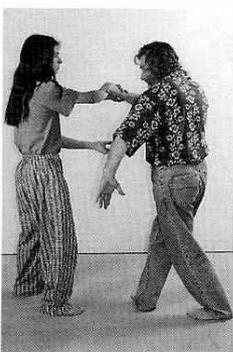


PHOTO 255



APPLICATION 159

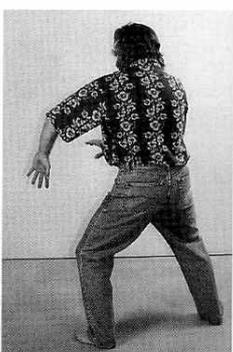


PHOTO 256



APPLICATION 160

ATTACKING WITH BOTH PALMS TO STRIKE THE ARMPIT WITH ONE STEP:

Taking the left palm under the right to use slip block you swivel back to the S. to block his left attack. PHOTO NO. 253. A 157.

You circle both palms over in a counter C/W circle to further push his arm to the left and taking one step forward with your right foot to the S. you attack his ribs with your fingers of both palms. PHOTO NO. 254. A 158.

ATTACKING WITH BOTH PALMS TO STRIKE THE ARMPIT WITH ONE STEP: (Opposite)

Still facing the S. Take your right palm under your left in a block. The same as the previous movements of the same name only in reverse. Then attack his ribs again as before only in reverse.

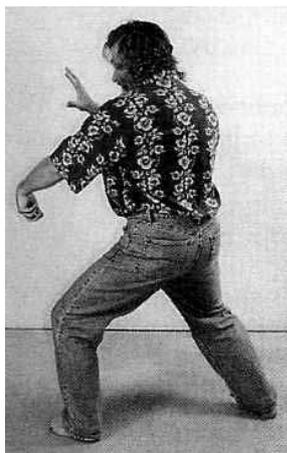


PHOTO 257

BREAKING THE ARM USING SLANTING SHOULDER, CHECKING THE GROIN:

The opponent grabs your right palm and drags it forward. You take a step with your right foot and take your right fingers upward to break the hold and re-grab his right wrist. PHOTO NO. 255. A 159. He takes a step backwards with his right foot so you follow with your left foot and using the leverage of your shoulder you break his right arm. PHOTO NO. 256. A 160. Then follow up with a left hooked palm to his groin for good measure.

Left foot forward and facing the S. PHOTO NO. 257.

BREAKING THE ARM USING SLANTING SHOULDER, CHECKING THE GROIN: (Opposite)

Take the left palm up as before to break the hold and re-grab.

Take a right step forward to the S. and break his left arm. Then finish with a groin attack as before only in reverse.

TURNING THE BODY TO CUT THE RIBS WITH PALM:

Take your right palm under your left and slip block to attack to his chest with your right palm with right foot forward to the S. PHOTO NO. 258. He would block with his left palm and come over the top with his right palm to attack my face. A 161. I thrust my left palm out over my right palm to block his right arm and lift it upward. PHOTO NO. 259. A 162. I also take a step forward to the S. with my left foot. I then take another step with my right foot as he passes by me and strike hi with my right palm into his kidney area. PHOTO NO. 260. A 163.

I then spin around to the N. and further attack his ribs with my left palm. PHOTO NO. 261. (See following Page)

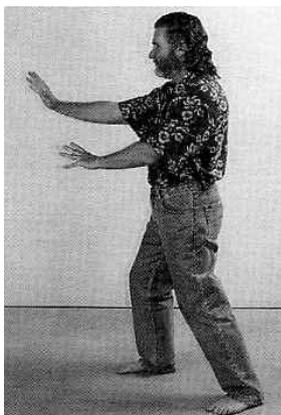


PHOTO 258



APPLICATION 161

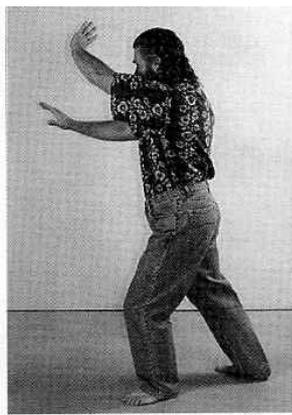


PHOTO 259



APPLICATION 162

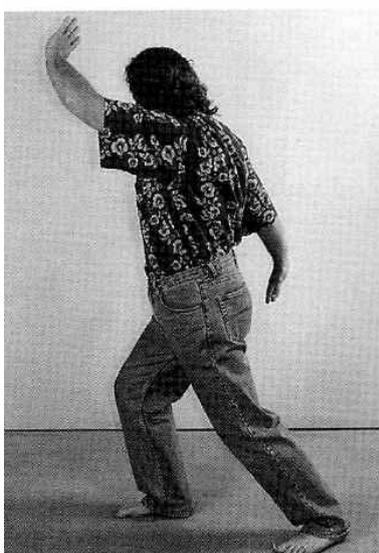
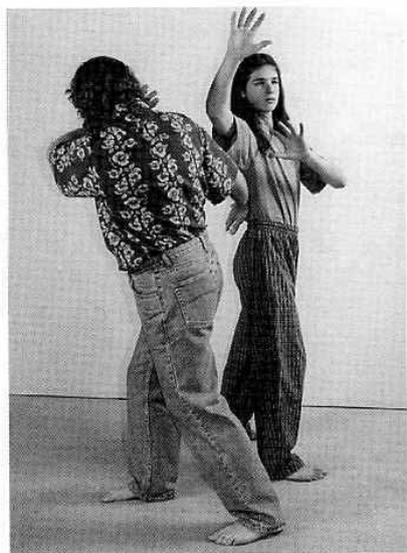


PHOTO 260



APPLICATION 163

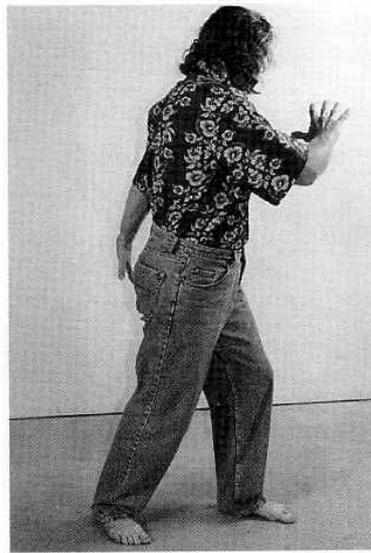


PHOTO 261

TURNING THE BODY TO CUT THE RIBS WITH PALM: (Opposite)



PHOTO 262



PHOTO 263

Facing the N. from the past posture, I do the slip block with my left palm to attack to the N. The same as the previous movements of the same name only in reverse. I repeat the same movements only in reverse. The only difference is that on my final attack with my right palm I only turn my upper body to attack and do not spin around. PHOTO NO. 262. You

then further attack to your left with your left elbow. PHOTO NO. 263.

RELEASING ONESELF FROM A WAIST HOLD:

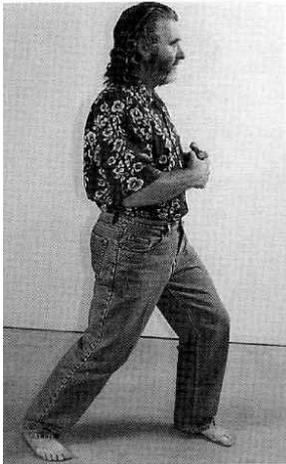
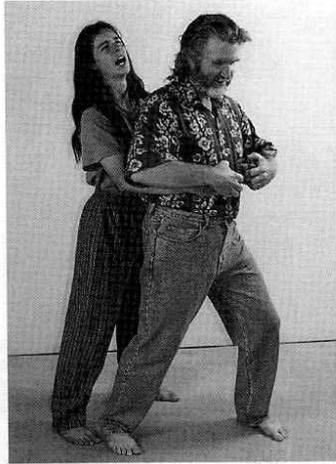


PHOTO 264



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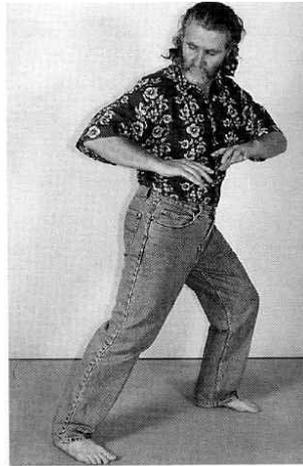


PHOTO 265

Turning my body back to the N. I rake my finger balls across my stomach.

PHOTO NO. 264. The finger nails are in the nail beds

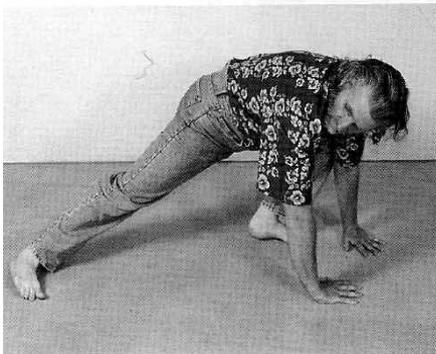
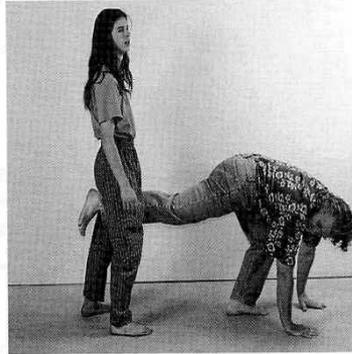


PHOTO 266



APPLICATION 165

of the attacker's fingers. A 164. I then turn my upper body and attack him with my right elbow. PHOTO NO. 265. He might try to pick up his foot to retreat. I drop to the ground with both of my palms and kick

upward with my right foot into his groin. PHOTO NO. 266. A 165.

I further attack with my right palm to his groin. As I said before, 'the art of overkill'. I further attack around to my left by twisting my waist and attack him with my left palm!

**RELEASING ONESELF FROM A WAIST HOLD:
(Opposite)**

This time the opponent grabs me with my arms inside of his arms. Firstly in the solo form, I use a right slip block to step back with my left foot and end up with my palms as shown in PHOTO NO. 267.

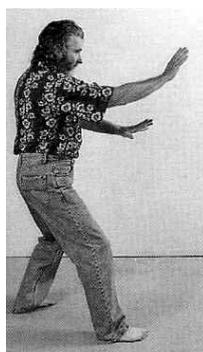


PHOTO 267

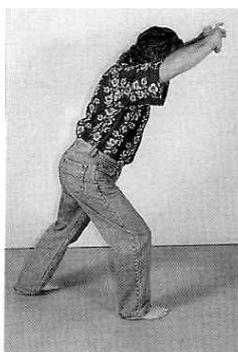


PHOTO 268



APPLICATION 166



PHOTO 269

As he takes my waist, I should lean my upper body forward and break his hold by lifting my forearms upward and thrusting my

behind into his lower abdomen. PHOTO NO. 268. A 166.

I drops straight down and again attack his groin with my left foot and then with my left palm as before. Now I turn my waist around to attack further with my right palm.

PHOTO NO. 269.

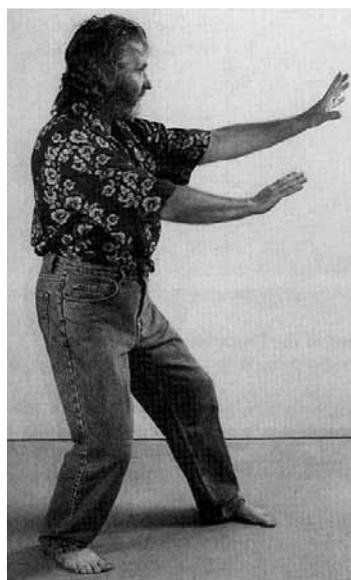


PHOTO 270

LINKING MOVEMENT:

With the left foot behind and facing to the N. I take a step to the rear with my right foot so that my right foot is back and take my left palm under my right to slip block and grab downward. PHOTO NO. 270.

I then repeat this on the opposite side by taking a left step backwards and taking my right palm under my left.

TURNING THE BODY AND PUSHING THE PALMS OF THE DISCIPLES OF BUDDA:

Still facing the N. I grab the opponent's right palm attack and attack his face with my left palm. PHOTO NO. 271. A 167.

He would probably block this with a slip block taking his left palm under my left. I then grab his left palm with my left palm and attack his face with my right palm. PHOTO

NO. 272. A 168. He would probably evade my attack and re-attack with his right palm. I take my right palm and taking it under his right I grab his right wrist and step in with my left foot to attack his groin with my left palm. PHOTO NO. 273. A 168.

I now face the S. If he blocks this (he must be superman!) I should raise my left palm to feint and swivel around; I attack to his groin again with my right palm. PHOTO NO. 274. A 170.

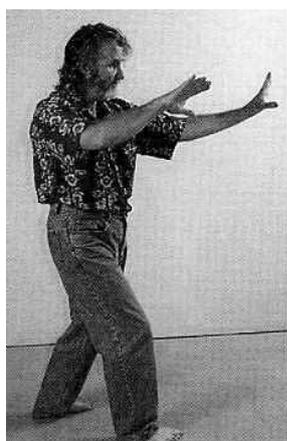


PHOTO 271



APPLICATION 167

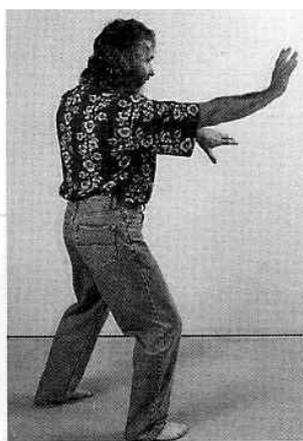


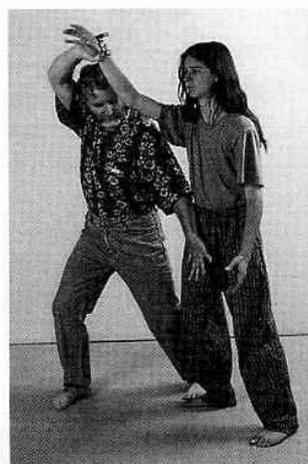
PHOTO 272



APPLICATION 168



PHOTO 273



APPLICATION 169

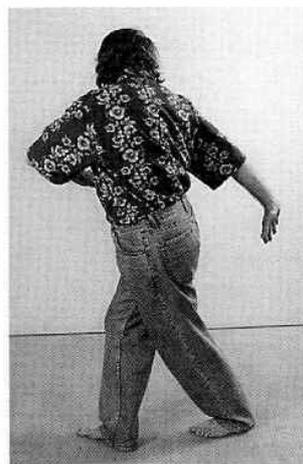
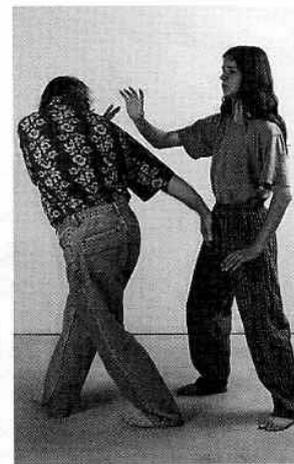


PHOTO 274



APPLICATION 170

TURNING THE BODY AND PUSHING THE PALMS OF THE DISCIPLES OF BUDDA: (Opposite)

The same as the previous movements of the same name only in reverse. I take one step back with my right foot and so a slip block with my left palm under to end up as in facing to the S. I grab his left attack with my left palm and attack his face with my right palm. I

grab his right palm with my right palm and attack his face with my left palm. Taking his left palm upward with my left palm, I step in with my right foot and turn to the N. and attack his groin with my right palm. Facing to the N with my left foot forward, I slap around to the rear with my left palm.

PUSHING THE BOAT FORWARD DOWNSTREAM:



PHOTO 275



APPLICATION 171

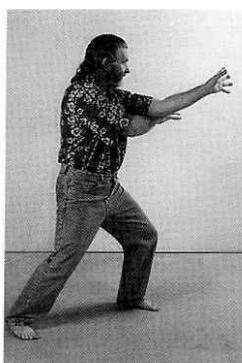


PHOTO 276



APPLICATION 172

Facing the N. I take his left fist with my left palm and takeover the block with my right palm underneath. I also lift my left

foot off the ground. PHOTO NO. 275. A 171.

I then step forward to the N. and grab his throat with my left palm as I put the weight onto my left foot. PHOTO NO. 276. A 172.

**PUSHING THE BOAT FORWARD DOWNSTREAM:
(Opposite)**

The same as the previous movements of the same name only in reverse. I take the right fist with my right palm as before only it was left. Still facing the N. I take over the block with my left palm underneath and step forward to grab his throat with my right palm.

KICKING THE PURPLE GOLDEN CROWN:

I have just attacked to the N. with my right palm. The opponent might grab my arm and drag me forward. A 173. I should turn my right toes to the left as far as they can go and extending my right arm to go with the movement of the pull, I extend my left arm and turn to the S. to kick his groin with my left foot. PHOTO NO. 277. A 174.



APPLICATION 173

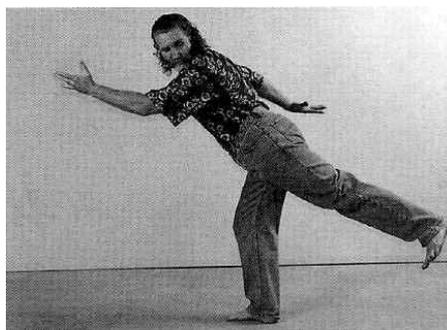
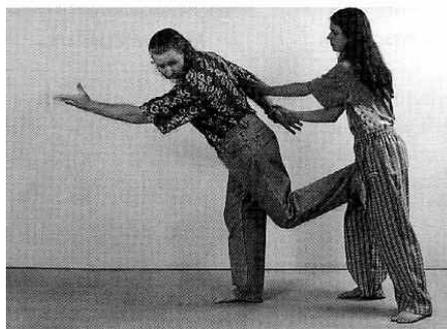


PHOTO 277



PHOTO 278



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KICKING THE PURPLE GOLDEN CROWN: (Opposite)

Facing to the S. I place my left foot where it is and take my left palm under my right arm to do the slip block and take another step to the rear with my right foot to end up with my left foot forward and my left palm in front as shown in PHOTO NO. 278.

I now take a slap step forward with my left foot and attack with left palm. The same as the previous movements of the same name only in reverse. I turn my left toes to the right and extend my left palm. I then extend my right palm forward to the N. and kick to the rear with my right foot. PHOTO NO. 277, only in reverse.

TAKING A STEP AND SLIPPING A LATERAL PALM:

From the last kick, I take my right foot and place it where it is, taking my left palm under my right and ending up facing to the N. with my left foot and hand forward. PHOTO NO. 279. I take his left attack with my left palm and slip it along his under arm

PHOTO NO. 280. A nd attack his ribs. A 175. I now lift his left arm with my left palm and take a step to the N. with my right foot to attack his left side. PHOTO NO. 281. A 176. I further take a slap step with my right foot dragging my left foot up and attack his left side with double palms. PHOTO NO. 281. A 177. Here you are attacking to a deadly combination of Dim-mak points. You rlef tpalm attack to S P21 which controls the whole upper body, while your Right palm attacks o K 25, which

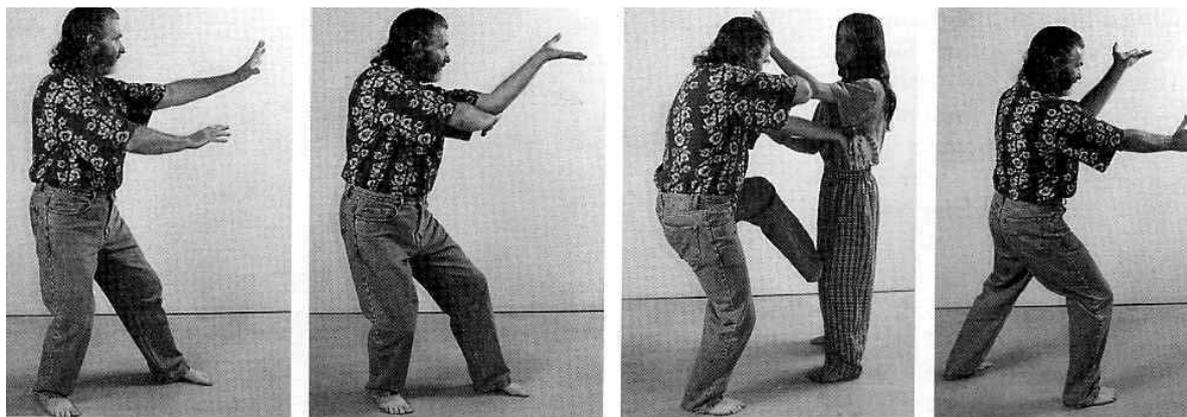
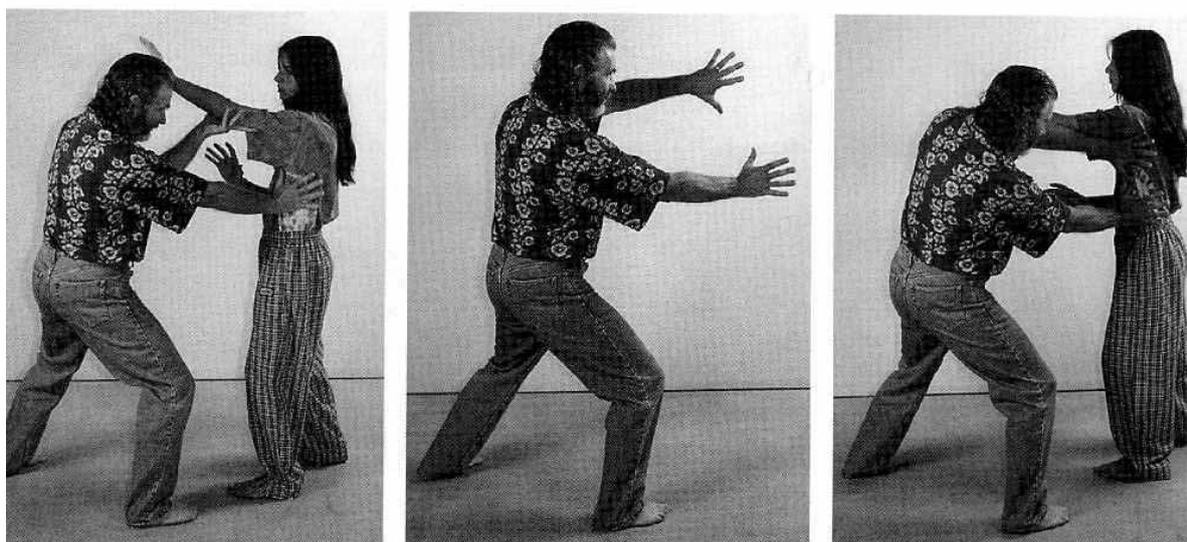


PHOTO 279

PHOTO 280

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PHOTO 281



APPLICATION 176

PHOTO 282

APPLICATION 177

causes the Kidneys to fail. A ttacking these points together, causes death.

TAKING A STEP AND SLIPPING A LATERAL PALM: (Opposite)

I now swivel around to the S. by taking my left palm under in a slip block. I take a step with my right toe to the S. and take my right palm under to block and attack his right arm

as before. Now, I take a step with my left foot to lift his right arm with my right palm and attack his right side with my left palm. I further take a left slap step to attack his right side with double palms.

CAREFULLY PULLING THE GOAT FORWARD:

Facing the S. I take a left step backwards and slip block with my right palm under my left to take his right attack. PHOTO NO. 283. A 178.

I now grab his right wrist with my right palm and take his right elbow with my left palm and kick his right knee with my right heel as he is pulled forward. PHOTO NO. 284. A 179

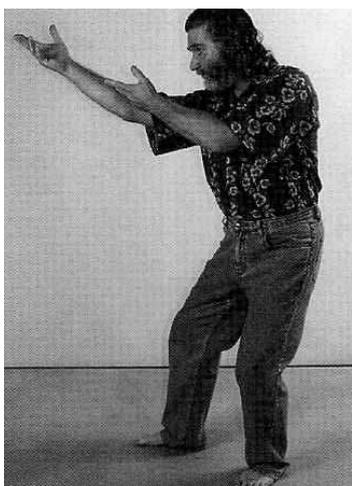


PHOTO 283



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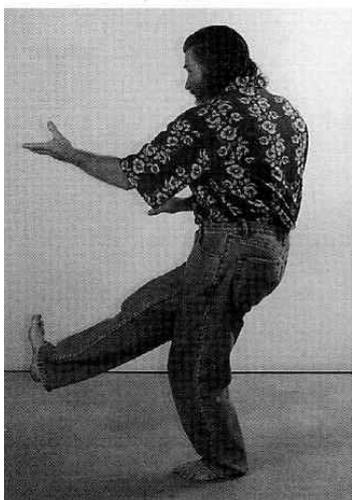
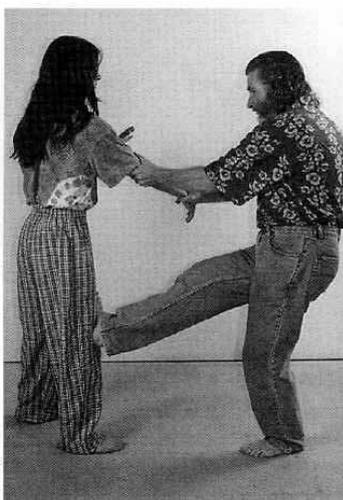


PHOTO 284



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CAREFULLY PULLING THE GOAT FORWARD: (Opposite)

The same as the previous movements of the same name only in reverse. I take a right step back as I take my left palm under my right and block his left attack. I then grab his left wrist with my left palm and take his left elbow with my right palm and kick to his left knee with my left heel. I still face to the S. Exact Opposite to PHOTO. NO. 284.

SNAKE PALMS:

I place my left foot down where it is and take his right low punch with my right palm and glancing it downward attack his groin.

PHOTO NO. 285 A 180. I take a right step in towards him as I take his right wrist with my right palm and take another step in with my left foot turned to the right as far as possible and attack to his eyes with left snake palm: PHOTO NO. 286. A 181.

He might block this so I place my weight down onto my left foot and turn to the N. raising my right foot and thrusting backwards to his eyes with my right snake palm.

PHOTO NO. 287. A 182. He might block this and attack me with his left palm so I spin on my left heel clockwise to the S. and block his left palm with my left palm and step down to attack his eyes with right snake palm. PHOTO NO. 288. A 183. He might block this if he's still alive and o I take a step in with my left foot to the S. and take over his left palm again with my left palm to attack his chest with single pounding palm.



PHOTO 285



APPLICATION 180



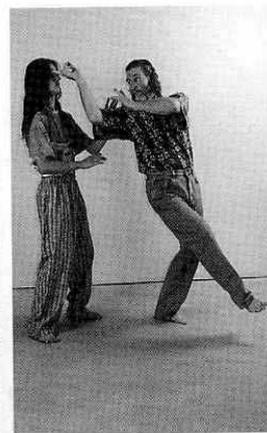
PHOTO 286



APPLICATION 181



PHOTO 287



APPLICATION 182

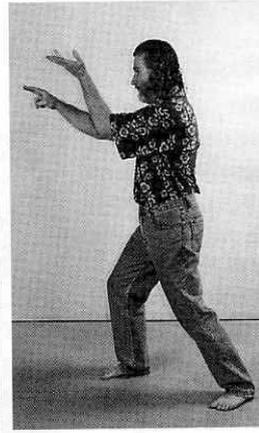


PHOTO 288



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PHOTO NO. 289. A 184.

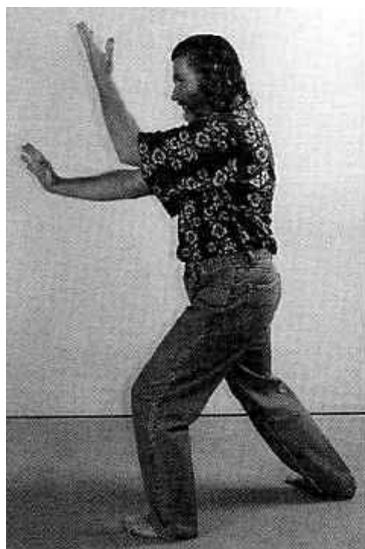


PHOTO 289



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SNAKE PALMS: (Opposite)

Swivel around in a C/W direction and again block downward with the left palm as before only in reverse. Facing the N. Now repeat all of the previous movements only on the reverse side. To end up as in PHOTO NO. 289, only opposite.

DRAGON WHIPS TAIL:

Facing the N. with your right foot forward take his right attack with your right palm and grab his wrist. A 185. As you pull his right arm forward, kick to his right kidney area with your left instep. PHOTO NO. 290. A 186. Place your left foot down where it is and spinning around, flip your right leg around to the N. PHOTO NO. 291

DRAGON WHIPS TAIL: (Opposite)

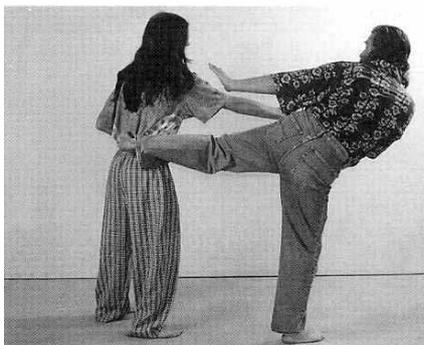
Repeat all of the last postures of 'DRAGON WHIPS TAIL' on the reverse side still facing to the N. You end up facing to the N. with feet together as for the starting posture.



This brings us to the end of the linear fighting form of Baguazhang. Remember that all of the palm attacks must be done with a fa-jing attitude and every movement must be self contained with no momentum going forward from one movement to the next. Only centrifugal movement may be borrowed by the next movement. The power all comes from the waist, the legs perform the job that they were meant to do, to get us out of trouble quickly with the least movement.



PHOTO 290



APPLICATION 186

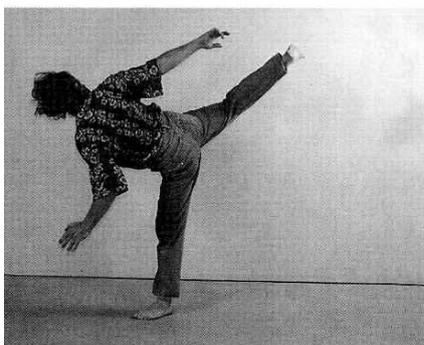


PHOTO 291

Some of these techniques will seem strange and rather difficult. These are the ones that aren't meant to be used in the street but are only there so that you will gain the balance and timing from them. If you can 'almost' use some of these techniques then you will most certainly be able to use the simpler ones and be able to rely upon them in a life or death situation. So grab your partners and start to practice because you know what practice makes!



PHOTO 292

CHAPTER TEN:

Bagua PUSH HANDS AND CIRCLE SPARRING:

This section deals with a unique method of two person training which puts no pressure on either partner and so the level of martial ability is increased at a natural rate.

Many martial arts place beginners into sparring situations too soon when they are not yet ready for such contact. Baguazhang builds up a player's confidence slowly with this peculiar method of sparring and before they know it, the student is into full oneself defence on an attack/defence level. I make mention of 'defence/attack' sparring because I do not believe in sparring as such. My reason for this attitude has come only after many years of experience in the martial/fighting arts.

It all gets back to why one has taken up martial art. If one takes it up for a sport to show everyone how good they are at their art or to show that they are better than their class mates or better than people from other schools, then sparring they must do in order to achieve this ego hit. However, if one takes up the martial arts because they wish to learn a good way to defend themselves and their families then we must dismiss class sparring as quite a useless exercise, in fact it is my belief that sparring takes one backwards.

Classroom sparring is a completely unnatural act in that no fight ever begins or ends in this way. The techniques that one uses in the classroom against one's fellow students are not indicative of the techniques used by a street fighter. In the street, very basic simple techniques are used and they are used with great animal force with your opponent actually trying to kill you and there lies the rub. No-one in the class is going to hurt you, at least on purpose. In the street we do not shape up and have each person trying to get the most attacks in. In the street there is one attacker and one defender. It's a game in the classroom but for real out there in the streets.

So, we must have a means where-by we train in street wise attacks. To gain this aspect of our training we have a form of sparring that we call 'attack/defence'. One person is the attacker while the other is the attackee. The attacker wears the protective equipment, as he is likely to take the most punishment. As the attacker attacks with as

much speed and power as he can muster and using street attacks the attackee will defend and simultaneously attack with some technique that will disable the attacker on his first strike. In the classroom sparring we must make mistakes on purpose in order for each partner to have a chance at defence. We must assume that some nefarious person will make the first move towards us in the street and so, rather than get into bad habits by continually pulling our attacks or even attacking we have this particular sparring method. This is not to say that we never attack. If the opponent even lifts his hands to us, then we attack as this is considered defence, but we must get through his defence first. But he has made the first move and not us. We use anything at our disposal to take the attacker out. It does not matter if the technique is not from the Bagua repertoire; we train in Bagua so that we are able to use anything at any time. It does not matter if you are the world's greatest kicker against the big bag in the classroom, if you don't know when to kick then you have lost.

Timing is the one most important aspect of your training. All of the most wonderful kicks and hand techniques in the world will not be worth an old sand shoe if you don't know when to use them.

With all this in mind I will now show you a training technique from Bagua that will bring each student up to a level of body contact slowly so that each person will take from the exercise what he/she needs and at the correct pace for their level of development.

Bagua PUSH HANDS:

Bagua has two methods of push hands. The first is not unlike the t'ai chi ch'uan method but not as good as it so I teach all of my Bagua students the t'ai chi pushing hands as this is far superior. The second method is by far the most superior way to bring a student up to contact without being hurt or put off the martial arts as so many are when they are put in with some ego stricken more advanced student who has to prove that he is the better. I will cover the second method of Bagua push hands/sparring.

THE METHOD:

Two players stand opposite each other with something to mark the centre of the circle. This is where the wrists will join lightly. PHOTO NO. 293. Begin walking around the

circle keeping the contact. The first movement that we learn is the '*QUICK FOOT WORK METHOD*:'

One player will push his touching palm towards the other's chest placing some pressure onto his wrist. As soon as this pressure is felt, the other player should speed up his walking so that the attack misses, simple. This is a way of gaining great sensitivity to an attack. Pretty soon you are able to know when he will attack just by feeling his changes in energy from yin to yang which must happen for anyone to attack

From here we go on to execute more techniques, in fact at an advanced level any known technique from any martial art can be thrown and defended against from this position and if you are able to or even almost able to defend at this close range, then the longer attacks will be a snap.

THE UPPER AND LOWER ATTACKS:

Your partner will try to attack your lower rib area with a palm attack by hinging his touching palm downward.

The attackee should hinge his arm downward to block the attack. **PHOTO NO. 294**

From here the attacker is able to immediately come up to attack to the face as soon as his low attack has been blocked. This can happen as the inner or outer direction change has happened so that if I wish to attack to the head with my other hand, I would simply swivel on my heels and attack with my other palm over my own other forearm. If I am in a position so that I have to perform the outer change, I must first of all get his palm out of the way so that I am able to turn my back and attack as in **PHOTO NO. 295**. I could also use a wrist lock and turn around and attack. **PHOTO NO. 296**. Kicks are also able to be executed and defended against from this position. If I throw a front heel attack, he would block it down to damage my leg. **PHOTO NO. 297**. I would take the movement to perform a direction change. Crescent kicks can be brought in as in **PHOTO NO. 298**. Back turning or spinning kicks can also be executed. **PHOTO NO. 299**.



PHOTO 293



PHOTO 294



PHOTO 295



PHOTO 296

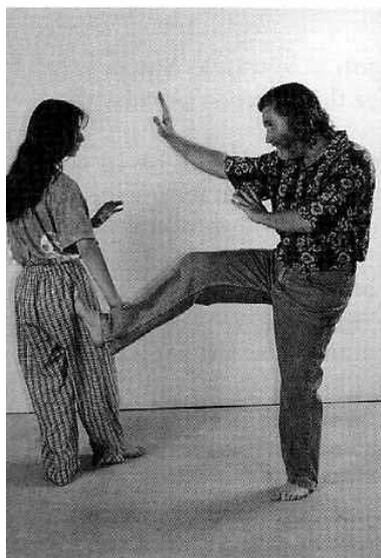


PHOTO 297

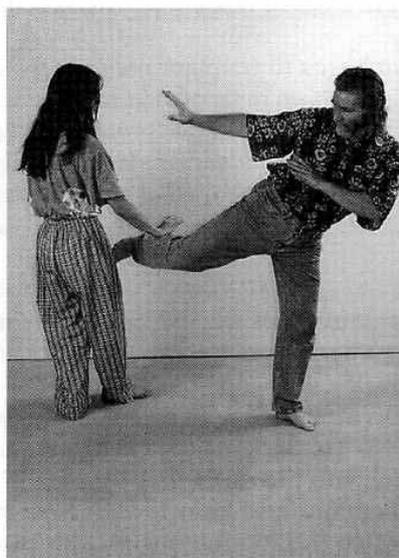


PHOTO 298

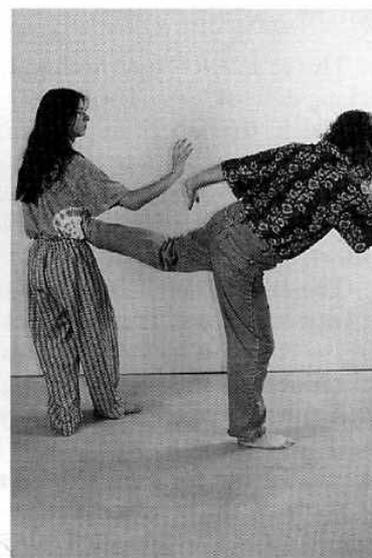


PHOTO 299

THE EIGHT KICKING METHOD:

This is an excellent method from Bagua to train not only the most potent low kicks but also the kicking defence. It's a good idea to have some form of shin protection for this exercise because these short kicks to the legs can be devastating even when performed slowly.

THE METHOD:

Two people stand opposite each other. The idea here is for the attackee to look with his/her peripheral vision and noticing any movement from the attacker, kick to the attacker's left shin or knee. This is in retaliation to his low heel kick to your right knee.

PHOTO NO. 300. You should defend with a short, sharp heel kick. The attacker pulls his foot back again and kicks with the same kick as before. This time you swivel on your left ball of your foot so that your left heel turns inward. And kick with your right heel as shown in **PHOTO NO. 301**, in order to block his kick and also to damage his leg. Pulling his foot back, the attacker again kicks to your lower left leg with his right foot. You should swivel back again and slap the inside of his right calf with your right foot: **PHOTO NO. 302.** You gain the power for this using fa-jing within the whole body as one single unit. If you cannot gain power doing this special kick then you are not doing fa-jing. Now, the attacker kicks again using his left foot to your lower leg. You again swivel outward on the ball of your left foot and thrust your right heel outward then instantly and violently jerking it back to hook around behind the attacker's left calf muscle. **PHOTO NO. 303.**

This kick is aimed at BL 57 (Bladder 57) (See my Encyclopaedia of Dim-Mak for details). It can take the leg out for days and damage the whole kidney and bladder, so be careful when executing this one!

So, from the attacker, you have received four heel kicks, left, left, right and left.

You should now change sides so that the attacker is beginning with his right foot and visa-versa. To make for 8 kicks in all. Begin slowly and easy, do not try to beat your partner in any way as you are only there to help each other. If you find that you are continually getting in with your attacks, slow it all down so that you can learn, then slowly speed it up. You are trying to help each other up the ladder of real self defence and not trying to compete against each other. Competition in the fighting arts gets you nowhere—all it does is bruise egos. Lose your ego and you will gain great fighting ability; keep it and you will only ever be as good as your ego will allow you to be.

IN CONCLUSION:

Remember that it is not the number of techniques that Bagua teaches, but rather the way it teaches us to defend ourselves. A martial art that is solely technique orientated is a useless martial art. One that teaches how to fight in real situations is the one that you should pursue. The level that Baguazhang will take both your self defence and healing ability is limitless, use it for the good of people-kind and not simply for fighting as this is the most base level!

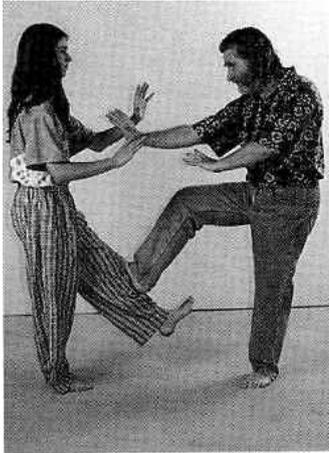


PHOTO 300



PHOTO 301



PHOTO 302

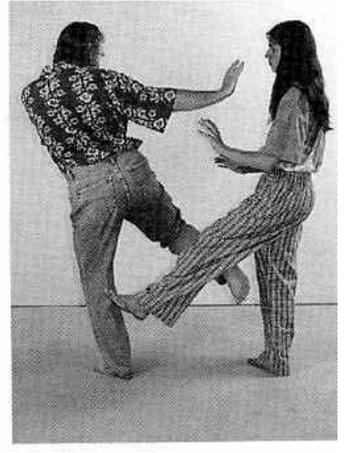


PHOTO 303