



Shaolin Chuan Fa Wu Ling Xing
Intermediate Student Handbook

少林五灵性

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Acknowledgments

I would like to thank all of the people that made this manual possible. To mention everyone that has influenced me in the martial arts would create a long list. To mention everyone who has helped in my ability to create this physical manual would be another long list. Thus, I shall just say thank you. You each know who you are. My name is used simply to take the responsibility for future improvements.

About the Author

Si Gung Kerry R. Gracey loves seeing people succeed in life. He has lots of papers that say he is smart, or at least educated at undergraduate and graduate studies. He also has certificates of rank that suggest high proficiency in martial arts, as well as community awards and trophies, some dusty, some not. Perhaps the truest test are the students, family and neighbors who have known him for years and still like him. So read the manual, get together, play, have fun, grow and share.

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Life

*Avoid rather than check
Check rather than hurt,
Hurt rather than maim,
 maim rather than kill.
For all Life is precious,
and none can be replaced.*

Introduction

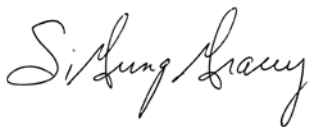
Welcome to the Shaolin Arts! A program that has stood the test of time. We have much to share and are excited to see your involvement. Your desire may be to remain healthy, learn self defense, reduce stress, increase discipline, learn philosophy, or just have a fun hobby. We have a whole world to share with you and welcome your feedback. A custom program can be yours.

This manual serves as a reference guide only. It doesn't replace your instructor. Your instructor is a key to your success.

Often students think, the more I know the faster I will progress, and therefore read ahead. In the Arts, knowing a lot of things is not the same as understanding them in depth. Learning each step well will be the quickest method of developing the real abilities you want.

The Shaolin Arts are an exciting, successful part of my life. It has much to give.

Congratulations on making a good decision.



Si Gung Gracey
Head Master

桂
凱
瑞

Virtue in Power



Keep yourself disciplined in all situations.

Choose the middle path of harmony; never go to extremes.

*Be humble; do not show off. Be loyal to the system and
your instructor.*

Be honest with yourself and others. Remain courteous.

Persevere and put heart and mind into all you do.

*Accept and exhibit responsible behavior, cooperation and
respect.*

Avoid fights: do not provoke anger in others or yourself.

*By remaining true to the above,
one shows respect for oneself,
for their instructors,
for the ancestors of the arts,
and for the art.*

Studio Etiquette

1. Remove street shoes and bow before entering and leaving the training area.

Removing our street shoes is an ancient tradition. It is a sign of a visitor's friendliness and humility. It preserves the hygiene of the Studio. Remember, good health and peak fitness are key reasons why people take lessons.

The bow is similar to shaking hands. It is a formal greeting towards someone or something, allowing us time to connect to our new environment.

2. Always walk quietly to the rear of a class in session. Try not to walk in front of the instructor during a class. Being late for class is rude to the instructor and all the other students. Try to be a few minutes early.
3. Speak quietly, if necessary, when classes are in session.
4. No eating, drinking, smoking or chewing gum in the studio.
5. Refrain from using foul language in or near the studio. Control your emotions at all times. The studio is an excellent place to increase your self control.
6. Always bow to the instructor at the beginning and end of each class. Likewise, bow to your workout partner when practicing together.
7. Do not disrupt the flow of the class by interrupting the instructor with questions. Your instructor will reserve a proper time in class to answer questions you may have. Too many questions will often disrupt the flow of class and ultimately slow your progress.

8. Possession of drugs or alcohol in the studio is grounds for immediate dismissal.
9. Students should wear the traditional uniform in all classes. This uniform allows you to “change hats” increasing your ability to learn and therefore increasing your success. Take advantage of this!
10. Refer to your instructor with a title: Laoshi (*‘Loausher’*), Mister, or Ms. The respect you show towards others is a reflection of the respect you have for yourself and the Arts.
11. A dirty wrinkled uniform reflects badly on you as a student. Always wear a clean uniform to class. Your uniform is your responsibility, not your parent's or spouse.
12. It is poor judgment to always ask about your next rank or wanting more material. This shows a lack of patience, humility and disrespect towards your instructor's professional judgment. When your instructor feels you are ready for more material he or she will be eager to share it with you. We all want to see you honestly progress.
13. Support your studio. Always purchase your equipment from your instructor. We will always strive to get you the best price and quality. By keeping the business in your studio you help keep your tuition lower.

Most people will do what is right when they understand what is expected. If you do have questions or concerns please ask. We are here to help you succeed.

*The greatest virtue is to follow nature,
To see the simplicity,
To realize one's true nature,
To cast off selfishness,
And temper desire.*

The Five Animal Patterns, 'Wu Ling Xing'

The Tiger, Fire 虎 火 'Hu' 'Huo'

Tenacity, power and courage are the attributes of the tiger. Physically it is strong, preferring straight ahead attacks. Tiger movements develop strong bones and back.

The Dragon, Earth 龍 土 'Long' 'Di'
Flexibility with twisting, raising and falling motions are the mythological dragons methods. It can dwell in land, air or water. Dragons develop the mind and the spirit.

The Leopard, Metal 豹 金 'Bao' 'Jin'
Speed with coordinated foot work is the leopard. The leopard develops conditioned tendons and joints.
The leopard generates its force through relaxed body action.

The Crane, Wood, 鶴 木 'He' 'Mu'
Balance and gracefulness with agility are the crane. It represents longevity and teaches us by its calm quiet nature. Its movement are relaxed and circular but can be explosive. The crane strengthens the legs, fingers and wrists while improving balance.

The Snake, Water 蛇 水 'She' 'Shui'
Suppleness and rhythmic endurance are the characteristics of the snake. It is known for having strong Chi, internal strength. Snakes use highly focused strikes and/or wrapping, constricting movements. They develop chi, focus, and grappling skills.

Uniforms

'Xiao Fu'

校服

There are as many types of uniforms as there are arts. Traditional uniforms are commonly worn due to their comfort, durability and recognition.

Each student is responsible for maintaining a clean and neat uniform. The care you extend to your uniform is a reflection of the care you extend towards yourself.

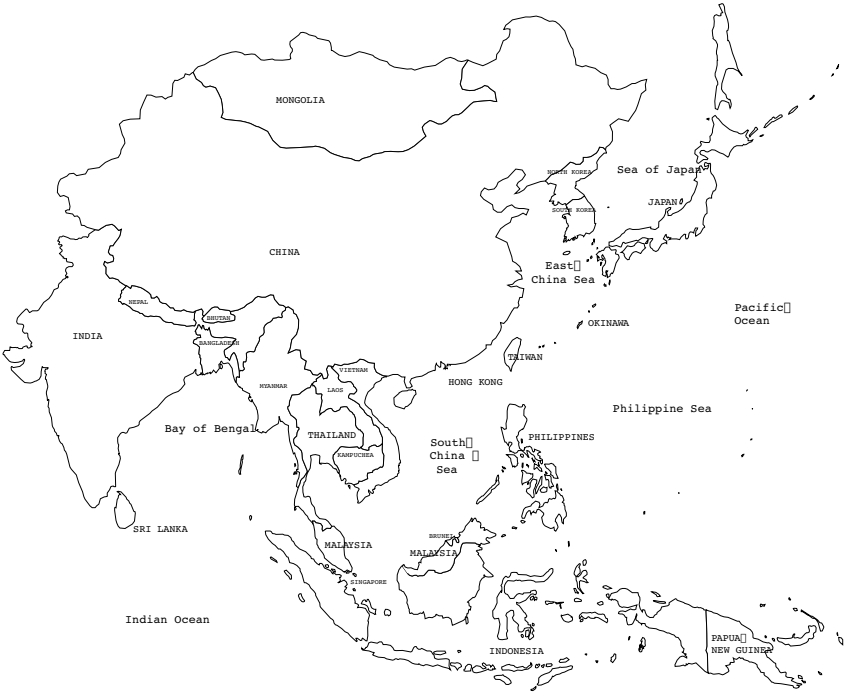
The color(s) and even the shape of the uniform can often represent a skill level, therefore always check with your instructor before modifying a uniform.

Rank

Uniform

White through Orange:	All white uniforms.
Purple through Brown:	All black uniforms.
Beginning Black:	Black with white piping.
Intermediate Black:	White with Black piping.
Advanced Black (Master):	Red piping on any variation from above.
Head Master:	Gold piping on any variation.
Assistant Instructor:	Blue piping on black.
Senior Instructor:	Mixing solid black or white for top or bottom.

Asia



Since Asia has had such a huge influence on martial arts - kung fu, karate, tai chi, etc. and the area we now call China has largely influenced Asia, the following timetable is provided as taken from the lectures of Kenneth Hammond, Professor of History and East Asian Languages.

10,000 BC: Domestication of rice in Jiangxi

4,600 BC: Neolithic village cultures in northern China

2100 BC: Xia Dynasty in Yellow River valley 1500 BC
Shang state on North China Plain

722-481 BC: Spring and Autumn period

480-221 BC: Warring States period

800 BC: Qin dynasty

202 BC – 220 AD: Han Dynasty, Daoism/Taoism
writings first appear

100 AD: First recorded Buddhist Temple in China

182 AD: Yellow Turban uprising

220-280 AD: Three Kingdom period

310 AD: Turkic migration into northern China begins

581-618 AD: Sui Dynasty

618-906 AD: Tang dynasty

845 Official AD: Suppression of Buddhism

907-960 AD: Five Dynasties period

960-1127 AD: Northern Song dynasty

1126-1234 AD: Jin dynasty

1127-1279 AD: Southern Song dynasty
1260-1368 AD: Mongol Yuan dynasty
1272-1290 AD: Marco Polo in China
1368-1644 AD: Ming dynasty
1636 AD: Qing dynasty proclaimed
1839-1842 AD: Opium War
1899-1900 AD: Boxing Rebellion
1921 AD: Founding of Chinese Communist party
1945 AD: End of war with Japan
1949 AD: Mao proclaims People Republic of China
1976 AD: Death of Mao Zedong
1978-1994 AD: Leadership of Deng Xiaoping
1999 AD: China and the United States agree on WTO membership.

*If one dwells in the past, they rob the present.
If one ignores the past, they may rob the future.*

History and Philosophy

Within this history we will continually use the common English terms such as, boxing, kung fu, karate, martial arts, jujitsu, tai chi, mixed martial arts, etc. We will define more formal terms as we read, with the hope of a deeper more accurate understanding of what the Arts truly are. For example, Kung Fu means to have skill in something, to work hard. It was largely U.S. Hollywood movies that gave the impression the term Kung Fu only refers to Chinese fighting or martial arts.

With three different major written forms of the Chinese language alone and over 400 different spoken, confusion often results. With the arts embracing many different peoples and time periods, languages did change. Our first goal is to understand the meaning behind the Arts and the results that have and can happen in practicing them. Languages and cultures can be beautiful, but they are just tools to explain and feel what is really happening. To touch the substance within.

Understanding the past helps one understand the present. If we do not learn from the past then we will repeat it - for good or ill. The idea is to have enough knowledge to have a choice.

Few dispute the saying, "The font of all martial arts is Shaolin". The Shaolin Temple or school was the spiritual and technical source of most if not all modern martial arts. Shaolin means 'Little Pine Forest' a description of the school's first location. The Shaolin Arts has a long and rich heritage going back to the beginning of modern civilization. This history is a mixture of legend and fact. The common practice of each new ruling Chinese Dynasty was to destroy all information of past rulers and what information could not be destroyed, other 'politically correct'

names were given the credit. Therefore, documented information of many past periods is limited. In this summarized history we will document the facts and point out the legends, or accounts, handed down through generations. Please note, the storyteller usually tells the version of the story that is in his/her best interest.

Asian martial artists trace their roots back 5,000 years to India and the Greek martial arts of Pankration. The invading armies of Alexander the Great brought the arts of boxing and wrestling to India in 4 BC. Historians also credit the Greeks for organizing the first professional boxing matches 1,000 years before the birth of Christ.

Chinese historians dispute India's claim to being the cradle of Asian martial arts. The Chinese credit Chinese physician Dr. Hua T'o as the founder of the first martial art style, and the first doctor to use anesthesia during surgery. Around 220 AD, T'o devised a series of exercises modeled on the deer, bear, bird, tiger and monkey. T'o designed these exercises to relieve stress, tone the body, and provide a means of self-defense.

Chinese historians point to military manuals and documents dated from 206 BC to 220 AD, which indicate that Han emperors actively funded the study and refinement of Kung Fu.

Records exist dating back to 5 BC crediting an Indian named Han Lo-Ming for creating Chi Hsuan Men, or 'Unusual Style'. This art used the defensive scissors techniques of the White Jade Fan to trap swords and spears, and pressure point strikes with the fan's tip.

Legend states that the Zen Buddhist patriarch Ta Mo,

or Da Mo (Bodhidharma to the Chinese, and Daruma Daishi to the Japanese), whose common last name was Sardilli was a prince of a small tribe in Southern India. Ta Mo arrived in China after a brutal trek over Tibet's Himalaya Mountains surviving both the elements and bandits.

Ta Mo's name is recorded in China but has not been found in India.

Ta Mo, The Buddha, The Enlightened One, made a vow that he would never be content with his achievements until he shared his wisdom with all beings.

Some historians dispute the date, but legend states Ta Mo settled in the Shaolin Temple of Songshan in Henan Province in 526 AD. Records do show a Shaolin Temple of Songshan was built in 377 AD for Pan Jaco' "The First Buddha," by the order of Emperor Wei on the Shao Shik Peak of Sonn Mountain in Teng Fon Hsien, Henan Province. The Temple was for religious training and meditation only. Martial arts training is thought not to begin until the arrival of Ta Mo in 526 AD. Whether this was the first such temple of training is not documented.

Ta Mo sought peace and converts to help him spread Chan Buddhism, later known as Zen in Japan, throughout China. Legend states that Ta Mo found that his meditation method caused sleepiness among the monks. The monks at that time also lacked stamina and the ability to defend themselves against roving warlords and bandits.

Ta Mo, a member of the Indian Kshatriya warrior class and a master of staff fighting, created a system of 18 dynamic tension exercises. These movements found their way into print in 550 AD as the Yi Gin

Ching, or 'Changing Muscle/Tendon' classic. We know this today as the Lohan (Priest-Scholar) 18 Hand Movements, the basis of Chinese Temple Boxing and the Arts of Shaolin.

It should be noted here, that Shaolin Kung Fu, was not a Chinese martial art. Rather, a martial art organized and practiced in an area we now call China by both Chinese and non-Chinese. More on this will follow.

Ta Mo's introduction of the martial arts to the Shaolin Temple was purely self-interest. He saw the monks as solitary types content to live their lives within temple walls. He dreamed of developing mobile, fearless warrior missionaries able to defend themselves and the innocent from the many bandits while spreading the peaceful ideas of Chan Buddhism throughout the world. (Travel had become so dangerous that Shaolin Monks would commonly carry shovels, the famous Kung Fu fighting Monk Spade, to bury the dead found along the roads they traveled).

According to legend, Ta Mo developed a simple self defense system to train Monks who traveled between Shaolin Temples in China, Formosa, Japan and India. Yamabushi (Ascetic Hermits), referred to this art of the staff, spear, and empty hand as Goshin-Jutsu, the basis of Aikido, Judo, Jujitsu and Ninjutsu.

Ta Mo died in 539 AD at the Shaolin Temple, before the completion of his life's mission. However, Ta Mo created the basis of Shaolin Kung Fu, an art that evolved into Sil Lum Kung-Fu, Chung-Kuo Chuan, Shorinji Kempo (Japan), Chuan Fa and Shaolin 5 Animals Styles of Wǔ Ling X'ing.

To the Shaolin, philosophy and the arts were both

ideals. They walked a thin line between self defense and non-violence. Many Monks were vegetarian and would not even ride a horse for concern of burdening the animal. On pilgrimages monks carried staffs tipped with jingling metal rings to scare away insects in their path they might harm. However, a monk would defend his life or protect the weak. Death being the least desired outcome because it was an injury that could not be undone. As Buddhists, Daoist (*Taoist*), and even Christians, Shaolin Monks did not value material things, but life was sacred.

Anciently, Shaolin practitioners were healers, educators -- a source of knowledge for an entire community. The systems of Shaolin did become world famous in violent times due to fighting skills, yet they were equally respected for their wisdom and the services each performed. Shaolin practitioners became sources of truth, knowledge, and skills for entire communities and countries, whether it be healing or protecting.

It was not until bandits and invading armies discovered they could not easily defeat the Shaolin Monks that Shaolin became known as a martial art and revered in all the known world. So great was its reputation that martial artists from other countries traveled great distances to study this system. Shaolin monks realized that there was great power inherent in these teachings and they became very reluctant to permit the teaching outside of the temple walls. With the fall of the Ming dynasty, greater numbers of outsiders entered the temple to learn the Shaolin Arts in order to drive out the invading Manchurians. Portions of this highly evolved Art spread to Okinawa where it was called Shaolin Ryu, meaning Shaolin fighting style. In Japan it was called Karate, meaning Chinese empty hands. Even Jujitsu was based upon a style of Chinese Kung Fu called Chin Na which

emphasized locks and flips. The arts of Shaolin was the master system which gave birth to the other martial arts in Asia even if many of these 'other styles' only took part of the knowledge the arts of Shaolin had to offer.

According to legend, Jueyuan used the original 18 Luohan Hands as a foundation, expanding its 18 techniques into 72. With Bai Yufeng, master of an internal method, they expanded Jueyuan's 72 techniques to approximately 170. Using their combined knowledge, they restored internal Chi aspects to Shaolin Gung Fu. They organized these techniques into Five Animals: the Tiger, the Crane, the Leopard, the Snake and the Dragon.

Another tradition reports the 5 animal patterns were promoted by Buddhist mistress Ng Mui and unshaven Shaolin Monk Miu Hinu as they travel through Asia experiencing the many climates, peoples, nature and circumstances of the cities and country side.

Who came first, who was influenced by whom in creating, at this point in time, is really unknown. If current great masters are an example, it's doubtfully these past masters really cared for any personal glory. Rather their joy was in seeing individuals grow through the arts and those skills being used for the good of all.

In 1662, the Manchus gained complete control of China. The Manchus both feared and admired the Shaolin monks. The Shaolin monks were valuable to the Manchu Ching Court as advisors and healers. Harming the monks would make them martyrs and cause the people to fight harder to dethrone the tyrannical Manchu overlords. These political conflicts of interest would repeat over history.

In separating fact from legend a letter written by Zheng, a 16-century military analyst, urging the government to make regular use of monastic armies is here noted: "In today's martial arts, there is no one in the land who does not yield to Shaolin. Funiu Monks should be ranked as second, for these monks seeking to protect themselves studied Shaolin. ... Together, these Buddhist centers comprise hundreds of monasteries and countless monks. Our land is beset by bandits inside and barbarians outside. If the government issues an order for these monks recruitment it will win every battle".

Dengfeng County records also show interesting information. It records: "During the Jiajing [1522] reign, the Liu bandits, Wang Tang, Japanese pirates and others created violent disturbances. Shaolin fighting monks were repeatedly called upon to suppress them. They courageously defeated the bandits and many earned the merit of putting their lives on the line. Thus this Shaolin monastery's monks have relied upon culture (wen) and warfare (wu) alike to protect the state and strengthen its army. They are not like monks in other monasteries throughout the land, who merely conduct rituals, read the Sutras, and pray for the emperor's long life".

As recorded by Dato' P'ng Khim, a second Shaolin Temple at Chuan Chow in Fukien province in South China is also recorded in Chinese legends. A Buddhist priest named Ta Tsun-shen is believed to have founded it. This temple, too, eventually became a center for combative activity, and consequently is said to have played an important role in the political histories of various dynasties.

During years of warring, both temples, Henan in the north and Chuan Chow in the south, were frequently razed on the grounds of alleged sedition against

the ever changing governments. Only a few of the occupants of these temples managed to escape the wrath of the countless imperial troops sent to destroy them. These Monks avoided detection by going their separate ways to other areas of China and countries round about, where they could peacefully continue their study and the practice of their arts.

Tradition tells of the Fukien Province monastery which contained the 36 chambers or levels of martial arts instruction and the infamous Lohan Hall (also known as Priest-Scholar Hall and Den of the Wooden Men). Upon entering the Lohan Hall, the graduate student fought 108 mechanical wooden dummies armed with knives, spears and clubs triggered by the student's body movements. If the student survived, they had to make their way through an opening blocked by a 500-pound metal urn containing red-hot coals. Gripping the urn in their forearms, the student had to slide the urn to create an exit. In the process, he branded his forearms with the badges of the Shaolin master, the Dragon and the Tiger.

The fame of the Henan Shaolin Temple became particularly widespread as exponents of combative arts converged there to further their skills. The Ch'ing (Manchu) government (1644-1911) was grateful to this temple when, during the reign of Emperor K'ang Hsi (1672), 128 Shaolin Temple monks volunteered for military service against the marauding bands of barbarians who were massing on China's western borders and destroying everything in their path.

These monks displayed skill and heroism in expelling the Invaders. Later, when governing overlords became more oppressive and feared the Monks, the Ch'ing ordered the destruction of the Fukien Shaolin Temple. Five monks: Wu Mei, Chi Shan, Bok Mei, Feng Daode and Miao Chian, later honored as the

Five Early Founding Fathers, escaped and were taken into hiding by five brave men who were subsequently referred to as the Five Middle Founding Fathers. In turn, these ten were joined by five other monks, the Five Later Founding Fathers, and together with the priest Wan Yun-loong (Ten-Thousand-Cloud Dragon) and Ch'en Chin-nan (Great Ancestor), did battle against the Manchu forces in the northern province of Hopei. The spirit of their uprising spread rapidly southward and inspired others to join in the fight against the Manchu invaders. Each of the five original monks from the Fukien Shaolin Temple is believed to have established his own particular kind of Shaolin Kung Fu, and collectively these five kinds of Shaolin traditionally are held to be the prototypes of Shaolin as we know it today.

Both Shaolin Temples naturally became the center for secret societies during the time when the Sung dynasty (960-1279) was invaded by barbarians from the north. Two broad movements established the relationship between the Shaolin Temple and secret societies: the White Lotus Society which had influence in North and West China, and the Hung Society with its sphere of activity in West, Central, and South China. Members of these movements are known to have frequented the Shaolin Temples. Generations later, these secret societies would oppress the very people they were created to protect. Though the Shaolin Temples were once essentially religious centers, with the overthrow of the Ming dynasty (1662) by the Ch'ing, these temples became politically oriented.

Today most Chinese Shaolin Temples stand as inactive and lonely relics of the past. There are still schools, or 'Temples' in operation outside of mainland China. The current mainland Chinese Shaolin Temple in use today, supervised by the Chinese government,

is more famous for its history, gymnastic type performance arts and a shrine to the past. Chinese mainland Shaolin Temples are, however, venerated by all exponents martial arts, kung fu, tai chi chuan, karate, and self defense experts who acknowledge the historical importance of these temples.

The current Chinese Shaolin Temple is largely controlled by a government that seem to set their own interests first. Many of the arts of Shaolin kung fu, wushu, and tai chi have been kept alive without physical temples through family or gar systems. The teachings have been passed down from family member to family member and very close associates.

Through the efforts of the early survivors of the Shaolin Temple, Shaolin techniques were dispersed. This, in turn, created favorable opportunities for the passing down of these teachings to others. Because many thousands of Chinese peoples subsequently migrated to lands such as Taiwan, Hong Kong, the Philippines, Thailand, Indonesia, Singapore, Malaysia and the British Common Wealth nations of Australia and Canada, we of the present generation are able to receive these teachings.

A clarification of terms by Dato' P'ng Khim:

"It is common for non-Chinese peoples to refer to any and all Chinese martial arts as Chinese boxing. This convenient but old-fashioned expression appears to have been coined by the British, but it has never been accepted by the Chinese people. To equate Chinese hand-to-hand arts with boxing methods is to leave untold a substantial portion of the intrinsic nature of the arts. It is true that sparring tactics do exist, and make up a considerable portion of many of the Chinese hand-to-hand systems, but if it becomes necessary to refer to such tactics, the terms Chung-Kuo Chuan (Chinese fist), Fa-Fa (fist method), or

Shu-Shu (fist art) should be used.

Sparring tactics never existed alone in any Chinese hand-to-hand art but were coupled with those of a grappling nature, Chin Na and that sparring and grappling tactics are always used in conjunction with a wide range of weapons make it necessary to use a more appropriate term when speaking of Chinese hand-to-hand arts.

Wushu (martial arts) is used by most modern Chinese people to categorize all the arts of a hand-to-hand nature. But it can be properly argued that even this expression is inappropriate when one speaks of the entire spectrum of Chinese hand-to-hand arts, for there is really very little that is truly martial in the majority of the systems in vogue today. Modern hand-to-hand arts are, at best, methods of scuffling developed by civilians such as merchants and shopkeepers; these arts are not the martial methods of professional warriors or fighting men. Most of the modern styles are geared more toward the promotion of public health, recreation, physical education, and theatrical performances for the entertainment of an audience, rather than toward real self-defense. Thus the problem of finding an accurate and acceptable definition that includes all forms of Chinese hand-to-hand arts, whatever their purposes, remains unresolved. Perhaps the use of the expression Kuo Shu (national art), which is used by the mainland Chinese, is one good way to categorize all Chinese hand-to-hand arts; Wushu, under this definition, is but a subdivision of those arts, and relates to systems that are devoted to combat Wu Kung, which specifically refers to a combative endeavor.

Many exponents of Chinese martial arts know of the Wat Chta and Net Chta, the external and internal families or systems. These terms are traditional

ones, but are often grossly misinterpreted, even by proponents of the Chinese hand-to-hand arts. Those people who erroneously divide Chinese arts into absolute categories and see the Arts as either external or internal systems draw a clear line between such forms as Shaolin which represents the external, and other systems such as Tai Chi Chuan, Pa-Kua, and Hsing-I which represent the internal category.

To the original definitions of external and internal styles must be added the fact that Shaolin has, since it's beginning, been regarded by many as an external system simply because of the legend that makes Ta Mo its originator. Ta Mo was an outsider, a person external to the Chinese family of peoples, while internal systems were so named because they were developed by persons of Chinese blood, not because one was a 'hard style' and another a 'soft style'.

Today, few experienced exponents of Chinese martial arts subscribe to the idea that external systems are wholly hard or resistive in nature, and internal systems are totally soft or pliable systems. At this time, it is evident to those who have studied both the external and internal arts that the differences between the arts are small ones indeed. Numerous examples exist to prove that internal systems contain rigorous hardness, that of a kind unparalleled in any of the so-called hard external systems, and that the reverse is also true."

Pai Associations:

'Pai' are special organizations founded by Chinese exponents of the Chinese arts for the purpose of providing systematic quality control of their arts.

"According to some orthodox beliefs, Shaolin Pai often fall into two major divisions: those that support

Northern Shaolin, and those that make Southern Shaolin the center of their activity. Northern Shaolin is believed to have originated at the Henan Shaolin Temple, while Southern Shaolin is believed to have come from the Fukien Shaolin Temple. In their basic technique patterns, both northern and southern brands of Shaolin make use of five animal forms: dragon, snake, crane, tiger, and leopard.

Often, Northern Shaolin is divided into three main branches: Hung, which stresses physical prowess and the use of strength in a hard or resistive manner; Kung, in which clever tactics of a soft or pliable nature offset strength; and Yue, in which both hard and soft actions combine to produce technique. From the Yue branch of Northern Shaolin there developed systems that depend on the actions of other animals, and even on those of human and supernatural beings.

Southern Shaolin consists of five main branches: Ta-hung Men, Ltu-chla Chuan, Ts'al-chla Chuan, Li-chla Chuan, and Mo-chla Chuan.

On the basis of the traditional beliefs just summarized, some exponents of Shaolin say that there are vast differences between Northern and Southern Shaolin. Exponents of the Northern Shaolin are said to make more use of long-punching actions and to exhibit a higher order of agility, mobility, suppleness, and fluidity of action in the performance of technique than do the exponents of Southern Shaolin. An old adage also states that "Northern Shaolin is 70 percent use of the legs, and 30 percent use of the hands," and assumes that the reverse ratio is true for southern types of Shaolin. Here again, as in the case of defining external and internal systems, modern exponents of hand-to-hand arts find it difficult to support such beliefs. It is, of course, possible that the stated differences did once exist during isolated time periods when travel was limited to a northern cold

mountain terrain or a southern marshy hot climate. Such differences do not exist today. Many Shaolin Monks traveled more than the local population, therefore needed skills for different terrains and environments of both southern and northern land mass and peoples."

Today, Dato' P'ng Khim holds a position of Master Instructor in the Arts of Shaolin, is a Chinese Physician and Acupuncturist in Penang State, Malaysia. Master P'ng has trained in Shaolin styles for 40 years from Patriarch Sik Koh Sum, of the Siang Kheng Si Temple.

The Martial Arts of Japan and Okinawa were largely brought to North America by military service personal at the close of the Second World War.

During the years 906 AD to 1911, Chinese masters had a tremendous influence on the martial arts of Japan and Okinawa. Many warrior monks, or Yamabushi, lived on the slopes of Mt. Hiei near Kyoto. They often visited the Shaolin temples of Songshan and Fukien to study Zen and refine their martial art of Shaolin Kung Fu. These Japanese Buddhist monks honored Ta Mo, or Daruma Daishi as the Japanese call him, as their spiritual father.

Some Yamabushi renegades developed mystical powers through the practice of Tibetan-inspired Mikkyo Buddhism at a monastery on China's Mt. T'ien T'ai. These warrior priests formed the basis of Ninjutsu. Shaolin-trained martial artists called Vagabonds often traveled the Far East as performers in circus-like acting troupes to conceal their identities on secret missions. The first, so called, Ninja type fighters, were actually Shaolin Monks. Many Shaolin monks excelled in guerrilla warfare tactics. They were the first to use blinding powders, smoke bombs,

booby traps and hidden weapons. They excelled in the art of invisibility, so well that some Chinese today believe that a Shaolin Monk can walk through walls! There are many stories of such tales as well as explanations of how these 'tricks' were often pulled off.

Chin Gempin, a legendary 16th Century Chinese Kung Fu Master had untold influence on Japanese and Okinawan martial arts. A Chinese mystic and wandering Yamabushi monk, Gempin fell in love with a Japanese woman. Forced to change his Chinese name (Chin Cen Pinh) to become a Japanese citizen and stay in Japan, Gempin kept his total Chinese Kung Fu art a secret. He supported himself by teaching his grappling arts of Kumiai-Jutsu ("The Tackling Art") and Atemi-Waza ("Nerve Striking Techniques") to Ronin (Masterless Samurai). Gempin also founded the art of Yawara Jutsu, a short rod self-defense system on which the modern Kubotan is based.

In 1532, Takenouchi, a master of "Combat Sumo", challenged Gempin and was soundly beaten. Takenouchi became Gempin's student, learning 5 secret "arresting techniques" and the short rod method called Yawara. Takenouchi went on to establish the first official Ryu or School of Jujitsu near Kyoto. Many Japanese historians, not wanting to credit a Chinese Kung Fu Master for helping to create their beloved Jujitsu or influencing the arts of Judo, Aikido and Yawara-Jutsu, merely refer to Chin Gempin as an 'ascetic hermit and teacher of Takenouchi'.

Here, the arts taught:

1. Energy collection or chi development

2. Meditation
3. Philosophy
4. Stretching
5. Nutrition, consisting of proper diet, healing arts and herbalism
6. The arts of punching, kicking and self defense combinations
7. Push-pull arts
8. Jumping patterns permitting escape from danger with no physical contact.

The Okinawan Islands benefited by being near China, Korea and Japan. The area's turbulent weather and tricky ocean currents swept many travelers - pirates, soldiers, scholars, and Buddhist monks - to Okinawan shores. In 1372, Okinawa's King Satto pledged his islands to the Chinese Ming emperor and Shaolin Buddhist ideals. Peasants and farmers mastered martial arts that were once the exclusive domain of the military and upper classes.

Hawaii was the place where Kung Fu masters found an environment to develop and refine their Arts. Chinese coolies, restricted from marrying or owning property, fled the harsh treatment in Hawaii for California. Here they found dangerous work in gold mines and building America's Transcontinental Railroad. This is the period in which the popular Kung Fu television series, featuring the Shaolin Monk Caine, was set.

William Pitt stated, "Power tends to corrupt and absolute power corrupts absolutely." The history of

the martial arts had similar problems. Chinese clans whose members spoke the same dialect created Hui Kuan, or associations for protection. Hui Kuan and secret Chinese societies clashed in a struggle for total supremacy. Americans dubbed these blood purges, 'Tong Wars.' Tong is American slang for Tang, the Chinese word for hall, or meeting hall of a Hui Kuan association.

Tang enforcers were given the name 'Hatchet Men' for their skill with meat cleavers. Unfortunately, they became the oppressors of the people they were sworn to protect. Law abiding Chinese found it necessary to import Chinese Martial Art masters to strengthen their Tang clans as teachers and bodyguards. Traditional weapons played a part in many Tang battles. American blacksmiths in Trinity County, California, had a booming business manufacturing tridents, spears, pike poles, scythes, swords and shields for Tang warriors.

At the turn of the century, the generic terms Chinese Boxing, Boxing and Chinese Temple Boxing became popular with Westerners after news reports of Kung Fu fighters using bare feet, fists and bladed weapons against firearms during the bloody "55 Days at Peking" the British called The Boxer Rebellion.

The Chinese persisted in their refusal to teach Kung Fu to anyone who was not Chinese. In 1957, T.C. Lee, a naturalized citizen from China, gave the first public demonstration of Tai Chi Chuan. This allowed other Chinese masters to come forth and reveal their martial arts secrets to anyone regardless of race. Although Kung Fu arts flourished in Hawaii among the Chinese community, it was confined to Oriental inner circles that referred to it as Shu-shu and taught it in secret.

Today Shaolin Kung Fu at Shaolin Arts is a complete system composed of circular blocks, direct strikes, grabbing, sweeping, throwing, joint locking, pressure point techniques, healing and chi (qi) development and use. There are many types of kicks and hand positions, stances and movements. Their use depending on the results desired. In this system, Shaolin Ch'uan Fa Wu Ling Xing is neither an exclusively hard nor soft style, but a well-balanced system of both - a key is fluidity and continuous motion with no loss of focus. The applications of this system are as many as they are ancient: self-defense, fitness, chi development and personal development being prime examples.

In North America, over the past 60 years, Shaolin Ch'uan Fa Wu Ling Xing or Five Animal Patterns and Tai Chi Chuan, was taught to family members and select friends. It is a Gar system, or family system, led by heads of families. Other Martial Arts organizations were involved from time to time but all lacked depth and unity resulting in the organization known as 'Shaolin Arts'. A name designed to give credit where credit was due: To the great history of the Arts and the many Masters who have honored it, both past and present. To promote the best the Arts have, that is, to develop the best in each of us that we may all have the personal development desired and be an asset within our own communities.

The traditional Shaolin Ch'uan Fa Wu X'ing Five Animal System/Five Patterns: Tiger, Leopard, Snake, Dragon and Crane represented the most complete system of Martial Arts for self defense, fitness and health. Some mimic this system but few have embraced it to it's full complete potential.

The martial art Dragon is used to show the strength of the mind and spirit. The dragon uses the mind

to outwit his opponent or to solve a problem. It whips and whirls the body, using whatever tool necessary to complete its task. Hidden strikes are common. The dragon carries its energy high, always thinking. The strength of the dragon was its intelligence and its weakness was its wisdom. By nature, all dragons were intelligent but not all were wise enough to use it successfully. Some in fact would "outfox themselves" in combat - getting too close to the tiger to be dragged down to earth, becoming too acrobatic or caught up in their own beauty.

The martial art Leopard is known for its speed and momentum. Pound for pound it is stronger than the tiger. Its energy is often described as a lightning bolt. Once it attacks, its goal is to do as much damage as possible in the shortest amount of time. It can fight like a tiger when the opponent is smaller than itself but will not stand its ground if not to its advantage. Its weakness is its dependence on speed if put in an environment where speed is restricted. The leopard has the life and enthusiasm of a youth. It will sometimes leap before it looks relying on its speed to escape any problems. Leopards do not always live long but they also do not die of boredom.

The martial art Crane is conservative. It would rather avoid than confront. Its main body is weaker than the other animals and therefore prefers to keep back while striking out with its long wings and beak. It dislikes grappling preferring to keep distance between itself and others. The classic story is of the crane and Ape meeting and a frustrated Ape leaving with one eye. Of course the weakness of the crane is just one solid hit from a Tiger and its life is usually over. Once a crane does decide to fight it can be very aggressive towards an exposed target. There is a degree of deception in the crane as it leaps away just to return in again if defenses drop. Likewise the wings and long

feathers will often mask or hide a strike.

The martial art Snake is known for its strikes to vital areas and wrapping movements. It uses pressure points and grappling. The weakness of the striking snake is it basically has one strike and then must recoil, climb a tree, etc. Therefore many aggressive snakes wait to allow another to come to it. It is common for cranes to beat snakes if the snake's first strike misses. Many snakes are very defensive in personality. They will leave at the first sign of trouble. If that is not possible they will hide and after that they will coil up and even warn you by rattling. But once they are forced to strike, they strike completely.

The martial art Tiger is strength or shear power. It is strong and massive. In its purest form the tiger never retreats. It is like an advancing wall of energy. Thus the saying, "When two tigers meet one is dead, the other dying." Its strength is its simplicity, its weakness is it can be "outfoxed." It is common to see both the tiger and the dragon in murals depicting opposite ideas.

Each of the five animals are assigned one of the 5 elements and each having a relationship with the yin and yang organs in the body (see Tai Chi Chuan Handbook for more details).

At first the 5 animals are taught as mechanical type movements such as the 'crane's beak', the 'tiger claw', the snake's 'poison finger', the 'dragon whips his tail', or the 'leopard's paw'. Then the philosophy of the elements are added.

These elements also manifest into physical qualities or strengths.

The metal element strength is characterized by

movements that are as hard as an axe yet needing movement to be useful.

The Wood element strength uses two hands being in balance.

Water strength is a continuous forward pressured motion like the pounding waves in the ocean. Or, more collected, focused, like ice.

Fire element strength is performed fast and must take ground, usually a rising upward motion.

Earth is solid like a mountain and flexible like sand blowing in the wind.

Many misunderstand that the elements are a philosophy, which manifest into particular strengths, not a physical posture. The elements - as a physical source - are abstract. This has led to confusion for some. When the concepts or strengths of the five elements are applied to each animal, a unique transformation takes place. This transforms the Arts leaving behind imitation of movement to become the heart and soul of the 5 Pattern Arts, Wǔ Ling X'íng.

Dragon: Earth strength philosophy. Hard and soft.

Snake: Water philosophy. Speed like the whirlpool, hard like ice.

Tiger: Fire, explode your energy just like forest fire that continually takes ground.

Leopard: Metal, makes use of momentum to create power knocking the opponent off his feet

Crane: Wood, balance, conserve and protect.

The I Ching states: "The Town may be changed, but the well cannot be changed."

The martial arts is like a well with archetypal springs feeding it from deep within the unconscious mind of its people. Many have and will be involved in the Martial Arts.

This short poem may summarize their level of involvement:

*Those who know the truth are not so great as those who love it;
those who love the truth are not so great as those who live it.*

There have been many good and great instructors of the Martial Arts, Kung Fu, and Tai chi, and some not so good. An educated consumer is always in the best interest of an honest school. Each of us has the opportunity to embrace all the good the Arts have to offer. We need not be corrupted by the power it holds if we follow healthy traditions, search out a worthy teacher and system, and dedicate ourselves to enjoy the freedom and self discovery the Arts offers.

Sifu Chin Fong, studied Kung Fu under Chinese masters Ng Bow, Chan Yit Yew, Ma Hyung and Yeun Leung.

In 1966, Sifu Chin began teaching in Sing's Wong Society in Toronto's China Town. This was the first Chinese Kung Fu school in Toronto that accepted non-chinese students to train. Acceptance was based on willingness and sincerity to learn.

In 1972, the Chinese Community Centre decided to open a Kung Fu school. The community center approached Sifu Chin to instruct and the Jing Mo Gung Fu Club was formed. The club took its name from the famous Jing Mo (Ching Wu) Athletic Association of Shanghai.

Sifu Chin died in 1990, but his influences in the animal styles are still felt.

Rank

'Deng'

等

Rank has been used in society for varied purposes. The military has their own. Corporations have their own. The Martial arts have their own. Martial arts ranking systems have varied throughout time and locality. Sashes, belts, and uniforms are the most common with different shapes and colors representing different levels of achievement. The best rank was one's real skill and respect others had for the individual. At one time women could not hold rank — but at the same time there were women men dared not challenge. At first there were only white or light colored belts, sashes and uniforms. Then, through use, the white slowly became darker until it was black (by tradition, one never washed their rank). After even more use the material would begin to wear out, fray and turn white. This was referred to as one returning to their state of innocence. In 1882 Jigoro Kano organized a system of colored ranks between white and black -- black being a recognized high level of proficiency. Each color rank represented a different level of achievement. This colored system has become a recognized standard method of progression. After black there are also different levels of achievement. Some systems use different colors on the sash, belt or uniform to represent these levels, others do not. Some use titles such as, instructor, chief instructor, head instructor, master instructor or professor. The proper attitude to have about rank is not to compare your rank to other students. Rank is meant to show how much you have improved since you started martial arts, according to your potential. No two people will ever be exactly the same. Use others to motivate and encourage you, but each rank will be something only you can achieve.

Beginning Colored Student Ranks	Chinese
White	等 一 開始
Yellow	等 二 開始
Orange	等 三 開始
Intermediate Colored Student Ranks	
Purple	等 一 中間
Blue	等 二 中間
Blue Advanced	等 三 中間
Green	等 態樣 中間
Advanced Colored Student Ranks	
Green Advanced	等 一 高級
Red	等 二 高級
Brown	等 三 高級
Brown Advanced	等 四 高級

The higher the rank one achieves, the more humble the individual should be. In western culture humility is often viewed as a weakness but the opposite is really true. Remember, as you increase in rank, so do your responsibilities. You have the opportunity to set the right example for all those that follow after you.

Material for Each Rank

** Note: Shaolin Defensive Combination: 'SDC'.*

Yellow

Forms	8 point blocking set with half mooning forward and backward.
* SDC	#6
Hand Strikes	Front two knuckle, back two knuckle, thrust punch.
Kicks	Front ball and instep, rising knee.
Stances	Front position, horse, half moon, flamingo, twist.
Comments	Improvements of balance and coordination but no power or speed is necessary at this level.

Orange

Forms	DBF #1
SDC	#3, #7.
Hand Strikes	All hammer fists, all elbows, palm.
Kicks	Back kick, roundhouse knee, side blade.
Stances	Greater depth in your stances.
Comments	Understanding of how to move in and out of each stance with kicks and strikes. These skills are taught through short preset techniques often taken from forms or shaolin defensive combinations. About 8 of these techniques should be known by now.

Purple

Forms	DBF #2, MSR #1, 8 pt. blocking set with strikes.
SDC	#2, #18, #5.
Hand Strikes	Sword, chicken wrist, back hand, back fist, spear hand.
Kicks	Crescent, reverse crescent, mule.
Stances	Cat, modified twist.
Comments	Power and speed are now beginning to show. Control of the same is expected. The ability to fall to the ground safely at half speed is obtained.

Blue

Forms	DBF #3.
SDC	#4, #12, #9.
Hand Strikes	Tigers claw, leopards paw, ridge hand, cranes beak, forearm strike, dragon's claw.
Kicks	Ax, side & front thrust, rising front ball, stomp, spinning back, roundhouse ball and instep.
Stances	Leaning, bow.
Comments	Sparring skills should begin to improve with spontaneous use of blocks and strikes.

*Why is the sea king of a hundred streams?
Because it lies below them.
Therefore, it is the king of a hundred streams.
Thus, he who leads first must follow behind.*

Blue Advanced

Forms	MSR #2, One side of two man fist set
SDC	#15, #10.
Hand Strikes	Hook, upper cut, 3/4 punch.
Comments	A general overall increase of skill level from blue rank is required in the ability of applying your material on a practice partner.

Green

Forms	DBF #4, 5 animal blocking set.
SDC	# 8, #14, #11.
Hand Strikes	Two finger, immortal man, eagle talon, poison thumb, trigger finger, dragons trap.
Kicks	Stepping stool, hook, hopping front and side, scissor.
Stances	T-Stance
Comments	Partner practice should be more spontaneous with a greater range of usable techniques under pressure.

Basics / Shih

Basics are the cornerstone of the Martial Arts...they are broken up into the following categories:

Stances

Blocks

Strikes

Kicks

Breathing

Basics are the foundation. Without a strong foundation all other ingredients are weak or vulnerable. In fact, one can always tell a student who has tried to take short cuts. Trust this program you have undertaken. We are all here with your total success in mind.

Everyone's basics often start off poorly, but they get better with time, practice and proper feedback.

Because basics are so important, pay very close attention to them. When you throw out a punch, kick or block don't just put it out, visualize what you are doing and its possible applications.

There are many important parts of basics, and only a trained instructor can tell you what you are doing wrong and right. Here are some things to always watch for:

Balance; It is very important to have good balance. Keep your back straight and keep your eyes (head) up. A good punch with bad balance, is a bad punch.

Focus; make sure you are on focus (on target). A front punch to the nose should not be at groin height and off to your right side. Always make sure your body is where it is supposed to be.

Imaging; imagine you are doing everything "for real."

Concentration; think about what you are doing, examine it, make sure it looks right. Don't think about

anything but what you are doing. Do it slow and examine it. Do it fast and examine it. Break it down into all the smallest parts, and examine it.

Awareness; as well as concentrating on what you are doing, be peripherally aware of what is going on around you, but don't concentrate to the point of walking into things.

Memory; recalling twenty steps, with intricate details of body positioning, arm & leg positioning (punches, kicks and blocks), balance, etc., is an excellent memory exercise. And being able to recall one of ten forms, with twenty steps each, is an even better memory exercise. As the martial artist remembers all these forms, he is training his mind how to save and recall things, and this skill can help him everyday of his life.

Reflexes; by doing motions repeatedly, they first become a habit, then eventually they become a reflex. Therefore the positions and motions just become "natural." If you have been properly taught you will develop your basics into reflexes — 'no mind.'

Breathing and Chi

'Huo'

活力

Breathing is an intricate part of developing and directing Chi - inner energy. Common terms are 'Kiai' or 'Qihe' in naming the sudden release of air during a strike. There are a number of different methods of breathing. Each with it's own purpose. Start by exhaling with each strike. Match your breathing with your movements. Breathing will be external and mechanical at-first, then as time passes, it becomes internal as well.

Picture a large cat, such as a tiger. The great cat will roar as it leaps upon its prey. Think of the sound a snake makes when it strikes. Like people, the tiger and the snake are different, yet each method works for the situation. You too will develop different breathing, different energy, for different situations.

*A man is born gentle and weak.
At his death he is hard and stiff.
Green plants are tender and filled with sap.
At their death they are withered and dry.
Therefore, the stiff and unbending is the principle of
death.
The gentle and yielding is the principle of life.
Thus, an army without flexibility rarely wins a battle.
A tree that is unbendable is easily broken.*

Stances

'La kai jia shi'

拉开架势

Traditionally there are 30 stances. Here we will list most of the major ones with descriptions: Front Position, Horse Stance, Crane Stance, Half Moon Stance /Arrow Stance, Cat Stance, T - Stance, Bow Stance, Twist Stance, Leaning and Mountain Climbing Stances.

There are many names for each stance depending on the language used and the translations of those languages.

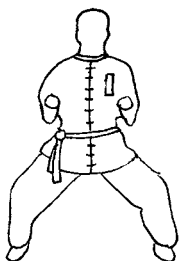
Balance is the key to any stance, so learn to move in and out of all of the stances while retaining your balance.

Stances are the formal positions that involve body positioning and balance. Stances are where you block from, strike from, kick from, deflect from, absorb and release energy from, and transition from and to. If you are not in a stance, then you are probably off-balance. Many stances have standardized hand positions.

All stances have different advantages and disadvantages. The stances listed here are the main stances you will be learning. Each one has a number of varieties which are not all listed but will be shown over the course of your training at the appropriate time. Learn each stance well from many different angles and uses. Once you understand how to use them you will also learn how to take advantage of them.

Finally, we all have different body types which will result in each of us having a little different appearance for each stance. What is important are the principles and techniques we each have due to the stance.

Horse Stance



A Horse Stance is excellent for practicing basics due to the feedback it can give you on your balance and focus. It can also be an excellent defense street stance when turned into a side horse stance. Weight is equal on each foot, feet placed a little wider than your shoulders, with knees held over your feet. Back is straight.



Half Moon / Arrow Stance

A good stance for having many of your strikes available. Yet many of your target areas are open as well. Therefore, your blocking systems must be well tuned. Weight is 50% on each foot. Back is straight, knees bent over feet with feet spread apart a little wider than your own shoulder width and the heel is placed in front of the opposite foot. A left half moon stance would have the left foot forward.

Cat Stance



Place rear foot at a 45 to 60 degrees of angle from the front of your body with the front knee pointing straight ahead of you. Both knees are bent with 80 to 90 percent of the weight on the rear foot. Back is straight.

Most of the weight is on your rear leg so you are ready to move the front leg, or spring forward into an attack. Front leg attacks can be very fast, but have a limited range. (Be careful about having your rear leg swept.) A good stance for jabbing kicks.

Reverse Cat Stance: Weight is on the front foot instead of the rear.

Front Position



Front Position is used in salutations. This is the position from which we bow from, and from which we start our forms from. It is a formal position that shows we are ready to begin class, and that we are paying attention.

Face is held to the front and head and back straight. Feet are together with knees slightly bent. Hands are held together with the left open and right closed, left covering right. Elbows are out.

Crane Stance



Put all the weight on one leg raising the other to a 90 degree angle. Head held erect, back straight. Toes of raised foot point down.

T-Stance



Similar as a cat stance except front leg is straight and about a 45 degree angle downward from the body. This stance exposes the knee but protects the thigh more. Its usage is therefore more specialized.

Twist Stance

Legs are crossed with feet either parallel to each other or at 90 degree angles depending on the application of the stance.

Leaning Stance



Weight is 80 to 90 percent on one bent leg with the opposite leg straight at the knee. This is sometimes referred to as a rear leaning stance. A right rear leaning stance would have the right leg bent.

Bow Stance

Similar to the leaning stance but with hips forward. The body is vertical, with the lead foot pointed between 45 and 90 degrees, leg bent deeply. The rear foot is straight towards the front foot, with the toe lined up with the toe of the leading foot. The rear leg can be held straight or slightly bent. The result is a "lunging" pose. A perfect bow stance is 90 degrees from a perfect half-moon.

Classic Movements

Monk Stands Ready

This is a formal movement, going from front position to a horse stance (usually to begin basics). This is also the opening move of most forms.

From front position (Feet together, hands together, left hand open over closed right fist).

Bow.

Right leg steps out to a horse stance as your hands go to ribs, elbow position, then arms over your head in an overhead cross block with both hands closed and crossed over your head.

Hands come back to elbow position, elbows back, hands resting by your ribs, palms up, with an outward breath release.

Half Mooning, Forward

This is a formal and functional movement. Very defensive in nature and a method of revealing your terrain through feel rather than sight. It is how we move forward from a left half moon stance into a right half moon stance, etc.

From a left half moon stance, left leg forward, right leg back, right leg comes up next to left leg. Right leg continues forward to a right half moon stance, brushing or feeling the ground as you move the foot. The left foot is then brought forward in the same manner until a left half moon stance is obtained.

Blocking Sets

Blocking sets are many, each their own purposes. The first two sets are known as 8 points, or patterns and 5 animal pattern.

8 Point Blocking Sets

The movements of the '8 point blocking set' can be a hard or soft movements, meaning the movements can be used as strikes or blocks. All references to numbered blocks in this manual are referring to the 8 point blocking set unless stated otherwise.

From a horse stance:

1. right fist drops toward left knee then circles upward across body to stop by right shoulder, palm toward body.
2. left fist drops to right knee, circles upward across body to stop by left shoulder, palm toward body.
3. right fist raises to right ear, moves across body to left ear, palm toward body.
4. left fist raises to left ear, moves across body to right ear, palm toward body.
5. right fist raises towards chin then above head with elbow joint held at a 90 to 45 degree angle, palm outward.
6. left fist raises towards chin then above head with elbow joint held at a 90 to 45 degree angle, palm outward.
7. right fist moves to left ear dropping to right knee, back is straight, palm towards body.
8. left fist moves to right ear dropping to left knee, back straight, palm towards body.

5 Animal Blocking Set

From a horse stance:

1. Double sword from shoulders downward to knees, exhaling.
2. Double circling ridge hands from knees to shoulder area, inhaling, with double swords returning to knees.
3. Raising double spear hands, palms together, elbows together, to level of nose.
4. Outward swords, palms away from body, until each hand is by its respective shoulder.
5. Inward swords, palms toward body, swords and elbows meet each other.
6. Downward palm heels keeping forearms as close together as possible, until palms are at groin level.
7. Dragon plays with pearl by right hip, left hand on top. Rotate to dragon plays with pearl by left hip with right hand on top. Press side ways opening into double tiger claws, return to dragon plays with pearl by right hip press side ways opening to double tiger claws.
8. Downward double palm heels to groin level, raising to double bent leopard paws under chin. Reach forward opening hands to spear hands then returning to double bent leopard paws position under chin.
9. Move to supported ridge hand, left hand up, left hand circles downward past right arm, past groin, joining right hand in a palm heel position expanding away from center of body into double tiger claws.
10. Hands move to supported ridge hand, right hand up. Right hand circles downward past left arm, past groin, joining left hand in a palm heel position then expanding away from center of body into double tiger claws.

Iron Fortress

An iron fortress is a two handed block. A left iron fortress block would be a left outward #2 block while simultaneously doing a right cross body palm block.

Dragon Trap

This block can use the same basic motion as the Iron Fortress block, but the hands roll onto the wrist and arm trapping an out stretched arm.

Upholding Hand

This block is a rising tigers mouth strike or a rising palm supported by the opposite hand under the elbow.

Methods of Blocking

Avoiding

The best block is not to be there. If someone punches and you can duck, bob, weave, etc. without putting yourself off balance. This allows you to counter while avoiding, decreasing the time it takes to counter strike.

Checking

This is often used in conjunction with avoiding. Checking is putting something in the way of an opponent's extended strike or kick, to impede him in a secondary attack with that same limb.

Covering

Keeping your guard in the most likely direction of attack. If you attack high with one hand, and the opponents arms are low, you will probably want to guard ("cover") your ribs with your other hand. It is a useful safety. It should be used as long as it is not going to slow down or inhibit your attack.

Absorbing

Going with an attack. This is a way to minimize the effectiveness of the opponent's attack. This causes the impact to be much weaker and less damaging. Going with the direction of an attack, and being relaxed (instead of rigid) is a way to minimize the effectiveness of the opponent's attack. And a partial block (or partially effective block) with absorbing will help even more. Watch out, so that moving away from one attack isn't moving you into another attack. And be careful not to sacrifice your balance.

Jamming

You can jam an opponent's attack in two ways, with your body or with your limbs.

Trapping

Trapping a strike with your hands, arms, legs, etc.

Striking

Striking can be used as a block two ways. The first is using the strike directly as a block. The second is using the strike instead of a block, beating the attack with an attack.

Redirecting

Instead of stopping an attack. Redirect the force into a direction that is harmless or one to your advantage.

*An angry man will defeat himself in battle, as well as
in life.*

Hand Strikes

Back Hand



Looks similar to a finger whip but the focus is on the knuckles. Common for striking the pressure points of the face.

Chicken Wing

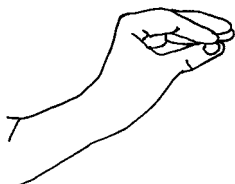
Strike with the rising side of the bent elbow.

Chicken Wrist

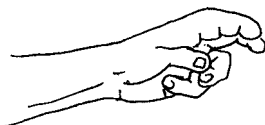


Relax your wrist and bend your hand down touching your finger tips together and strike with the top of your wrist. The motion of this strike is done with the elbow leading, and then the hand whips out at the end of the strike.

Crane's Beak



Join your fingertips together, using a relaxed wrist to snap the finger tips.



Eagle's Talon

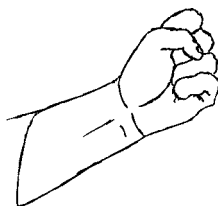


Use the thumb and your first two fingers to grab at the peak of a strike.

Elbow

Bend your arm as far as you can at the elbow striking with the elbow. The range is limited but excellent power is possible.

Hammer



Make a fist striking with fleshy part or your fist. The motion of this strike is done with the elbow leading, and then the fist whips out at the end of the strike.

Immortal Man



Bend your little and ring fingers leaving your middle and index fingers extended.

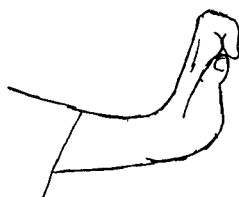
Leopard's Paw



Form your hand in a fist. Extend your second knuckles of each hand forward, keeping your thumb in. This makes for a small striking surface.



Palm / Palm Heel



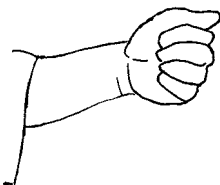
Open your hand and pull your fingertips back (fingers can be straight open or curled as shown but there is an energy difference). Strike with the heel of your palm. The fingers point away from the center of the target.

Phoenix Fist



Form a fist, and extend your middle finger knuckle forward. Use this knuckle as a striking surface.

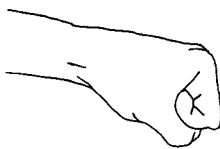
Poison Thumb



Form a fist, and extend your thumb beyond the knuckles. Keeping your fist vertical use your thumb as a striking surface.

Punches

Front Two Knuckle

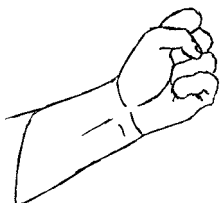


This is done with the fist horizontal, thumb down. This strike has a lot of power due to the rotational energy you create as you turn the fist as you punch.

Back Two Knuckle



This is done with the fist horizontal , thumb up. Thrust Punch

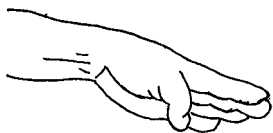


This is done with the fist vertical, thumb up.

3/4 Thrust Punch

This is the same as the thrust punch except the fist is at a 1/4 turn from a full thrust punch.

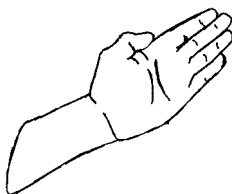
Ridge hand



Strike with the inside of your hand near your thumb, but keep your thumb underneath, and out of the way. Your hand is open with fingers extended.

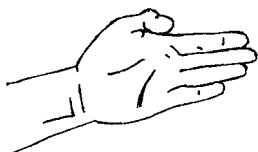
Rising Sun Punch

This strike is a closed fist that rolls out like a weight on the end of a rope. Thus it is not 'pushed' out like a front two knuckle but released like a focused throw.



Sword Hand

Strike with the outside edge of your open hand, little finger side, keeping the muscles in your hand tense. The motion of this strike is done with the elbow leading with the hand whipping out at the end of the strike.



Strike with the fingertips of your open hand, keeping the muscles in your hand tense.

Dragon's Claw



Bend all the fingers in your hand, and keep them tense.

Tiger's Claw

Similar to dragon's claw in appearance but fingers are closer to palm.

Two Finger Poke



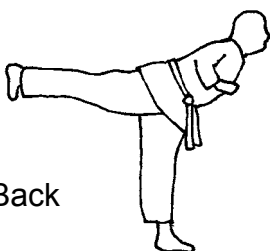
Bend your middle and index fingers to form two curved hooks held apart from each other.

Kicks

Basic kicks are listed here. Many have spinning and/or jumping components to them as well.

Ax

An ax kick uses the heel coming down on a target. The motion of an ax kick arcs up and around and drops down on the target.



Back

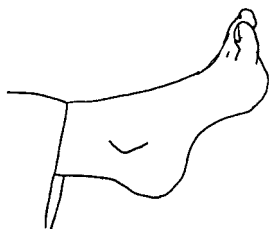
A Back Kick uses the heel driving into the target behind you.

Crescent

Bring your leg up arcing the kick up and around using the inside of the ankle area of the foot to strike with.

Front Kicks

Bring your leg up to a flamingo (with the knee pointing at the target) and then push the foot forward. Return the foot back to a flamingo.



Front Ball

This kick uses the ball of the foot to strike with, keep your toes bent up out of the way.

Front Heel

This kick uses the heel to thrust forward.

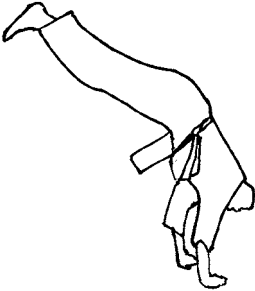
Front Instep

This kick uses the top of the ankle as a striking area.

Hook

A hook kick is a deceptive kick. It is done by kicking past the opponent and then pulling back striking with the heel.

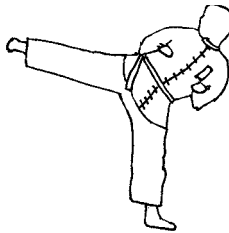
Mule



This is a double leg kick while anchoring the upper body to the ground, wall, furniture, etc..

Reverse Crescent

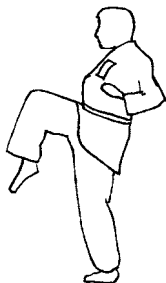
This kick comes up to the inside, across your body, and arcs outward, using the outside of the ankle & heel to strike with.



Rising Blade

Leg is locked, and rises straight up to the side.

Rising Knee



This strikes with the top of your knee. This is a very powerful strike but has a short range of effective movement. Also used in a roundhouse knee.

Roundhouse

Bring your knee around in an arcing motion, and then snap the foot into the target. On impact the foot should be traveling in a horizontal direction. Strike with your ball or your instep.

Scissor

Right scissors kick: from a left half moon stance, jump in the air performing a right front ball kick and a left back kick, landing in a left half moon stance.

Side Blade



Bring your leg up to a flamingo and then push the foot out to the side; striking with edge of your foot near your ankle.

Smash

This kick is a half roundhouse kick, bring your knee around striking with your instep or shin. This kick uses less hip than the regular roundhouse.

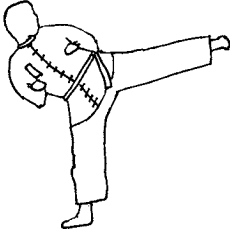
Stepping Stool

This is actually a double kick. Start from a half moon stance. Bring your rear leg up and forward, like you're stepping on a stool, or half mooning above the ground, this becomes the new lead leg and draws attention to it. Jump up and forward (not moving the new lead leg) and front kick landing back in the original half moon. This covers a lot of distance, and has power, but be careful as you are very committed when you're in the air.

Stomp

Raise your foot up and drop in straight towards the ground.

Thrust



Use the bottom heel of your foot to strike with, while simultaneously pivoting on your standing foot.

Wheel

A wheel kick does not utilize a flamingo stance but kicks with a straight knee raising the foot directly from the ground to the target area.

*One cannot know how splendid the day has been
until the night has come.*

Shaolin Defensive Combinations

'Tao Lu'

少林套路

Combinations are formal defense maneuvers, sets of movements, or solutions to problems. They work on memory, reaction, and teach basics. Combinations work well as a total defense technique, and as parts of a defense. In a street (self defense) situation, parts of many different combinations can be put together to make up an almost infinite number of defenses or solutions.

These written combinations are meant for review. They are the basics of the techniques. There are many options in every combination. These options will be taught by your instructor since a book can never substitute for personalized instruction.

Every combination is a “guideline,” not a rule. A student should know the techniques well enough that he can modify or adapt a combination in “real time,” to fit the situation. Meaning if your intended target is covered up or out of range, strike to a different one. If the opponent falls wrong, you can adjust yourself and compensate. This does not mean every student should have different versions of every combination, it just means that a student should know his or her combinations well enough that they could adapt them, if needed.

When practicing, a combination is meant to teach control. Control yourself; don't hit your partner with force, make the right strike to the correct targets. If you can focus all your energy two inches short of the target you can focus it two inches into the target. Control your partner; make the partner go where you want him without abusing him. Control the situation; adapt to the way your partner is moving, watch out for other students or obstructions in class. Practicing combinations in this way will help you to become a

better martial artist.

In some cases details have been left out due to the difficulties of writing and safety. Your instructor is trained to teach these as you progress in discipline and ability.

The Shaolin combinations described herein are first taught defensive assuming a right hand punch is attacking you, since that is the most common method of street attack. Further, it is generally assumed the person is fully clothed and about your own size. For a full self defense program these assumptions cannot be made, therefore each combination will also be taught without these factors. That is, for left punches, kicks, grabs, larger/smaller individuals, weaker/stronger individuals, weapons, etc. At times the best defensive is a strong offense and vice versa. By becoming proficient with these combinations as written, more class time can be spent teaching these other details which greatly enhance your skill level.

General target areas you are striking to are just that, general. Detailed pressure point use needs to be explained and shown in person. However a good understanding of meridians, chakras, pressure point locations, the five elements, destructive and creative cycles would be helpful for your advanced level training.

Combination #2

Box step: left foot meets right, body turning 1/4 turn to the left, right foot steps out into a horse stance; right inward block.

Right circular back 2 knuckle to the nose.

Shuffle to the right, to a right side horse stance, past the opponent as you right cross-body elbow to the chest.

Swing the right arm out and around and hand sweep the opponent's left ankle, with your left hand on guard.

Right downward sword strike to the groin.

Cross over (move into a twist stance then out into a horse stance), on guard.

Combination #3

Step in to a left half moon leaning in, and away from the punch, right front punch to rib level.

Left hand grabs the opponent's right shoulder, right 2 knuckle to the opponent's temple.

Right hand reaches past and behind the opponent's head to the opponent's left shoulder and grabs.

Spin the opponent by pushing on your left arm, as you pull on your right arm.

Adjust your right foot back, as you allow the opponent to fall to the ground. Left downward punch to the chest area.

Combination #4

Step back to a left half moon as you #5 block then swing the arm around clockwise, right dragon's claw rake to the face.

Right roundhouse ball kick to the sternum landing in a right twist stance.

Jump off the right foot landing across the prone opponent into a low horse stance.

Right downward front punch to the face, left downward front punch to the face. Sweep your right foot across the opponent's face and right downward heel stomp to the jaw.

Crossover and on guard.

Combination #5

Right Box-Step to a horse stance as you do a scissors block, left vertical knife hand with a right chicken wrist, to opponents arm area.

Right hand does a 2 knuckle to the opponent's nose, while your left hand comes back to elbow position.

Right side kick to the opponent's ribs. Cross over on guard.

Combination #6

Flamingo on the left leg, right leg up, and deliver a right front ball kick to the opponents solar plexus, out-ranging the opponent's strike.

Cross over, on guard.

Combination #7

Step back and to the left as you flamingo on the left leg, right side blade kick to the opponent's ribs area.

Cross over, on guard.

Combination #8

Step back to a left half moon as you left sword block.

Step in to a right side horse stance, 3/4 thrust punch to the solar plexus followed by a vertical leopards paw strike to the shoulder joint.

Pivot to the opponent's right side into a left horse stance as you left outward elbow strike to the ribs and a right tiger's claw strike to the groin.

Left hand sweep the opponent's right leg.

Hold the opponent's right leg up as you right sword strike to the groin.

Combination #9

Step back to a left half moon as you left outward block.

Hook the opponent's arm with your left hand.
Right front ball kick to the solar plexus. Right ball roundhouse kick to the side of the head.

Perform a right handed rising tigers mouth strike to the opponents right wrist while dropping your right foot by your left foot. Right side kick to the ribs.

Combination #10

Step back into a left half moon as you left sword block, half moon forward and right ridge hand strike to the groin.

Wrap the opponent's extended arm with your left arm with a right handed sword strike to the neck.

Step back and around with the left leg, pulling with your left arm; the opponent falls around your body and lands on his side. You end in a low horse stance.

Right circular sword strike to the heart, right circular sword strike to the heart. Jump in the air. Clear the opponent's arm with your left hand, as you come down right circular sword strike to the heart.

Combination #11

Draw back to a left cat stance, as you left cross palm parry.

Spring in to a left half bow stance, as you right trigger finger strike to the face.

Left arm goes down to hand sweep the ankle as the right arm drops down and palm heel strikes the release point taking the opponent down on his back.

Hold on to the ankle. Right dropping knee to the groin.

Cup the opponent's heel with your right hand, as your left hand grabs the toes. Twist the foot motivating the opponent to flip over to his stomach. Step over opponent with your left foot.

Drop your right knee into the opponent's back, as you pull back on the opponent's leg. Drop the opponent's leg.

Bring your right leg around and behind you to a low left bow.

Right thrust punch to the kidney.

Right heel kick the opponent's kidney and ax kick to the kidney.

Spinning left heel kick to the head, ending in a right half moon stance.

Combination #12

Left front ball kick.

Bring the left leg back to a flamingo, pivot on your right leg, 180 degrees and set the left leg down next to the right leg so your back is facing the opponent. Right back kick to the ribs.

Spin around on your left leg ending in a horse stance, with your hands on guard.

Combination #14

Step back to a left half moon, as you left outward block to the opponent's wrist.

Hang on to the opponent with your left hand, as you jump and do a right scissors kick, landing in a left half moon stance.

Combination #15

Step in to a right twist stance as you do a #5 block to the opponent's arm.

Divert the opponent's arm.

Come around into a cat stance as you left ridge hand strike to the throat, and pull the opponent down onto your left leg, while changing to a bow stance, with

your left arm.

Hold the opponent and palm heel his head, heel ride the sternum and tiger claw the groin.

Lift the groin up, elbow the sternum and sword the groin.

Pull your supporting leg out into a horse stance, allowing the opponent to fall.

Combination #18

Draw back to a left cat stance, as you left downward parry-block.

Spring in to a left half moon as you left backhand the opponent's left side of the face.

Grab the opponent's shoulder with your left hand.

Right foot meets left and drop your weight.

Pull opponent with you as you step back with your left leg, pivoting into a horse stance.

The opponent should be on his hands and knees. Right downward elbow to the spine. Left foot steps into a left half moon stance while your right reverse hammer strike to the temple, and pull your left hand into elbow position.

Forms

'Tai yang'

熊樣

Forms are a traditional preset series of movements to teach basic skills — to teach good form, that is: proper balance, power, speed, focus, mental awareness, etc. They are excellent tools to improve yourself anytime and anywhere. Once you understand the movements of a form practice as much as possible. The three types of forms first taught are: Dragon Breathes Fire (DBF), Monk Stands Ready (MSR), and Animal Sets (AS).

Dragon Breathes Fire 1

Note: All blocks in this form are referring to the 8 point blocking set.

Front position, bow, right foot steps out into a horse, dragon breathes fire: do a slow #7 & #8 blocks with Chi / energy.

Left foot meets right as your left fist draws up to your right ear, palm in.

Left foot steps out to a left half moon stance with your body making a 1/4 circle turn to your left. # 8 block.

Half moon into a right half moon stance. Right front two knuckle punch to the solar plexus, left fist returns to elbow position.

Right foot moves to a right half moon stance by pivoting your body to the right in a 1/2 circle on your left foot, #7 block.

Half moon into a left half moon stance followed by a left front two knuckle punch to the solar plexus, right fist returns to elbow position.

Left foot meets right foot continuing into a left half moon stance by pivoting your body in a left 1/4 circle on top of your right foot. Left fist draws up to your right ear and performs a #8 block, palm in.

Half moon into a right half moon stance and perform a right front two knuckle punch to the solar plexus, left fist returns to elbow position.

Half moon into a left half moon stance and perform a left front two knuckle punch to the solar plexus, right fist returns to elbow position.

Half moon into a right half moon stance and perform a right front two knuckle punch to the solar plexus, left fist returns to elbow position.

Your body pivots in a 3/4 circle on top of your right foot moving into a left half moon stance as your left fist draws up to your right ear, palm in. Right fist returns to elbow position, #8 block.

Half moon into a right half moon stance and perform a right front two knuckle punch to the solar plexus, left fist returns to elbow position.

Right foot pivots 1/2 turn into a right half moon stance as your right fist draws up to your left ear palm in, #7 block. Half moon into a left half moon stance, left front two knuckle punch to the solar plexus, right fist returns to elbow position.

Left foot pivots 1/4 turn into a left half moon stance and your left fist draws up to your right ear palm in; #8 block.

Half moon into a right half moon stance and perform a right front two knuckle punch to the solar plexus, left fist returns to elbow position.

Half moon into a left half moon stance and perform a left front two knuckle punch to the solar plexus, right fist returns to elbow position.

Half moon into a right half moon stance perform a right front two knuckle punch to the solar plexus, left fist returns to elbow position.

Left foot pivots 3/4 around in a circle motion to a left half moon stance while raising left fist to your right ear. Right fist returns to elbow position.

#8 block, right fist returns to elbow position.

Half moon into a right half moon stance and perform a right front two knuckle punch to the solar plexus, left fist returns to elbow position.

Right foot pivots 1/2 turn into a right half moon stance as your right fist draws up to your left ear, palm in. Perform a #7 block.

Half moon into a left half moon stance and perform a left front two knuckle punch to the solar plexus, right fist returns to elbow position.

Left leg steps back to a horse stance as you bring both hands in front of you, fists up, elbows down, palms in, turning 1/4 turn to the left.

Do dragon breathes fire. Right foot meets left into front position and bow.

Notes

Keep your back and shoulders straight, head up, eyes forward. Maintain good balance as you move. Feet are parallel to each other as you half moon. Block and strike with power. Stay focused on your targets. Use your imagination.

Dragon Breathes Fire 2

Front position, right foot steps into a horse stance, dragon breathes fire.

Left foot meets right as your left fist draws up to your right ear, palm in.

Left foot steps out to a left half moon stance with your body making a 1/4 circle turn to your left. #8 block, right fist returns to elbow position.

Half moon in to a right half moon stance. Right thrust punch to the groin level, left fist returns to elbow position.

Right foot moves to a right half moon stance by pivoting your body to the right in a 1/2 circle on your left foot. #7 block.

Half moon into a left half moon stance followed by a left thrust punch to the groin level, right fist returns to elbow position.

Left foot meets right foot, body pivots 1/4 turn to the left while left foot continues out into a left half moon stance, execute a #8 block.

Half moon into a right half moon stance and perform a right front two knuckle punch to face level followed by a reverse downward hammer to the groin level as you pivot your stance 1/4 turn into a left half moon stance, left fist returns to elbow position.

Pivot 1/4 turn to your right, half moon in to a left half moon stance and perform a left front two knuckle punch to face level followed by a left reverse downward hammer to groin level as you pivot 1/4 turn to right, right into a right half moon stance, right fist returns to elbow position.

Pivot 1/4 turn to your left, half moon in to a right half moon stance and perform a right front two

knuckle punch to the face level followed by a reverse downward hammer to the groin level as you pivot 1/4 turn to your left into a left half moon stance, left fist returns to elbow position.

Your body pivots in a 3/4 circle to the right standing on top of your right foot moving into a left half moon stance, execute a #8 block, right fist returns to elbow position.

Half moon in to a right half moon stance and perform a right back two knuckle punch to the chin level, left fist returns to elbow position.

Right foot pivots 1/2 turn into a right half moon stance, execute #7 block.

Half moon into a left half moon stance, left back two knuckle punch to the chin level, right fist returns to elbow position.

Left foot pivots 1/4 turn into a left half moon stance, execute #8 block.

Form a left dragon plays with the pearl: both hands are in fists over left hip, palm heels touching, elbow joints bent at a 90 degree angle with right fist on top.

Half moon into a right half moon stance and perform a #5 and #6 supported block, right fist returns to elbow position, right front two knuckle punch to the groin level, left fist returns to elbow position, a left back two knuckle punch to the chin level, right fist returns to elbow position.

Form a right dragon plays with the pearl with your hands (left fist on top).

Half moon into a left half moon stance and perform a #6 and #5 supported block, right fist returns to elbow position, left front two knuckle punch to the groin level, left fist returns to elbow position, a right back

two knuckle punch to the chin level.

Form a left dragon plays with the pearl.

Half moon into a right half moon stance and perform a #5 and #6 supportive block, right fist returns to elbow position, right front two knuckle punch to the groin level, left fist returns to elbow position, a left back two knuckle punch to the chin level while right fist returns to elbow position.

Left foot pivots 3/4 turn to your right to a left half moon stance while raising left fist to your right ear, #8 downward block.

Half moon in to a right half moon stance and perform a #1 outward block followed by a right front two knuckle punch to the face level without rechambering the arm while left fist returns to elbow position.

Right foot pivots 180 degrees behind you into a right half moon stance, execute #7 downward block.

Half moon in to a left half moon stance and perform a #2 block followed by a left front two knuckle punch to the face level without rechambering the arm while right fist returns to elbow position.

Left leg steps back to a horse stance, turning 1/4 to the left, as you bring both hands in front of you, fists up, elbows down, palms in.

Dragon breathes fire. Right foot meets left into front position and bow.

Dragon Breathes Fire 3

Front position, right foot steps into a horse stance, bow, do double dragon breathes fire: do a slow double downward block (#7 & #8 blocks) with isometric, exhaling. Inhaling, return your fists to elbow position and perform low, slow double thrust punches while isometric exhaling.

Draw back to a left cat stance turning in a 1/4 circle to your left as you perform a #2 block while right fist returns to elbow position.

Right foot steps up to meet left foot dropping your right fist to your right side.

Perform #1 and #8 blocks simultaneously, then simultaneously perform #2 and #7 blocks.

Right leg step back behind you, 1/2 turn into a right cat stance, performing #1 block, left fist returns to elbow position.

Left foot steps up to meet right foot, drop left hand to your left side.

Perform #2 and #7 blocks simultaneously, then simultaneously perform #1 and #8 blocks.

Right dragon plays with the pearl.

Left foot steps sideways to form a horse stance while your left arm does a circling back fist and your right arm does a low back punch across your body to the left side.

Pivot on your left foot moving your right foot in front of left foot into an elongated right half moon stance, turning body 1/4 turn. Right supported (back of left hand under elbow) spear hand poke to the groin area.

Right hand scoops to the ground while right foot moves a 1/2 circle turn into a horse stance.

Right hand moves to elbow position while executing a left circling hammer fist, shoulder level.

Right foot moves a 1/2 circle into a right elongated half moon stance.

Right thrust punch to groin level while left fist returns to elbow position.

Right foot moves to meet left foot pivoting body left 1/2 turn.

Double raising cranes beaks circling into chicken wrists behind the lower back.

Right front ball kick with leg returning into flamingo stance.

Right foot steps out into horse stance pivoting body 1/4 turn to the right.

Right wing block twisting back into a right cat stance, hands in elbow position.

Right foot steps out into a right half moon stance. Right back two knuckle to the chin with a left tiger's claw to the groin.

Left foot steps forward to meet right.

Double raising cranes beaks circling into chicken wrists behind the lower back.

Left front ball kick with leg returning into a flamingo stance.

Left foot steps out into horse stance pivoting body 1/4 turn to the right.

Left wing block twisting back into a left cat stance, hands changing to fists at elbow position.

Left foot steps out into a left half moon stance. Left back two knuckle punch to the chin with a right tiger's

claw to the groin.

Right foot steps up to meet left foot.

Double raising crane beaks circling into chicken wrists behind the lower back.

Right front ball kick with leg returning into a flamingo stance.

Right foot steps out into horse stance pivoting body 1/4 turn to the left.

Right wing block twisting back into a right cat stance.

Right foot steps out into a right half moon stance, fists to elbow position. Right back two knuckle punch to the chin with a left tiger's claw to the groin.

Left half moons forward into a left half moon stance, left front two knuckle punch, right fist returns to elbow position.

Right foot moves forward into a horse stance, right round house elbow strike, left fist returns to elbow position.

Left foot moves right 1/2 circle turn into a horse stance, left roundhouse elbow strike, right fist moves to elbow position.

Left foot moves into a twist stance, right roundhouse elbow strike, left fist returns to elbow position.

Leap into a horse stance to your right side, left roundhouse elbow strike, right fist to elbow position.

Right thrust punch to groin, left fist moves to elbow position, leaving right fist out, left thrust punch to groin.

Double blocks, #1 & #2. Double front two knuckle punches to the face.

Double dragon breathes fire.

Right foot moves to meet left into front position. Bow.

Dragons Breath Fire 4

A summary

Double Dragon Breathes fire, moving energy to the Dan Tian.

Double sword hands drawing into a left cat stance.

Spin, draw into a right cat stance, double sword hands.

Left half moon stance, closed fist lower cross block.

Right half moon stance, #1 block, left front punch.

Post stance.

Left side kick with left cross body back fist.

Left hand wraps, left bow stance.

Right round house elbow.

Left cup and saucer, post stance.

Right side kick, right cross body back fist.

Right hand wraps, right bow stance.

Left round house elbow.

Spin, left bow stance, right rising ridge hand, left over hand block.

Double ridge hands.

Double grab, right rising knee/instep kick.

Right twist stance, left palm, right back fist.

Spin, left cat stance, iron fortress block, left front kick, left bow stance.

Left front punch, right front punch.

Spin, right cat stance, iron fortress block, right front kick, right bow stance.

Right front punch, left front punch.

Spin, left cat stance, left twist stance, right palm heal.

Right cat stance, right twist stance, left palm heal.

Left cat stance, left twist stance, right palm heal.

Double grab, right rising knee.

Spin, left cat stance, iron fortress block.

Spin, right cat stance, iron fortress block.

Double dragon breaths fire.

Right foot meets left foot, hands circle overhead to move energy to the Dan Tian.

Monk Stands Ready 1

Front position, monk stands ready: right foot steps out into a horse stance, fists move to elbow position, overhead closed hand scissors block fists returning to elbow position.

Left front ball kick to the solar plexus landing in to a left half moon stance, right front punch.

Right front ball kick to the solar plexus landing in to a right half moon stance left front punch, right fist returns to elbow position.

Left foot pivots to the rear: left foot steps up to right foot, then steps back turning 1/2 circle becoming a left half moon stance. Hands are in elbow position.

Upward crossed arm block, hands closed. #8 block. Right front punch.

Left foot moves to right foot turning body 1/3 turn right, hands in right Dragon plays with the Pearl.

Left leg steps out to a horse stance, left hand moves to elbow position. Downward closed cross block, right hand over left.

Left leg moves to meet right turning body 1/3 turn to the right, hands in a right Dragon plays with the Pearl.

Left leg steps out to a low horse stance, left hand moves to left cup and saucer. Downward closed cross block.

Hands grab, circling to right into a rising sun guard: left open overhead spear arm block with a right front downward sword held below the eyes.

Right leg steps out to a horse stance turning body 1/4 turn to the left.

Double sword/forearm blocks.

Open right handed Dragon plays with the Pearl to your right. Right spear hand poke to throat level to your right side, left hand returning to elbow position.

Draw back to a left cat stance, turning 1/4 turn to your left, as you right downward palm block.

Step out to a left half moon, left palm heel strike to the heart level, right hand returning to elbow position.

Right front ball kick landing into a right half moon stance, hands closed and on guard.

Draw back to a left cat stance turning 1/2 way around as you #2 block, right hand returns to elbow position.

Left foot steps into a left half moon stance, as you left back two knuckle punch.

Right leg steps up to meet left foot with hands in left dragon plays with pearl.

Look to your right, as your right hand draws up to your left ear, and right leg form flamingo stance.

Right side blade kick to the rib level as you right back fist to the temple, leg comes back to a right flamingo and hand to ear.

Right leg returns to a horse stance with your hands in elbow position, left foot meets right, hands move into right dragon plays with pearl.

Look to your left, as your left hand draws up to your right ear and left leg forms flamingo stance.

Left side blade kick to the rib level as you left back fist to the temple, leg comes back to a left flamingo stance and hand to ear.

Left leg returns to a horse stance with your hands in elbow position.

Monk stands down: over head closed hand scissors block, right foot meets left into front position, bow.

*As with lotuses in a pond,
some lotuses have risen to the water's level,
others still remain beneath the surface.
In the same way with life there are men developing at
different levels.*

Monk Stands Ready 2

Front position, monk stands ready.

Step back to a left half moon stance as you left downward palm block, left rising chicken wrist strike.

Half moon back to a right half moon stance as you right downward palm block, right rising chicken wrist strike.

Left front ball kick landing into a left half moon stance.

Draw back to a right cat stance with body making 1/2 circle turn to the right, open hands on-guard.

Right side blade kick 45 degrees to your front left coming back to a flamingo stance turning body another 45 degrees and land in a right side horse stance, hands on guard.

Right leg steps back to a left horse stance.

Left outward ridge hand block, left spear hand strike, throat level.

Right foot steps around into a right side horse stance as you right sword strike.

Left foot draws back to a left cat stance turning body 1/2 circle to the left as you right downward palm block.

Left foot steps out into a left half moon stance, as you left palm heel, heart level.

Right front ball kick landing in to a right half moon stance, hands on-guard.

Rotate 45 degrees to your left into a left half moon stance as you left outward block and right front punch.

Half moon into a right half moon stance as you right outward block and left front punch.

Right back kick, right side blade kick landing in left cat

stance, body 1/4 turn to the left.

Right foot steps into a low right half moon stance with body turning 1/4 turn to the left, right downward thrust punch, with your left hand crossing over stomach to cover right rib area.

Right leg steps into a horse stance, body turning 1/4 turn to the left, with your hands in elbow position.

Monk stands down.

*Knife sharpens on stone;
man sharpens on man.*

Monk Stands Ready 3

Front position; monk stands ready opened handed.

Step back with the right leg, draw back to a left cat stance as both arms go up and around to a left open overhead on-guard.

Left leg steps out to a left half moon as you right outward ridge hand block, and then left outward ridge hand.

Right leg half moons into a right half moon stance as you right spear hand strike, groin level, then left spear hand strike, throat level.

Left spear hand wraps and grabs followed by a left front ball kick landing in a left half moon stance.

Draw back to a right cat stance, body circling a 1/2 circle to the right, #1 block.

Right foot steps out to a right half moon as you right back punch face level.

Drop to a crouch with both hands on the floor. Spin left into a right iron broom sweep through a full circle returning to crouch.

Jump up into right scissors kick landing in a left half moon, #8 block. Right arm at side position.

Right foot steps up to left, look to your left, arms crossed over chest, hands closed.

Right foot steps back drawing into left cat stance, body turning 1/4 turn. Left arm does a #8 block, exhaling, right arm moves to elbow position.

Right foot moves to left foot, look to your left, your arms crossed over your chest, hands formed into tiger claws.

Draw back to a left cat stance turning body 1/4 turn, right hand draws back to a tiger claw next to your ear

with a left tiger claw extending straight in front of you, all with isometric tension and exhaling.

Right foot steps up to left, look to your left, arms crossed over chest, hands formed into immortal mans.

Right foot steps back into left cat stance, body turning 1/4 turn to the left.

Draw back to a left cat stance turning body 1/4 turn, right hand draws back to an immortal man next to your ear with a left immortal man extending straight in front of you, all with isometric tension and exhaling.

Left foot step out into a left half moon stance, left outward knife hand block, right hand to elbow position.

Grab with your left hand, right front ball kick, right back kick, right side blade kick, stepping down to a horse stance.

Left leg steps in front of right to a left twist stance as both arms go up and around to a left open overhead guard.

Left side blade kick landing back in a left twist stance.

Right leg steps out to a left horse stance as both arms go up and around to a left open overhead guard.

Perform Shaolin Combination #8, to your left side.

Right foot moves into right half moon stance, body turning 1/4 turn right, #7 block, left thrust punch at groin level.

Right foot half moons into horse stance. Monk stands down.

Form of the Crane

Front position; bow open handed to the sides, right leg steps out to a horse stance, bring both open hands in full circle in front of you, palms in. Do a slow double downward block exhaling.

Left foot steps up to front position, circular knife hand block meeting at the groin level, left hand in front.

Left leg steps 45 degrees backward into a left front bow stance as you left outward block and a right front punch to the nose.

Right foot steps back to meet left foot turning 45 degrees to the right with your hands crossed in front of your groin, right hand in front of left.

Right leg steps 45 degrees backwards into a right front bow stance as you right outward block and a left front punch.

Right foot steps back to meet left foot, turning 1/4 turn to the left, with your arm circling upward ending in the hands forming chicken wrists behind you.

Hop forward onto your left leg into a right crane stance.

Step back onto your right foot and jump backward onto your left leg landing in a right crane stance.

Right foot springs outward into a right front bow stance, right open overhead block, with a left spear hand strike.

Half moon into a left extended half moon stance, left front punch, right front punch and left front punch.

Jump off your right leg spinning 220 degrees left into a right crane stance.

Right foot springs outward into a right extended bow stance, right open overhead block with a left spear

hand strike.

Half moon in to a left extended half moon stance, left front punch, right front punch and a left front punch.

Left hand wraps, right crescent kick to left hand, bring the right foot back to a low extended left front bow stance, body turning a 1/4 turn to the left, followed by a downward front punch.

Jump off your right leg, landing in a right crane stance, body turning 1/4 turn to the left.

Right leg steps down to a right half moon stance, right open overhead block with a left spear hand strike.

Half moon into a left extended half moon stance and left front punch, right front punch and left front punch.

Left foot moves back to right foot with hands in a left Dragon plays with the Pearl.

Right leg steps into a right half moon stance, left U-punch: left front punch to the face level, right back punch to the groin level.

Right foot steps back to left foot with both hands in a right Dragon plays with the Pearl.

Left foot steps into a left half moon stance with a right U-punch.

Half moon in to a right half moon stance with a left U-punch.

Both hands grab. Turn 1/4 turn to the left as you draw back to a left cat stance pulling on left hand then pushing on right hand.

Left foot draws back another 1/4 turn into a right half moon stance, hands go to a left open Dragon plays with the Pearl, right open overhead block with a left spear hand strike.

Both hands go to a right open Dragon plays with the Pearl as you half moon into a left half moon stance, left open overhead block and a right spear hand strike to the throat.

Both hands go to a left open Dragon plays with the Pearl as you half moon into a right half moon stance, right open overhead block with a left spear hand strike.

Both hands go to a right open Dragon plays with the Pearl, as you half moon into a left half moon stance, left open overhead block with a right spear hand strike.

Right leg steps up to a horse stance, bring both open hands circling in front of you, palms in. Do a slow double open downward block exhaling.

Right foot meets left, bow with open hands to the side.

*When you sit alone,
Meditate on your faults.
In conversation,
Do not discuss the faults of others.*

Two Man Fist Set - North Side

Pivoting Shaolin bow to the left, front position.

Pivot to your left 90° left foot stepping back into a right to bow stance, right open hand drawing block, while simultaneously performing a left in front two knuckle punch.

Right foot steps in front of left foot pivoting left to the forward 45° angle, execute a forearm trap, while left foot steps out into a horse stance facing the front.

Arms swing around in a clockwise manner and finishing with a right circular back fist off your side. Pivot 90° to your right pulling back into a right cat stance, left outward sword hand block, right in front ball kick, spinning 270° to your left landing in a horse stance.

Left foot steps behind right foot into a rear twist stance, left hand performs an overhead block, left foot chambers up performing a left side blade kick, stepping down in into an elongated half-moon stance.

Pivot to a left bow stance, right wing block, pivot to a right to bow stance.

Left sword hand. Pull back into a left cat stance. Left downward, outward Parry Block, stepping forward into a left bow stance.

Left immortal man strike, pull back into left cat stance. Right sword hand block, stepping into a horse stance pivoting 45° to your right. Left elbow strike, turning to your left pulling into a left cat stance.

Right supported palm block bridged. Step out into left bow stance left horizontal sword hand. Pull back into left cat stance downward back fist block, stepping into left bow stance.

Left roundhouse strike, pulling it back into left cat stance. Right downward outward parry block.

Step forward into left bow stance left horizontal palm strike. Right arm circles clockwise forward as left-hand circles clockwise outward to perform a lower outward block with the right-hand continuing the clockwise motion into an overhead on guard position.

Right foot steps forward into a right to bow stance.

Left foot meets right foot as you pivot to face the front.

Arms circled downward moving the energy to the Dan Tian.

Two Man Fist Set - Southern side

Shaolin bow to the right, front position, right fist raises to left ear left palm covers to right ribs.

Right foot steps out into horse stance into a right circular back fist. Shift by pivoting to the right into a right cat stance and a right ridge hand block.

Step forward into right bow stance, right sword hand, left foot half moons forward to right 45° angle into a left bow stance.

Pivot to the right into a right bow stance, right open handed pulling block, while left-hand executes a front to knuckle punch.

Left foot half moons back into a rear leaning stance right-hand blocks down while left-hand circles overhead on guard.

Left foot steps behind right foot into twist stance. Right foot steps out into horse stance, right hand performs a circular back fist, pivoting to the right to the back 45° angle left foot stepping back into right bow stance. Right downward block. Left foot half moons forward into horse stance at same 45° angle. Left front two knuckle pivoting to the left drawing into left cat stance.

Right upward block, left footsteps back into bow stance. Rolling hammer to the left, pulling back into left cat stance. Right outward block. Left footsteps out into horse stance left side punch with a left hand strike. Jump up, spinning to your back while in the air, landing with the right downward elbow to your side. Left foot half moons forward to left half moon stance.

Pivot to the right into right bow stance with a circular right back fist. Left foot pulls back into horse stance, right inward block.

Pivot to a right in-line bow stance. Right supported elbow strike. Pivot to the right drawing into a right cat stance.

Left inward palm block, stepping out to right bow stance. Right horizontal palm strike. Left foot steps backwards into a right leaning stance. Right hand blocks down with the left hand moving into a overhead on guard.

Right rising sidekick, rechamber right leg while pivoting 180° forward into left backwards leaning stance. Left hand blocking downward right hand on guard overhead.

Pivot to the front as right foot meets left foot, arms circle downward moving your energy to your Dan Tian.

*A long perilous road tests the horse;
a long perilous journey tests the man.*

Appendix

Martial Arts Terms

Abbreviations:

C Chinese
F Filipino
I Indonesian
J Japanese
K Korean
O Okinawan
S Soviet
W Western

Baji san chui: Li/ Bajiquan (C) Lit. three-step power. The three sources of power for explosive techniques: twisting, rooting & stomping.

Block: To stop an opponent's attack, usually by attacking or deflecting the opponent's attack (often hard movements).

Broken Rhythm: Discontinuous beat, interrupted timing. Makes attacks less predictable.

Bu: (J) Lit. Military/Fighting/Warrior.

Check: Bringing your arm, leg or body into a position ready to block or restrain.

Chi / Qi: (C) Lit. Spirit, soul, energy.

Chi Sao: (C) Lit. Sticky hands. Following a partner's hands with your own hands.

Chi Gerk: (C) Lit. Sticky feet. Following a partner's feet with your feet.

Chi Kung / Qi Gong: (C) exercises designed to increase one's chi.

Circular: Going from one point to another point by following an arc. Arcing attacks or blocks.

Combination: (W) A set of movements (usually under 10) for defending against an attack.

Dan: (J) Literally means rank, used in the advanced ranks (Shodan - 1st Degree Black Belt).

Dan Tian: (C) Areas in the body that generate/store chi: between the eyebrows, solar plexus, and near the navel.

Dim Mak: (C) Stimulating acupuncture points to influence the flow of chi. Sometimes referred to as 'Death Touch'.

Do: (J) Literally means The Way, same as Chinese Tao. Often teaches philosophy, ideology, and morality of the art (when to apply it, how, why)...most have been adapted into "sports" or games with rules...and therefore lose much of their original functionality.

Dojo: (J) Literally The studio/school. Place of enlightenment.

Dojang: (K) Literally Training Hall; The studio/school.

External Systems: This is not a style but a category of styles. It often means (1) that the basis of this system is hard, powerful, linear, forceful; (2) the system was not created by the nationality that uses it.

Fluid (ity): Continuous flowing movements, without pause or hesitation. Relaxed, not rigid.

Gar: (C) Literally family. Many southern Chinese systems use the suffix gar, it refers to the family that created or refined a particular system.

Gi: (J) Karate uniform.

Lai: (J) Swordsmanship.

Internal Systems: This is not a style but a category of styles. It means (1) that the basis of this system is soft, circular, utilizes internal energy rather than external force; (2) the system was created by the nation that uses it.

Iron Fist: See Iron Hand.

Iron Hand: Not a system but a type of training. The practitioner strikes into buckets of beans, rice, sand, pebbles, etc. until he works his hands to a state of being able to punch into iron shot...then he has iron hand.

Iron Palm: See Iron Hand.

Iron Shirt: (C) Chi training to strengthen or harden the body.

Hard: Stiff, strong, rigid movement (block or attack).

Hanshi: (J) Most senior (living) master of the school or style.

Jitsu: (J) Literally means the techniques of. Doesn't usually teach too much philosophy or ideology...these are the raw materials/motions of defense.

Kata: (J) Lit. Formal Exercise. A form; a set series of movements to practice from. Many of these forms, believed to come from China, were renamed Kata 1, Kata 2, etc. to create more standardization within the Japanese teaching system and to remove any Chinese terms.

Ki: (J) Lit. Spirit, soul, energy.

Kiai (J) Lit. Spirit Shout; A sudden expulsion of air from the diaphragm, using the force of Ki (Chi) behind it.

Kihon: (J) Lit Basics.

Kumate: (J) Lit. Sparring; There are many forms of kumite, including; 1 Step (Semi-Kumite) — each person attacks once, and then defends against the opponent's one attack, etc. Step (Semi-Kumite) — each person attacks twice, and then defends against the opponent's two attacks, etc. Kumate (Full-Kumite) — free sparring, any number or type of attacks at any time.

Kwoon: (C) The studio / school in Chinese

Kyu: (J) Literally means position, used in beginning ranks (Rokkyu — beginning position)

Linear: Going from one point to another point via a straight line. Straight line attacks or blocks.

Mu: (J) A state of nothing, no thought.

Obi: (J) Belt.

Parry: To deflect or redirect an opponent's attack. To ward off, usually a soft motion.

Pillars: Vertical structure or support. The legs are a persons pillars, supporting the body.

Pinan: (O) Lit. Peaceful Mind. A form; a set series of movements to practice from. Most agree these forms were taken from China. The structured use of Pinans was started by Yasutsune Itosu in 1903 in teaching Okinawan school children.

Poison Hand Strike: (W) A strike against a pressure point/nerve center/vital area (pokes to the eyes/throat/groin/etc.).

Pressure Point: (W) A place on the body where a bone, nerve, and/or vein/artery cross (C) 108 major points total...36 can be lethal).

Randori: (J) Literally free play; sparring in Judo.

Ryu: (J) Literally means the school of.

Semi-Kumite: (J) Lit. Half-sparring; see Kumite.

Sempai: (J) Lit. Senior Student; used as illustrator of technique. Can also teach the techniques he has mastered (i.e. Junior Instructor).

Sensei: (J) Lit.; instructor, teacher.

Shihan: (J) Lit.; master, instructor's instructor.

Sifu: (C) Lit. Father; Instructor, teacher, one who came before. (2) A beginning Master level of an Art.

Snap: Fast attack that impacts like the cracking of a whip.

Soft: Relaxed, flexible movement (block or attack).

Stance (W) Any fixed position of the body. Stances are taught as stopping points. Later it is learned that most stances are points that you travel through to get to other points (that you also travel through, etc.).

Style: (W) The way a martial art's material is done (i.e. everyone is different so they all have their own style). The way a martial art is learned (i.e. my style is Shaolin)

Tachi: (J) Body or stance.

Martial Arts Systems

Aiki-do: (J) Lit.- Divine Harmony Way; Throwing, holding and locking your opponent(s), a soft internal style. Lots of circular/redirecting techniques.

Aiki-Jitsu: (J) Lit.-Divine Harmony Techniques; The techniques of throwing, holding and locking your opponent(s). Lots of circular/redirecting techniques.

Archery: (W) Various scoring systems, with the basic principle of hitting a target with an arrow.

Arnis: (P) Lit. Harness; Philippine martial art. This style works on the principles of motions that can be implemented for a stick, a blade or empty handed.

Arnis de mano: (P) Lit. Harness of the hand; See Arnis.

Bagua/baguazhang/pa kua: (C) Three internal arts; eight hexagram boxing movements are practiced around an imaginary circle; the application of palm techniques.

Bajutsu: (J) Lit. Horsemanship techniques.

Bak Mei: (C) Lit. White Eyebrow; See white eyebrow.

Bandesh: (Indian) An ancient Indian martial art. Utilizes various locks.

Bando: (Burmese) Lit. Disciplined Way. Sometimes referred to as Burmese Boxing, a very brutal sport. There is also a style of bando that is an external martial art, and there is an internal martial art of Bando.

Banshay: (Burmese) A Burmese martial art that uses weapons. This style has some Indian and Chinese influences.

Barusilat: (I) Lit. new place. A unique style similar to the other Indonesian Silat styles.

Battojutsu: (J) Lit. Cutting sword technique. A rapid version of iaido or iaijutsu, the art of quick draw and cut with a sword.

Bersilat: (Malasian) A style similar to the other Indonesian Silat styles.

Binot: (Indian) A rare martial art, where the practitioner is empty handed but works against all sorts of weaponed combatants.

Black Tiger: (C) A northern system that uses many dynamic long and short movements.

Bojutsu: (J) Lit. Bo techniques. Martial art using the bo (6' staff) or spear.

Boxing: (W) Sport hand fighting. The rules vary, due to amateur or professional status. Generally a (gloved) fist only sport bludgeoning with limited striking zones.

Boxing, Burmese: A brutal martial sport similar to Thai boxing. Sometimes also called Bando.

Boxing, Chinese: A generic term given by the British for any of many Chinese martial arts.

Boxing, Greek: An ancient Greek boxing sport.

Boxing, Kick: (1) A generic term for sport karate; (2) an american aerobic type of gym exercise using kicking motions.

Boxing, Thai: A Thailand originated, brutal martial sport. This sport allows strikes with the elbows or knees, as well as hands or feet. And it also allows strikes to the legs or knees. Also called Muay Thai.

Budo: (J) Lit. Martial/Warrior way.

Bujutsu: (J) Lit. Martial/Warrior techniques.

Burmese Boxing: (Burmese) A brutal martial sport similar to Thai boxing.

Bushido: (J) The way of the warrior; following the code of the bush. A philosophical thought behind many Japanese martial arts.

Capoeira (Brazilian) An acrobatic, high kicking style, created by African slaves.

Ch'a Ch'uan: (C) A northern Chinese style, specializing in out-fighting, using jumps with long strikes and long kicks.

Chang Chuan: (C) Lit. Long Fist; An open style, specializing in out-fighting, using long strikes and long kicks. Many styles are originated in this system including Northern Shaolin, Choy-li-fut and Northern Praying Mantis.

Chang-Hon Yu: (K) Lit. Blue House School. A Tae Kwon Do style founded by General Choi Hong Hi (the name coming from his pen name; Chang-Hon).

Chang-Mu Kwon: (K) Lit. Expansion of Martial Arts School. A Korean martial art, founded in 1946.

Chi Do Kwan: (K) Lit. Wisdom Way School. A style similar to, and with roots in, Tang Soo Do.

Ch'in Na: (C) Lit. Siezing Art; Ancient Chinese locking and holding techniques. Thought to be the forerunner of judo, Jujitsu and aikido.

Chinese Boxing: (C) A generic term for most Chinese martial arts (Kung Fu, Gung Fu, Ch'uan Fa, etc.)

Chinese Wrestling: (C) (Shuai-Jiao); Modern Chinese wrestling, a groundwork mostly system. Has some flipping and throwing.

Cireum: (K) Korean sport wrestling. This sport has its roots in some ancient Chinese and Mongolian grappling martial arts, as well as modern Japanese Sumo.

Chiao Ti: (C) Ancient Chinese wrestling, where the practitioners both wore horned helmets, and try to gore each other.

Chito Ryu: (J) A Japanese style named after its founder, Tsuyoshi Chitose.

Chow Gar: (C) Lit. Chow Family; A southern Chinese style similar to Choy Gar.

Choy Gar: (C) Lit. Choy Family; no relation to choy-li-fut...this is a long arm style.

Choy-Li-Fut: (C) Lit. Choy (a Shaolin monk) Fut (means buddha); a long fist system that utilizes a lot of circular strikes, extension & projection, with low powerful stances. It is an in-fighting as well as an out-fighting system. It has four main fist strikes (Tsop - straight punch, Qua - back fist/back 2-knuckle, Jong - Uppercut, Sow - roundhouse punch) all use projection & body torque for power. It contains animal forms (Tiger, Leopard, Dragon, Snake, Crane) and has grappling & throwing. It uses many different weapons, and is a very diverse system.

Ch'uan Fa: (C) Lit. Fist Law; A Chinese system, can be traced to Bodhidharma's embryonic "eighteen positions".

Ch'uan Shu: (C) Lit. Fist Art; Same as "Ch'uan Fa," "Kung Fu," Gwo Shu Chi, Chung Kuo Chaun, or "Wu Shu"...a term used to describe Chinese martial arts.

Chujo Ryu: (J) An ancient school of Japanese Swordsmanship.

Chung Kuo Ch'uan: (C) Lit. Chinese Fist; See Boxing, Chinese or Chinese Boxing.

Drunken Monk: (C) A style in which the practitioner's movements emulate a drunken persons. This is somewhat exotic, but the movements and effectiveness can be surpassing.

Dumog: (P) Old Philippine Wrestling.

Eagle Claw: (C) A Chinese kung fu system that is known for its attacks to vital points with the "eagle claw."

Escrima: (P) Philippine Stick fighting. See Arnis or Kali.

External Systems: This is not a style but a category of styles. It often means (1) that the basis of this system is hard, powerful, linear, forceful; (2) the system was not created by the nationality that uses it.

Fari Gatka (Indian) Lit. Shield and Sword. An Indian form of fencing utilizing a shield.

Fu Chiao Pai: (C) A Chinese tiger system. See Tiger (Animals).

Fut Gar: (C) A southern Chinese influenced system. Utilizes many palm heel strikes.

Gatka: (Indian) An Indian stick (oar) fighting martial art.

Goju: (Ryu) (J) Lit. Hard Soft Way (the way of being both hard and soft); Okinawan style.

Go Ti: (C) Ancient Chinese Wrestling.

Hapkido : (K) Lit. Coordinated Power Way; A Korean martial art similar to Aikido but simplified (a subset of Aikido), circular defensive system of flips, locks, and throws geared towards defense, and redirecting the opponents strength/momentum.

Hojojutsu: (J) Lit. Tying Techniques. Techniques used by Ancient Samurai and Modern Police to bind with a rope.

Hokka No Jutsu: (J) The techniques for using fire and smoke in battle.

Hop Gar: (C) A fighting system with some philosophy

Hsing-I: (C) Lit. Shape of mind/Shape of intention; This style has its basis in the 5 elements (earth, metal, water, wood and fire) and 12 animals (dragon, tiger, monkey, horse, chicken, falcon, snake, tai bird, lizard, swallow, eagle, bear). One of the three major internal systems.

Hua Ch'uan: (C) Lit. Flowering Hand. A Northern Chinese System.

Hung Gar: (C) Lit. Hung Family; A southern Chinese system, known for low stances and animal forms.

Hwarang Do: (K) Flowering Manhood Way. A diverse acrobatic Korean martial art. Meant to follow the ways of Hwa Rang warriors (who had a strict moral, philosophical code of conduct similar to bushido)

Iaido: (J) Lit. Sword Way; The art of quick-draw and cut of the sword.

Iaijutsu: (J) Lit. Sword Techniques; The art of quick-draw and cut of the sword.

I Ch'uan: (C) Lit. Mind Fist; See Hsing I.

Internal Systems: This is not a style but a category of styles. It means (1) that the basis of this system is soft, circular, utilizes internal energy rather than external force; (2) the system was created by the nation that uses it.

Iron Palm: Not a system but a type of training.

Isshin Ryu: (J) Lit. One Heart School; An Okinawan Karate system founded in 1954.

Jeet Kune Do: (C) Intercepting Fist Way; Bruce Lee's creation taken from wing chun and western boxing.

Jobajutsu: (J) Lit. Horsemanship techniques.

Jodo: (J) Lit. Stick Way; Training using the Jo stick, a 4' or 5' stick.

Jojutsu: (J) Lit. Stick Techniques; using the Jo stick, a 4' or 5' stick.

Judo: (J) Lit. Gentle Way; A modern sport for showing, flipping and locking your opponent.

Jujitsu: (J) Lit. Gentle Techniques; How to defend yourself by throwing, flipping, locking, and striking your opponent.

Jukendo: (J) Lit. Bayonet Way. A way of training using a simulated bayonet on a rifle.

Jukenjutsu: (J) Lit. Bayonet Techniques. Using a bayonet to strike the throat, side or heart.

Juttejutsu: (J) Lit. Iron Stick Techniques. Techniques using a small iron baton.

Kalari Payat: (Indian) Fist, Stick or dagger fighting.

Kali: (P) Philippine Stick fighting.

Karate: (J) Lit. Empty Hands or Chinese Hands; It has been adapted into a generic term meaning martial art, but it is literally 'how to defend yourself with empty hands.' Many styles are "Karate," empty handed self-defense styles. Most are not Karate-do a particular (traditional) style of defending yourself empty-handed.

Karate-Do: (J) Lit. The way of the empty hands; A traditional hard linear style. Uses force against force, hard blocks block hard strikes, come straight at the opponent and hit him hard.

Keibojutsu: (J) Small Club Techniques; The keibo is a small wooden Jo. This is basically Jojutsu.

Kenpo or Kempo: (J) Lit. Fist; Japanese system claiming Chinese roots. Ed Parker made it known.

Kendo: (J) Lit. The way of the sword; A sport using bamboo swords (shinai) and armor.

Kenjitsu: (J) Lit. The techniques of Swordsmanship; How to defend yourself using your sword (usu. katana).

Kiai-Jitsu: (J) Lit. Spirit-shout techniques; How to stun, injure or kill the opponent(s) with a Kiai (shout).

Kick Boxing: (W) See Boxing, Kick.

Kobu Jutsu: (J) Lit. Weapons Techniques; Self defense using the bokken or one of many other weapons.

Kuk Sool: (K) A style that has influences from Tae Kwon Do and Kung Fu...a softer Korean style, with some additional grappling/throwing and locking.

Kung Fu: (W) Lit. To be proficient in; or effort; An American term for Chinese Arts.

Kung Sool: (K) Korean archery, strongly Chinese influenced utilizes a short bow.

Kyudo: (J) Lit. Bow Way; Japanese archery.

Kyujutsu: (J) Lit. Bow Techniques; Japanese archery.

Lau Gar: (C) Lit. Lau Family; A middle length system that utilizes a lot of hands...not often taught.

Li Chia: (C) See Li Gar.

Li Gar: (C) Lit. Li Family; A strong middle length system that utilizes a lot of hands...not often taught. The originator of this system is also one of choy-li-fut's originators.

Lima Lama: (Polynesian) Lit. Hand Wisdom; A Polynesian influenced martial art.

Liu Gar: (C) Lit. Liu Family; A southern Chinese in-fighting system.

Ma Sool: (K) Korean horsemanship.

Mi Tsung I: (C) A Chinese system utilizing fast turning, direction changing and attacks.

Mok Gar: (C) Lit. Mok Family; a short handed system that utilizes powerful kicks.

Monkey Kung Fu: (C) See under Animal Styles.

Mongolian Wrestling: (C) Known for wrestling large animals (lions & bears).

Moo Do Kwon: (K) A Korean martial art utilizing many high and spinning kicks.

Naban: (Burma) Burmese Wrestling (ancient).

Naginata Do: (J) Long Sword Way; The way of using a long pole with a bladed end. This was studied by women of the Samarai.

Naginatajutsu: (J) Long Sword Techniques; Techniques using the Naginata, a long pole with a bladed end.

Nahate: (J) Lit. Naha Hand; One of the original Okinawan martial arts. This style is defensive, and influenced by internal systems. It has some grappling techniques.

Ninpo: (J) Lit. Nothingness Art; The art of the ninja... See Ninjitsu.

Ninjitsu: (J) Lit. Nothingness techniques; The art of the ninja. An anything goes style, that trains in many different styles, espionage, infiltration, and use of many weapons.

Okinawa-Te: (J) Lit. Okinawa Hand; Okinawa-te is an Okinawan form of martial art. Many other Japanese arts developed from it including Karate and Shotokan.

Pa Kwa: (C) Lit. Eight Directions; It is originally taught as a soft style, but gets into harder strikes when the student advances high enough. It likes to circle the opponent, and most attacks (80-90%) will be palms. A medium & close range system, that stands in upright (tall) stances. 1 of the 3 major internal systems.

Pai Hao Ch'uan: (C) White Crane Kung Fu.

Pat Mei P'ai: (C) See White Eyebrow.

Pentjak: (Indonesian) A generic term to describe Indonesian Martial Arts.

Pentjak Silat: (Indonesian) Indonesian Martial Art. Includes weapons and forms. There are many sub-styles.

Praying Mantis: (C) (Tong Lun); See Animal Styles.

Sambo: (S) Soviet judo.

Savate: (F) Lit. Old Shoe; A French martial art, utilizes a lot of kicks.

Shaolin: (C) Lit. Small Forest; Famous temple(s), or schools in China, whose monks created a system of "martial arts". Many, if not most, styles of martial art are based in part or whole, on the forms & movements developed by the Shaolin monks.

Shinobi Jutsu: (J) An old name for Ninjitsu.

Shito-Ryu: (J) A traditional Japanese Karate system.

Shorei-Ryu: (J) Lit. Shonei School; A slow, powerful, traditional Okinawan Karate System.

Shorin: (J) One of the primary Okinawan Karate Systems.

Shorin-Ryu: (J) One of the primary Okinawan Karate Systems.

Shorinji: (J) Lit. Japanese pronunciation of Shaolin.

Shorinji Kempo: (J) Lit Shaolin Fist Way; See Shorinji Ryu.

Shorinji-Ryu: (I) Lit. Japanese (Okinawan) School of Shaolin; A fluent circular karate style, the Shaolin influence is apparent in the fluidity of the attacks, and the karate is apparent in the powerful rigid strikes.

Shotokan: (J) Lit. Shoto's House (clan); Shoto being Gichin Funakoshi's pen name, the sound of wind through pine trees; A traditional hard Japanese style, that utilized powerful committed attacks.

Shuai Chiao: (C) Modern...See Chinese Wrestling.

Shuai Go: (C) See Chinese Wrestling.

Shurite: (J) Lit. Shuri Hand; One of the primary Okinawan Karate Systems. One of the root system of shorin-ryu. A somewhat offensive (aggressive) martial art.

Silat: (Indonesian) Lit. Fast Actions; A two person fast "dance" Kata, integrating each others moves into the form.

Sillum: (C) Alternate pronunciation of Shaolin.

Subak: (K) An extinct Korean martial art.

Sumai: (J) Ancient name for Sumo.

Sumo: (J) Japanese wrestling. Throw, push the opponent to the mat or out of the ring.

Ta Cheng Ch'uan: (C) Great Achievement Fist; A Fusing-I derived, internal Chinese system.

Tae Kwon Do: (K) Lit. The Hand-Foot Way; This style is currently evolving from a "martial art" into a "martial sport." Utilizes a lot of kicks and many jumping & spinning motions.

T'ai Chi Ch'uan: (C) Lit. Body Energy Fist or Control; A Chinese form of martial art that in the beginning stages, is a form of exercise based on sets of movements taken from animals and nature. Chen style was the first organized system of T'ai Chi Ch'uan. Applications of these forms can be used to heal or to hurt.

Taijitsu: (J) Lit. Body Techniques; Using the body to injure or throw an opponent.

Tang Soo Do: (K) Lit. Chinese Hand Way; Chuck Norris studied this system. It is a hard Tae Kwon Do like style.

T'ang Su: (K) Lit. Tang Hand. An ancient (extinct) Korean martial art which came from China.

Thai Kick Boxing: (P) A sport that utilizes kicking, kneeing, elbowing, or punching the opponent. It is known for a lot of "in fighting" techniques. See Boxing, Thai Kick.

Uechi Ryu: (J) Lit. Uechi School; An Okinawan martial art with rooted stances, named after its founder Kanbum Uechi.

Vajramusti: (Indian) An ancient Indian wrestling, with a fist weapon in/on the right hand.

Wado Ryu: (J) Lit. Peace Way School; a Japanese karate style.

Western Boxing: (W) A sport that consists of hands-only bludgeoning.

Western Wrestling: (W) There are two styles of western wrestling; Graeco Roman — above the waist throwing & pinning. Freestyle — beat the opponent senseless and then pin them to the mat.

White Crane: (C) See Animal Styles.

White Eyebrow: (C) (Bak Mei); This defensive style is a close to medium range fighting system. The white eyebrow practitioner will wait for the opponent to strike first, and then retaliate using relaxed arms (until impact when they tense) and waist rotation for power. There are five external forms (eyes, mind, hands, waist, stance) with the five internal forms (spirit, purpose, courage, power (chi), power (ging)). The only fist used is a phoenix eye strike.

Wing Chun: (C) Lit. The name of the founder, Yim Wing Chun, founder was a female; an in-fighting, very linear kung fu system. Utilizes in-close multiple short attacks using the body to project power. Often grabs or pins an opponent's limb with one hand while attacking with the rest of the body. Bruce Lee was known to be an avid Wing Chun practitioner under Yip Man.

Wu X'ing: (C) Lit. 5 animal, pattern or element. Tiger, Leopard, Crane, Snake, Dragon, combined the elements of Water, Metal, Water, Earth and Fire.

Wu Shu: (C) Lit. Martial Art(s). Wu Shu practitioners tend to specialize in doing forms and demonstrations. Their forms tend to require incredible amounts of flexibility, and acrobatics.

Yarijutsu: (J) Lit. Spear Techniques; Japanese spear.

Yudo (K) Korean Judo, a copy of Japanese Judo that has evolved into a Korean System.

Yu Sool: (K) An ancient (extinct) Korean martial art. Strongly Chinese influenced, this was a soft internal system.

Martial Arts Animal Styles

Using the basic principles of the way an animal defends itself for self defense... Here is a partial list of some animal styles, and their technique.

Some animals are styles (sub-sets of a system), and others are complete systems. And some animals have different personalities (sub-sets of the style).

Bear: Mauling grappling style, powerful and overpowering.

Black Tiger: A northern style using dynamic long and short movements.

Boar: Rushing and butting, using elbows and knees.

Bull: Charging and tackling.

Cobra: Striking vital points, usually upper body.

Crane: Grace & Balance. The crane is a graceful beautiful bird, whose beauty makes it look helpless. It uses its balance and grace (fluidity) against the opponent. It is good at out-fighting (fighting from a distance), not letting the opponent get too close.

Deer: Fleet and Agile.

Dragon: Rides the wind. The dragon flies, swoops, leaps, slashes; known for twirling & spinning motions, uses the momentum and whipping motion of the spin against the opponent. It uses movements and strikes from many other animals, and is difficult to predict.

Eagle: A style that utilizes the "Eagle Claw," a unique attack, usually to soft targets (eyes, throat, groin).

Eagle Claw: (C) - (A system of martial arts) This system is similar to jujitsu; trapping incoming strikes, taking down, and locking up the opponent. This is a long fist style (out-fighting), most strikes are aimed at pressure points.

Leopard: Speed & Power. The leopard is quick and leaping; it likes to lunge in with attacks, and then get clear before the retaliation. It has a lot of in-out attacks using the quick body momentum to add power.

Leopard: (snow) This is a variant of the leopard. The snow leopard walks on snow all day, so its paws are frozen (and more frail). So the snow leopard likes to lunge in like the leopard, but it uses its forearms, elbows & knees to strike (to protect its paws).

Mantis: See Praying Mantis... This is a whole system.

Monkey: (C) (Tad Sing) Agile & Tricky. An awkward looking animal at best. It confuses the opponent, using movements that don't look feasible (and therefore weren't planned for) and very low stances. It can put on a showy display to confuse you and then hit you with something simple (or visa-verse). It will roll to absorb a hit or to get inside your guard. It is deceptive and dangerous. There are 5 sub-styles of Monkey Kung Fu, these are:

Drunken Monkey - See Monkey, but add more deceptive movements, that give the practitioner the appearance of being intoxicated. It is the most difficult of the monkey styles to master.

Lost Monkey - See Monkey, but add constant movement (changing footwork and direction constantly).

Standing Monkey - See Monkey, but use more outfighting, more conventional stances, and less rolling (better for taller people).

Stone Monkey - See Monkey, but add that this practitioner will absorb strikes, and exchange them.

Wooden Monkey - See Monkey, but add this is the most aggressive of the monkey styles, it will literally jump on an opponent to get at him.

Panther Circling, lunging and ripping.

Praying Mantis: (C) (Tong Lun); A system that likes to trap oncoming strikes while simultaneously striking with the other hand/foot, and then utilizing many fast handed strikes. A large person in this style is not afraid to use his body (butting, hiping, etc.) while speed will work for the smaller person.

Eight Steps Praying Mantis; Utilizes footwork to remain closer to the opponent (more in-fighting).

Northern Praying Mantis; Utilizes more kicks, works a little more out-fighting.

Seven Star Praying Mantis; In Chinese seven star praying mantis means "always moving & changing your direction, in order to break down your opponent's guard."

Southern Praying Mantis; See Praying Mantis (Southern) - this is a totally un-related system.

Praying Mantis: (Southern) (C) This system is unrelated to praying mantis, and bears no resemblance to the insect. This is an in-fighting, short hand system, that utilizes quick aggressive attacks. This style has no real blocks, it avoids (or absorbs) the first punch and immediately counter attacks with a machine gun barrage of tight punches, and low kicks (often simultaneous)...no changing of footwork, no blocking (too slow), just an all out blitz. They are known for their 1 inch punch, phoenix and palm strikes.

Python: Grappling, crushing. Utilizes locks and holds with chokes.

Scorpion: Grabs at pressure points or soft targets.

Snake: Supple & Rhythmic endurance. The snake is fluent and supple, it will wrap up your limbs, destroy your balance, and use poison hand techniques. It likes to get in close and use grappling/throwing while striking many times in the process.

Tiger: Strength & Tenacity. The tiger is good at in-fighting (fighting in close), it likes to maul the opponent, overpower him. The tiger is a strong style (good for stockier people, to use their strength). It throws an opponent one direction, and then uses the opponent's momentum against him.

White Crane: (C) This is a defensive system utilizing long powerful high kicks as well as long arm attacks. There are four basic fist attacks taught (Chuin - straight punch, Pow - uppercut, Kup - circular overhead punch, Chow - roundhouse punch). This system uses the pivot of the whole body to put force behind its strike/kick, all of which are delivered from long range. A lot of quick ever changing footwork.

Martial Arts Weapons

Aikuchi: (J) Lit. Armor Cutter; single edged heavy short sword, used to cut through armor. (falchion)

Badik: (Indo) A small single bladed knife.

Balisong: (P) A small knife with a split hinged handle.

Bo: (J) A 6' staff often tapered, made of many woods. (Used for carrying buckets of water)

Bokken: (J) A wooden sword (katana), that IS dangerous.

Butterfly, Knife: (P) A knife with a double hinged handle, for showy displays when opening or closing the blade.

Butterfly, Sword: (C) A short, wide sword, with a hand guard and a sword catcher in back of the handle.

Caltrops: (W) A small multi-pointed object that always has one point up, for stepping on.

Daito: (J) Lit. Long Sword; generic term for katana, tachi, etc.

Dao: (C) Temple sword or broadsword: a heavy, single edged, slightly curved, scimitar like, sword (often has ornamental scarf or tassel attached at the hilt).

Epee: (W) A rectangular sport sword (it has horizontal flexibility, but not vertical), used in fencing.

Foil: (W) A square thin sport sword (very flexible), used in fencing.

Gin: (C) A "tai chi" sword: double edged, medium weight, tasseled sword.

Jo: (J) A 4' staff, made of many different woods, often used as a walking stick)

Jutte: (J) A baton with a blade catcher on the handle.

Kai: (J) A wooden oar

Kama: (J) A sickle, a 1" stick with a perpendicular (1 sided) blade (used to cut rice), sometimes has a leather thong attached to handle that wraps around wielders wrist (aids in twirling and hanging on to weapon)

Kama Gari: (J) A sickle on a chain, the chain often has a weight on the end.

Kasuri Gari: (J) A sickle on a chain, the chain often has a weight on the end.

Katana: (J) A Long(er) single bladed sword; 3'- 5' long with a gentle curve. Made of rolled steel (best blade in the history of man). The katana is worn on the left front, scabbard tucked through the belt, blade facing up; and as the weapon is drawn it slices down.

Keibo: (J) Baton (Police), sometimes telescopic.

Kris Knife: (Indonesian) a wavy bladed knife or sword.

Kubaton: (J) Small device (key ring) held in the hand, used for striking and holding.

Lathi: (Indian) A 5' staff.

Manriki-Gusari: (J) Weighted chain, often with additional weights at the ends.

Naginata: (J) A halberd, a spear with a long bladed head.

Ninja To: (J) Slightly shorter straight bladed katana. Used by the ninja because it was more easily concealed (it was carried on the back).

Nunchaku: (J) 2 (sometimes 3 or 4) pieces of 1'-2' long wood, connected by a length of rope, chain, or wire.

Parang: (Indo) A machete type knife.

Pata: (Indian) A light Indian Sword.

Rapier: (W) A double bladed thin sword (no curve)... the non-cavalry saber.

Saber: (Regular) (W) A curved single bladed cavalry sword (usu. with a short false edge on back of sword, at point.) (Sport) (W) A triangular sport sword, used in fencing.

Sai: (J) A 3 pronged dagger or baton.

Scimitar: (E) A heavy single edged middle eastern sword known for its curve.

Shaken: (J) Throwing stars, multi-bladed star shaped knife.

Shinai: (J) A sport (practice) sword made of bamboo or rattan pieces lashed together, used in kendo. (not too dangerous)

Shoto: (I) Lit. Short sword; wakasaki, ackuchi, etc.

Shuriken: (J) Throwing knife, spike or star; [Lit. Thrown Sword]

Staff, 3 Sectional: (C) made of 3 pieces of wood 2' - 4' feet long each, connected by rope or chain. (Used for carrying buckets of water)

Staff, Quarter: (W) A 5' - 6' stick used to strike or poke an opponent.

Tachi: (J) Long Sword; Originally a long katana (4' - 6'), later a formal dress sword (same size as katana). The tachi is worn on the left side, attached to the belt with hardware, the blade facing down; and as the weapon is drawn it slices up.

Tanto: (J) Small utility combat knife (has no hand guard).

Tessan: (J) Fan, often steel with a leather cover.
Lethal.

Tonfa: (J) A night stick (wood) with a perpendicular handle. (Originally the handle off a millstone, Okinawan)

Testu-Bishi: (J) Lit. Steel thorn; A small multi-pointed object that always has one point up, for stepping on.

Tui-Fa: (J) Another name for Tonfa.

Vajra: (Indian) Lit. Thunderbolt; Small device (key ring) held in the hand, used for striking and holding.

Vita: (Indian) A 5' Spear with a 8' rope on the end (for retrieving the spear after its thrown).

Wakazashi: (J) Short sword, used in close quarters; often used in seppuku (Harikari) ritual suicide.