

Erle Montaigue: A Compilation Book



Compiled & Annotated by Phil West

A Moontagu Book

**Erle Montaigne:
A Compilation Book**

Compiled & Edited by Phil West

©2000 Moontagu Books

Publisher's Note:

This book contains material never before published. The enclosed information can only have come from Erle Montaigue, being the only Westerner to have received this information. It is illegal to copy and portion of this book other than brief extracts for review articles. You must obtain permission directly from the copyright holder ©2000. It is also illegal to plagiarize any part of this book to use in some other publication, paper, electronic, or video and film, by changing it in some way to make out as if it has not come from this source.

This book is provided free of charge in good faith so that all may enjoy the great benefits of this pinnacle of all Taijiquan systems. You may download it free of charge. But please do not plagiarize it. Even though it is free, it is still covered by international copyright laws.

Moontagu Books
POB 792
Murwillumbah, NSW 2484
Australia

Ph: +61 2 6679 7145
Fax: +612 6679 7028
E-mail: info@moontagu.com
<http://www.moontagu.com>

Copyright © 2000
Moontagu Books Australia

First Published in Australia
Electronically June 2000

All Rights Reserved

ISBN: 0-949132-08-10

Please Note: The text in Colour and prefixed by ‘PHIL’ is that which has been added by the compiler of this work, Phil West while the normal text is that which has been lifted from Erle Montaigue’s previously published works. And prefixed by ‘ERLE’. Also Note: **I have not had the time to take the photos for this book and if I wait, I may never publish it. So here it is without the photos first.**

The following work originates from the time when I found that Erle had made the text to many of his older books available on his website. It occurred to me that if some of the information was reorganized then the result would be quite a useful introduction to combat T’ai Chi, particularly for those of us in the lower levels of Tai Chi or readers who are studying other martial arts and want to see if Tai Chi has anything to offer.

This is a mixture of various books and some of it is not found in the other sections on the Articles pages. A lot of material from “How to use Tai Chi as a fighting art” I’ve typed in myself, and I’ve also added some text of my own that hopefully makes things clearer. Most of my additional text is in colour and prefixed by my name, so if these bits are wrong please don’t blame Erle!

FIGHTING TECHNIQUES FOR ALL MARTIAL ARTISTS:

PHIL: There are certain martial arts that only seem to only involve the cultivation of Chi. Once you have lots of Chi there is a lot you can do with it, but this can take a long time -just what are you supposed to do if attacked before you reach this level?

Who exactly invented T’ai Chi may never be settled, but one thing that cannot be disputed is that he (or they) was a genius. The basis of T’ai Chi is the Form, and this has many functions. It improves balance, co-ordination, relaxation, muscle tone, flexibility and promotes health and vitality. The Form helps in the cultivation of Chi but the route that we take to reach this also teaches us a very effective set of Soft-External techniques that we can use for defense before we are Masters.

The external techniques of T’ai Chi are very simple but at the same time very sophisticated. Found in most T’ai Chi postures is a stance we call P’eng Hinge. This simple appearing posture offers a comprehensive defense by just a couple of simple moves but offers a vast variety of counterstrikes. Most of these are learnt subconsciously when we perform the form.

This chapter deals with the practical usage of some of the techniques from T’ai Chi and Pa-Kua which will be of interest to all martial artists.

I'll cover ways to gain more power in your punching through total relaxation and not through using more muscular strength. I'll also cover how to gain more power in kicking along with more speed through total relaxation. Certain techniques from T'ai Chi and Pa-Kua will be covered which will not only be of use to the style's practitioners but to everyone.

ERLE: You will find that the word relaxation is used a lot in this book, this is because it is the most important factor in these arts. Through total relaxation the internal Ch'i is able to flow freely to all parts of the body and great power is generated in a very concentrated form when we kick or punch. Because we are relaxed the arms and legs are not restricted through too much muscular tension and so we are able to become much faster in defense and attack.

When one first tries this idea of relaxation it will be quite difficult but only with many hours of practice will your technique rise to a very high level and not only stay within the limitations of your own muscular ability. All the muscles have to do is to direct the action, for instance when throwing a punch, the arm is totally relaxed and the muscles aim the fist. The body does the rest. If your arm is at all tense then you are limited by the strength of your muscles. If you use centrifugal force, or Ch'i power then the sky is the limit. The waist is the commander of the power. It is used in a whip like action, which literally sends out the fist, or the foot like a cannon shot.

One of my teachers, Master Chu King-Hung could kick and pull it just before your stomach but the absolute force would be felt through the whole body. The power is generated from the rear or the front foot, depending upon which technique you are using. When the power arrives at the waist it is hurled out at great speed and power because the waist is like a turbo jet. The foot could be likened to an electric guitar out of which not much voltage is generated, but when it is put through an amplifier, that power is increased many times. The waist is the amplifier.

PHIL: Certain principles are common to all good fighting methods. All seek to in some way redirect or neutralize the energy of an opponent's attacks and seek to use the fighter's own energy as efficiently as possible.

Consider what skills are needed to achieve the above -we need to have good balance and a defense that will redirect an attack rather than trying to oppose it. We need to be sensitive to the foe's movements and actions so we have some idea what he is going to do. We need to counter attack as soon as we have defended, possibly during the defense. We

need an arsenal of weapons to suit any possible attack angle and that have the maximal effect with the power we have. The latter is partially achieved by putting as much energy as possible behind an attack and also hitting the most vulnerable target available.

In Tai chi we have tools to acquire all of these in the shape of the Forms and the drills such as Push hands. Both are learning tools to help you become an effective fighter, they are not the fighting methods themselves. Once you have the concepts or feelings these are trying to teach, you don't need the posture anymore. Like wise these teach automatic reactions to certain situations.

If you watch Erle Montague in his videos on Fa-jing this is what you will see:- As soon as the opponent moves to attack Erle just seems to jump forward and slam into them. What has this got to do with tai chi and all the elegant moves made by old men in the park?

If you watch carefully you'll see that the P'eng Hinge defense that he uses has redirected and neutralized the attack or any possible follow up attack. As he made the parry or immediately after one or both of his hands has attacked, usually landing on a vital point or a making a combination of strikes on vital points. Despite the close range the blows have considerable power. About the only identifiable thing from Tai-chi is the way the hands are held for the parry.

The postures are just one of the tools that you use to reach this level. You don't think -"He's attacking with a ..., I'll have to drop back into xxx posture". The times you have done the form have ingrained in to you the correct reaction without the need for conscious thought -they have also taught you about balance and moving the relaxed limbs with the waist to produce power.

This is one of the aspects of tai chi -when you first begin the Form it mainly serves to strengthen your lower limbs, teach balance, bring the weight down wards and begins to teach the movements. As you progress, you begin to learn to be relaxed while performing the moves and the movements begin to become ingrained, requiring less conscious thought, becoming more co-ordinated and becoming synchronized with the breathing. Eventually all that you have learned will merge together and you will have reached the level described above, in which you simply react, and react correctly.

It is useful to be made aware of some of the martial applications of the moves to appreciate why certain things are done in a certain manner, and some of the postures can have a fighting application.

Using the waist.

In Tai chi or any efficient fighting art, power comes from the legs and waist and is merely directed by the relaxed arms. Relaxing the arms allows them to move more easily and therefore travel faster, and it is basic physics that an increase in an object's velocity increases the energy far more than an increase in mass. That a relaxed arm can be powerful is hard for some people to believe. Stand as relaxed as possible then suddenly clap your hands in front of you, as though trying to kill a mosquito. This took little muscular effort but was very fast and made a loud bang-maybe your palms sting a little. What fighting use is this? Well, that sound was the release of the energy you generated, and if your palms had encounter the foe's head or throat that might have been enough to finish the fight there and then.

You can put more power into the arms by co-ordinating the movement of the waist and legs. Some moves involve the waist and hips being thrust forward, but more common in is that the waist pivots. This has the interesting and useful consequence that as you withdraw one hip to make a defense, you can simultaneously use the same motion to throw out the other side to attack. Likewise as one side goes forward in attack, the other is drawn back so that it can throw a following move in the opposite direction. This is the old "One-Two" of western boxing. It is also obvious in Filipino double stick play -as one stick strikes the other will be withdrawing to launch another swing.

Tai chi has an added refinement to this principle. Just as the blow lands, the hips begin to turn back towards the direction they came from. This ensures that the attacking hand is withdrawn quickly to prevent it being attacked and prevents you turning too far, which may slow the follow up motion with the other side. The main reason for this is a little harder to understand. You'll often read in martial arts books the phrase "like a whip". Usually neither the writer nor the reader have ever used a whip, and whips don't actually behave like most people think they do. This is unfortunate since this element of waist action (known as fa-jing) really does work like a whip works. The end of a whip is very light, flexible and not that strong, yet used correctly it will slice through flesh and even tin. What happens is that the tip of the whip is changing direction as it hits, which allows all the energy to only travel in one direction- into the target. With correct timing of the waist pivot we can put energy into our target and withdraw the hand before the resistance of the target reflects any back into the hand. With nowhere else to go the force must all be absorbed by the target.

In practice this means not only can we generate considerable force by relaxing the arm so it can be moved at great speed, but we can also hit very hard without damaging our hand.

Moves using this principle are called fa-jing moves and are made with a sudden explosive move likened to a sneeze that shakes the whole body. Note that when you sneeze your head tends to bob back up at the final instant.

Long Har Ch'uan

ERLE: The training method of 'Long Har Ch'uan' (dragon prawn boxing') was founded by successive generations of masters until today it has been refined to a sharp edge to give us great fighting skills. Taken from the Shaolin boxing method of 'squid boxing', the exponent makes like a squid (or prawn) with his palms as the feelers and using a concave body so that he is able to attack the opponent but the opponent is unable to reach him.

'Long Har Ch'uan' is where we learn to forget about technique and take all that we have learnt and put it inside. This is where our technique becomes subconscious so that our body and mind can work as one unit

This method must not be taken for actual fighting technique because then it becomes just that, another technique to learn. We must treat this as a training device to teach us something. Some of these techniques could very well be used as fighting techniques but we prefer them to become sub-conscious reactions rather than a planned line of defense. In all of these methods we must never regard them as actual techniques as this would be getting back to the adverse qualities already mentioned. We must train these methods only as training methods to gain 'no mind'. The techniques that they are learning must not be taken as strict rules, they are only training devices. Devices that teach us to change our line of defense automatically as the fighting situation changes. No Form means that we change to suit the form of the attacker.

Within the framework of each of these four methods we have every type of attack and defense known, although we might not train directly in certain types of attack. They become abstract and therefore subconscious defensive techniques. We learn to attack the very instant that an attacker even so much as lifts his fist, we do not know what technique that we will use nor do we want to, it just happens and after we walk away with a calm mind. It doesn't matter whether there are ten or only one attacker; the principle is the same. Very rarely are we ever actually

attacked simultaneously by two or more attackers, there is always a very short time between attacks from two or more people, or there should be if our footwork is adequately gained from performing the basic forms and push hands etc.

The whole method is based upon only four training methods. The vertical method: The lateral method: The attacking method and The continual method. These four are in turn based upon four postures from the basic Tai chi form. Grasping Swallow's Tail; Apparent Close Up; Step Forward, Parry and Punch and Sit Back Attack And Block; (from the 'Old Yang Style.)

THE VERTICAL METHOD

Sometimes we call this method 'Australian Boxing' because it resembles the swatting of flies from one's face. Two players stand opposite each other in an easy for them stance or rather 'no Stance.' (In other words, square onto each other as you would stand normally if you didn't expect to be attacked) The attacker throws a face punch with his right fist as the attackee blocks it with a sort of stroking motion across his body with his right palm to cause the fist to just miss his face. (An inward block). If we were to use a pushing type of block and push the fist some distance to the left, this would give the attacker some considerable reaction time in which to counter. Notice that the body has turned slightly to your left as the left palm immediately and almost simultaneously comes up underneath the right palm to take over the block. **Photo No. 1.** The right palm then continues down to your right side to block his second attack low to your right rib area. **Photo No. 2.** This all happens in an instant with the second attack coming in as fast as it is possible for the attacker to bring it in after his first attack. Then to finish off, you should turn your waist to your right and attack his face with left fist. In practice we use the chest as this exercise becomes very fast.. We slap each other in the pectoral area so that we do not hurt each other and this also builds up strong plates across the chest. **Photo No. 3.** You should hear four distinct sounds as you perform the four movements.

The last two techniques, the low block and the fist attack should not be simultaneous but a split second between them. The whole technique should only take a fraction of a second to execute once you have mastered the movements. Do it as many times as you like in order to learn it correctly. Then do the whole practice on the other side.

Once you have mastered both sides you do five on the right and five on the left, not stopping to change direction. This of course leads to your attacker being able to attack at any time on any side with you blocking on either side. Once you have mastered this then you start to move

around as if your attacker is really trying to attack you from any side with you blocking on any side, still using the two punches. This goes on to more advanced techniques but it can be seen that this amount will keep you busy for quite some time and is an excellent training method for awareness, sensitivity and fighting ability.

The next facet of the vertical plane is to have your partner throw two face punches one after the other. The horizontal method of the vertical method involves your partner bringing in another face attack of the hook variety. This time instead of blocking downward with your right (or left) palm, you should block upward and then punch. **Photo No. 4.** There is no difference from the first way except that you block upward on the second attack. Now you are able to combine left and right attacks with upper or lower second attacks so it becomes quite a handful for both players. This is done on both sides and eventually your partner is able to attack on any side at any time while moving and you will be able to react to this attack accordingly with no mind.

THE LATERAL METHOD

The next area of long har ch'uan is the lateral block and defends against two head punches, one after the other.

Two players face each other as before. One player throws a left head punch. The other should quickly block with his right palm and bring his left palm under it ready as shown in **Photo No. 5.** The body turns to the left as your left palm takes over the block. to your left. **Photo No. 6.** Now he throws another face punch with his right fist. Your right palm is ready in position so you twist your waist to your right taking his punch over to the right as you strike to his face with your left palm. **Photo No. 7.** Once again this all happens in a split second with the attacker throwing the punches as quickly as possible. You are now able to change sides at will for instance, you could block with your left palm after the first attack and then take over the block with your right palm, then as the right fist comes in, you should take it with your left palm, and strike with your right palm.

If your partner doesn't throw his second attack in either of the above methods, you still must do the final block and attack, don't wait for his second attack.

After some time this sort of block and re-attack will become totally natural because it is! Then you are able to use any of the above techniques very quickly while moving. You will also find that you are able to use any part of any one of the techniques at any time to defend against any attack.

CONTINUAL METHOD

This is also a part of long har ch'uan and teaches us to attack many times not only once. The idea being that if you are able to strike once, then why not a number of times.

One player attacks with a right straight punch to the face. The other player firstly blocks on the 'closed side' using his left palm. **Photo No. 8.** Then his left palm sort of strokes the arm downward as his right palm takes over while the left palm strikes to the face. **Photo No. 9.** Then the left palm takes over as the right palm strikes to the face, **Photo No. 10.** And this goes on with each palm stroking the arm downward while the other one strikes. This is very fast and only needs practice for it to become very fast and useful. This can go on for six or seven punches all in the time of around 2 seconds.

You should always try to block onto the open side of your attacker. However, sometimes this is impossible and so we must know what to do when we must block onto his open or dangerous side. The other palm must be blocked as well even if it isn't attacking. As in the vertical blocking techniques already covered.

If the opponent is quite tall you would not attack his face because this will bring you in very close to him, having to reach upward to reach his face. In this case you would probably strike at the acupuncture points under the arm. **Photo No. 11.**

THE ATTACKING METHOD:

This method comes from the Taiji posture of 'step forward, parry and punch'. You'll need to have your hand high or near the centre line since this begins with an outward block. Your partner throws a lower attack to your heart area with his right fist. You should step slightly to your left with your left foot and simultaneously slam his forearm with your right backfist. **Photo No.12.** Your left palm has also moved in to be near your right fist. Now you must simultaneously scrape his right arm downward with your right fist as your left palm slips upward to attack his face and your right heel attacks his right knee. **Photo No.13.** This begins again with your partner immediately attacking with his left fist. You should place your right foot slightly to your right and slam his left forearm with your left backfist and the whole thing happens again, then back to the other side etc.

PHIL: *Three basic guide lines should be remembered when performing Long har ch'uan.*

- *Movement of arms is generated by the waist.*
- *An inward block is always followed by the other hand taking over.*
- *An Outward block is performed with the other hand making a simultaneous attack.*

Analysis of Long har ch'uan.

When facing an potential foe in a “normal” or everyday stance it is slightly faster to make an inward block rather than an outward one. The arms are on the outside of the body so swinging them inward takes less time than swinging them inward and then out. We take over the inward block with the other hand so that it is free to return for a strike or make a second outward block. This turn back towards the foe to make an outward block can be utilized to throw the rear hand towards the foe in an attack at the same time. We are therefore learning both economical blocking and simultaneous block and attack from Long Har ch'uan. We have drills for both defending when in the inside gate (the vertical and horizontal methods), and when on the outside (the lateral and continual method). The attacking method reinforces the principle of attacking while blocking.

ERLE: Although long har ch'uan is essentially a training method, it does have some useful techniques that work.

When on the closed side of the foe, block a right punch with an inward left block and punch your right upwards under your left hand towards the foe's face, so your right arm slides up the outside of his. This way you simultaneously take over the block and attack with the same motion.

From the closed side the opponent attacks with right fist. You should step to your left side and block as shown in Photo No. 205. Your right palm takes over the block from underneath while your left fist strikes at his axilla area. **Photo No. 14.**

When on the closed side of a foe you are slightly safer so you can sometimes convert the take-over of an inward block into a direct attack, such as a punch to the armpit. You can also use the elbow to the same area or to the lower chest. **Photo No. 15.**

An interesting take down comes from long har ch'uan. As you are attacked by his right fist you should use the first part of the vertical long har ch'uan technique (an inward block then take-over with the other hand) **Photo No. 16**. Then you should turn your left palm to grab his right wrist as your right forearm is jammed into his elbow. **Photo No. 17**. Now using the momentum of your body, you use his elbow as leverage to take him down. **Photo No. 18**. When done correctly the opponent's feet will come right off the ground. This technique can also be done on the 'closed' side for greater effect. You should use the same initial block only on the closed side, i.e.; onto his left arm. Then use the same technique to break his elbow. **Photo No. 19**.

Another nice take down from P'eng involves taking a block using P'eng and using the other palm to grab his wrist. You should use the momentum of your body to make an arc downward as you throw his wrist along that arc. His body will follow. **Photo No. 20**.

BEND BACKWARDS

Take a right punch with your right palm, **Photo No. 21** and step in very close to his body placing your right leg behind his. Your right arm is used across his neck to throw him over your right leg. **Photo No. 22**.

THE EYES AND SPACE

Most martial arts tell us something about how we should emulate the actions of animals. We should move like the sprightly monkey or pounce like the tiger etc. But the most important of these is that we should have the eye of the eagle ready to strike. When we read this, we usually oversimplify it and just look harder or focus harder. But upon looking further into the Chinese way of the animals In kung-fu we see that the eagle has an unique seeing system which tells us exactly how we should be seeing when fighting.

The eagle has a way of literally locking onto his prey, not just the shape but the space that surrounds it.

We have three visions:- spot focus, where we look directly at a smaller portion and focus upon it; average focus, where we use our total peripheral vision to see the whole subject and surrounding area; and

small peripheral focus, where we lock onto the space that the object takes up in the universe. This is a very special technique and requires many hours of practice combined with breathing techniques.

In this way we are able to move with the opponent and not wait until he has moved. In other words, we do not see a series of pictures as he moves closer and focus separately on to these images. But rather our sight moves as he moves, and follow the space that he displaces. A body can only take up the same amount of space no matter what it is doing and in what shape so if we fight the space displacement then we cannot fail, we move when it moves because we are locked onto that space and so we adjust our own space accordingly and sub-consciously make the right moves to counter.

PHIL: To phrase this alternately, if you are squared off against an opponent, he cannot attack you unless he moves within a certain distance. This will usually be the guy's kicking range, even if you suspect him to be versed in a non-kicking style. Fencers are taught this distance by joining the two swordsmen together with a piece of elastic of the correct length-as long as the elastic is taut, neither man is within reach of the other -as soon as it goes slack then the swordsman must either defend, counterattack or retreat. Imagine an invisible line between you and your foe -while he is behind that line he cannot harm you -once he attempts to cross the line you must either counter attack or retreat to re-establish the distance.

In the Montaigne system the usual response is to advance, and this ties in with the idea above. As soon as the foe makes a move towards you, you charge in and attack his body. There is a little more refinement to it than this of course- you'll step slightly to one side to take yourself out of the direct path of the attack. If the foe was foolish enough to make a kick his opening move he'll find himself with only one leg to stand on while receiving your attack -this will be covered in more detail in defense against kicks.

In some books on combat tai chi you'll see it written that because tai chi is a close range style you cannot attack until the opponent has made an aggressive move and you can close the distance. This is more a moral concept than a practical limitation. In practice you can move from outside kicking range to close up in an instant, and tai chi can very easily make the first move if the situation is justified.

Consider an opponent facing you "on guard" -obviously you want to remove his defences so that your attack is more potent, and you have

two options -attacking his outside gate or his inside gate. To attack to the outside you move in and slap his lead hand over towards his centre line. You then stop the hand resuming its defence with an outward block while the other hand or body weapons attack the targets on the outside gate. To attack the inner gate you knock his lead hand outwards. You'll probably be vulnerable to the rear hand so you may neutralise that before attacking.

This all may sound a little familiar, and it should -it is Long Har ch'uan again, the only difference is that you are moving in and applying it to a relatively static defending arm rather than waiting for an attacking arm to come to you.

THE MEANING OF YIN AND YANG IN T'AI CHI BOXING

In the west there is a now familiar eastern symbol that most of us will call a Yin/Yang symbol -in the east it is often called a Tai chi. "Tai chi chuan" translates as "Great ultimate boxing" but Great Ultimate can have several meanings -it can mean the universe, which in Chinese philosophy is made up of Yin and Yang. It can also mean the apex of a roof. One side of a roof will be in the light (Yin) and the other in shade (yang) but the balance between the two will change as the sun moves across the sky, only the apex remaining constant. Tai chi can also mean Great Pole -and the pole is the line that runs between the yin and the yang in the symbol. Tai chi is therefore the art of mixing yin with yang. Put another way -T'ai Chi means "Balance" -and getting the correct mix of things, is the key to everything, not just martial arts.

ERLE: In T'ai Chi we only really have to know two techniques, yin and yang. When someone attacks us, we must look at that person as simply being a sphere. The sphere is divided up into two halves, one yin and one yang. We don't have to know how to block all of the different types of attack, we only have to know how to deal with either yin or yang.

Within these two states we do of course have to know other technical abilities but these must become totally sub-conscious and should just happen depending upon the situation.

The main physical aspect of the use of yin and yang is that if we attack with a yang movement, we must immediately change back to a yin movement and if we defend using a yin movement, we must immediately change back to a yang one etc. This ensures that we can not be

re-attacked by giving the opponent something to attack. For instance, if I wish to pull down a large tree by grabbing one of its branches; it would be an easy job if that branch and the tree were dead and rigid. If that tree was alive and the branch was yielding then it would be a much more difficult job because there would not be a rigid connection back to the tree. It's the same with us, if I attack with a yang punch and the attackee is quick enough to grab my wrist, then I should immediately go yin or relax the wrist. This places a great amount of energy on the end of something that is loose and so is not so easy to pull over. If the opponent tries to hurt the arm because it is relaxed then I immediately change back to yang and attack with elbow or shoulder.

This concept can be illustrated by the first drill of Long har chuan. The opponent punches with his right and you deflect it with an inward block of your right hand. His right hand remains forwards and is therefore Yang, -if you took away your right hand he could still drive his right fist into you, so you take over with the left. This left hand will also sense if the hand suddenly becomes yin (relaxes) to drop down and punch at a lower level. The attacker instead punches with his left and you block outward with your right. To do this the attacker's right hand had to become Yin so it is safe to end the block with your left hand and use it to counter attack.

Another aspect of Yin and Yang concerns footwork. Except for the end and the beginning of the form, the feet never have the weight equally distributed, unless it is transitionally. What this means in practice is that you will never move a foot unless all of the weight has been transferred onto the other foot.

ON PUNCHING

The fist is always relaxed and never completely tenses even upon impact. It does close up but remains relaxed. This principle is the hardest of all for other martial artists to understand because we are all taught that we must protect the wrist by clenching the wrist. Not so in T'ai Chi. Only after many years of Ch'i development are we then able to use the relaxed fist. There is no easy way around this, because even if we use the hard fist in order to practice sparring, the Ch'i will never develop to any great degree because of the tension. This is why we tend not to practice any heavy sparring too early.

The wrist flicks up on impact, not using the muscles as in Wing Chung but with a whipping action. When we perform the Pauchui or fast forms, the fist can be heard as it snaps up at the end of each punch.

The whip action will only ever work if the arm and wrist are totally loose and relaxed. The total body energy is concentrated into one small point and is most powerful.

In T'ai Chi we never stand still, there is always a changing motion from leg to leg. This motion is never constant and doesn't allow the opponent to know when the weight is on each leg. This kind of movement gives us greater mobility so we are able to attack from the side after blocking. For the most part the low kicks are blocked with the legs while the high kicks are blocked with the arms or palms.

Although there aren't many high kicks in T'ai Chi, we still train in all of the usual kicks just so that we are able to practice blocking these attacks. Also, if we are able to use high kicks then we are able to use low kicks to greater advantage. The block is never taken static. As the attack is coming in, we immediately start to move in. This tends to put the attacker's timing out and give us great advantage. However, these techniques will only work if we are only thinking of defence and not attack. If we are thinking all the time when to attack next then there is a big part of our awareness gone. So in T'ai Chi we only think of defence and the attack is made to be a part of the defence in our training.

The kicks are aimed mainly at the lower leg, the kneecap, side of the knee and the shin area. The premise being that the leg is able to reach the opponent before his attack has reached you. The specific training system will be covered later in this book.

BLOCK AND ATTACK ARE SIMULTANEOUS

Firstly we learn how to block and then we learn how to attack. Then we learn to block and attack at the same time. Then we learn that block and attack are the same. The specific training methods for gaining concomitant blocks and attacks will be dealt with later.

The block and attack can either happen with the same part of the body or block with one part or attack with another.

Many people have heard the expression, "don't use force on force". This means that if an attack is being felt from a right fist to our face, never block with a slap at a 90-degree angle to the arm to the force it to move away to the side. What you must do is, just before the attack is being felt, one of your palms comes up in a very relaxed natural manner and simply brushes the on-coming forearm toward you and to the side. The angle that the palm is striking the on-coming fist is quite an acute

angle towards you and out to either side of your head. This makes for a very short reaction time and doesn't allow the opponent enough time to counter your re-attack. In other words, we don't play it safe; we allow the attack to come in close to our body and in this case about an inch away from the face. **Photo No 23.**

Both palms are able to work across the body or on the same side. For instance if a right punch was being felt, you could either block with the left palm or the right palm. Sometimes the same hand that performs the block also re-attacks. If a right punch is coming, you could block with the left palm and once the punch has been blocked to the left side of your head and because you have turned the body to the left. The left palm is then able to use the centrifugal force from the waist, which now turns to the right and sends the left palm out. Or, as you turn to the left to block the punch, the right palm is free to use that same force as used in the block to simultaneously attack. Both palms are always held in the centre.

OPEN AND CLOSED SIDES

You are able to block a punch on either of two sides, i.e. the 'closed' or the 'open' side. This is also known as the outer and inner gates. The open side is when someone throws a right-handed punch at your face and you block the punch on the inside of the forearm. You are now standing square on to the attacker. This means that the other hand of the attacker is free to block or attack. This is what is known as the open side. This side is more dangerous than the closed side. If you both are standing in front of each other then you are facing each other's open side.

If you block an attack and you find that you are on the open side of the attacker, we must always keep in mind the OTHER HAND! Before or as you re-attack, you must block that other hand regardless of whether it is attacking or not.

For instance, if you block a right fist to your face with your left palm and take it past the left side of your head, you would then use your right palm to touch the attacker's left fist and then re-attack with your left fist. In this way you are stopping the attacker's left fist from re-attacking. If you block that right fist with your right palm out to your left side, then the left hand would still have to come down and block the other hand as your right hand then comes through to attack. See **Photo No 24.**

BLOCKING ON THE OPEN SIDE

So far I have only dealt with high attacks but what if you are attacked to the abdomen? T'ai Chi has an excellent block that can be used by any

martial artist to great advantage and is not unlike the 'bong-sau' block from Wing-Chung. If someone attacks low on your right side, bring the right forearm down in an arc across your body to block with the back of your forearm. The left arm is placed across your right forearm so that the fist is unable to slide up and re-attack. You are then able to attack the face with back-fist. See **Photos 25 & 26**.

This block is also strong enough to be used against medium height kicks and with a twist of the waist, the attacker is sent flying. You make use of your great leverage using his knee as the fulcrum. Some people say that T'ai Chi has no blocks and that we must just bob and weave out of the way. These people obviously haven't heard of martial artists like Benny The Jet. Such statements come from people who have not had ring or street experience.

BLOCKING ON THE CLOSED SIDE:

If it's possible to block and get onto the closed side of the opponent, then this is always the best way because it means that you are coming in to attack from the closed side of the attacker. This doesn't leave much room for the opponent to re-attack. If a right fist is being felt we block with the left palm pulling the fist across to our left side. Immediately we also step around to the right hand side of the attacker and then re-attack with the Right fist over the top to his face. See **Photo No.27**. This time you do not have to block the other hand because it is unable to re-attack and you are well out of the way of it.

If you are fighting with a very tall person it is unwise to attack to the face unless very sure because this would pull you in closer and you have a reach disadvantage. In these cases you must strike at the vital points along the centre of the body or armpit area etc.

LOW BLOCKING ON CLOSED SIDE:

Exactly the same low block is used on the closed side that you used on the open side, only this time it's a little safer. The left forearm comes across from the left to your right to block the low right handed attack over to your right while the right palm is on top to prevent the arm sliding upward. As before, you could re-attack with a left back-fist to the face.

HANDS CHANGING BLOCKS:

These techniques are most effective and can become very fast because you are using circular movements. If the right handed fist is attacking,

you would block it with your left palm and literally pat the arm in towards you i.e.; you slide your palm down the attacking arm moving it to your right hand side. Almost simultaneously the right palm comes over the top in a circle (Willow Tree Method) and does exactly the same thing, it slides down the arm, and it takes over the block. The left hand is then free to attack to the face from the side. **Photo No 28.**

It is also a good idea to kick to the attacker's knee as you block and re-attack. For instance, if the right handed attack is being felt, you might block in to your right hand side with your left hand which takes the fist just past the right of your head. The other palm could come up underneath to further block the attack and the, right heel could attack the kneecap as the right palm attacks the face or heart. This posture is known as "Lift hands". Seen in **Photo No 29.** The kick and punch must be almost simultaneous. It's a good idea for the attackee to wear protective shin and knee guards.

The actions of the palms must not be forced muscular movements, they must be as if you are standing with your palms by your sides and you swing your palms upward with a natural swinging movement as if brushing flies away.

FOLDING PRINCIPLE

This principle is solely based on changing from Yin to Yang. If you walk to the top of a hill, then you have gone as far Yang as you can go. If you stay there you will be unable to go anywhere unless you come down again. In other words you must go to yin before you are able to do any more work. It's the same with punching and indeed the whole of your tai chi training. We must be forever changing in order to re-attack after being blocked. If I punch someone and that punch is successfully blocked and I leave my arm Yang (in the attacking state), the arm is useless so I must change it to Yin. This is where the folding principle comes in.

When my punch is blocked I should totally relax it and allow it to fold up with the momentum of his block. Now I am able to bring this same fist back into a yang mode and re-attack **Photos 30-32.** Notice that I have also blocked the arm that has blocked me downward with my other palm. This sort of technique takes only a split second and is an excellent training device:-

Two people stand opposite each other and one throws a punch as already shown and the punch is blocked as shown. The attacker should allow his arm to automatically fold up and become Yin. In

order not to get in the habit of pulling your fist back using your own muscles, the defender should not always block the punch to make sure that attacker is not pulling back his arm on purpose. It must be the momentum of the block that causes the arm to fold up. You can do this with the attacker blindfolded -that way he doesn't know when you are going to block and has to rely upon his own feeling.

Next, you should try to block the attackee's blocking arm downward with your left palm and re-attack with your right fist as seen in **Photo No. 33**. The right palm should come up underneath the left one which blocks downward from the top. This is the principle of continuous punching. What ever portion of the attacker's body is used to block your attack you re-block it and re-attack usually with the same fist until you have broken through all of your opponent's first and second line of defence and are able to attack his third line, the body. You can play around with this forever and always learn from it. Just keep on blocking the hand that has blocked you and re-attack. You must remain relaxed so that your attacks can become simultaneous and sub-conscious after much practice. The classics say of the folding principle; "If the elbow is caught, circle it back and strike with the back of the fist for equal success" OR "The method of breaking locks lies in the wrist". This tells us that the folding principle also works with locks.

If we are grabbed on the wrist and pulled downward, we shouldn't try to use force to pull our palm free, we should relax the wrist and turn it in the direction of least resistance, usually against the thumb. Then we should re-attack usually with the elbow or shoulder. During push hands if your wrist is grabbed simply turn it over relaxed. Your timing must be perfect otherwise you will be caught. If you stay yang, this gives the opponent something to hold onto in order to control your body. Try for yourself. Hold your arm tense and ask someone to pull or push your palm. Your whole body will be controlled through your arm. But if you relax your arm, your opponent has nothing with which to control you and in this short time you have already re-attacked.

You don't of course leave your arm yin so that he can re-attack it, staying yin is just as dangerous as staying yang, you must change from yin to yang in order to re-attack. If your wrist is caught (because your timing was off) you should relax it (fold it) and come in using either elbow or shoulder stroke to his mid-section or chest. People just don't expect us to "go with the flow" so they are usually taken by surprise when you barge inward with shoulder.

DA_LU

This principle of da-lu can also be used in a fighting way. It says in the classics of da-lu or the “four corners”:

“With erroneous technique one has no choice but to use the four corners to help return to the framework of squareness and roundness”.

This means that “pull down, split, elbow stroke and shoulder stroke” make up for deficiencies in our technique. If we happen to be pulled off balance because we are deficient, we must go with the force using a step to the corner then re-direct the movement to bring us back into the opponent and use either elbow or shoulder. So if I am attacked as shown in **Photo 34**. I should take a step with my left foot to the side in the direction of the momentum and push back at an angle using elbow or shoulder. The classics say that this is only used if my cardinal line of defence (the folding principle) is not yet perfect. So T'ai chi gives some techniques to save ourselves until we have learnt the right way of using the principles.

If I am attacked on the wrist, I fold it up or relax it and turn it under and attack with elbow. If my elbow is attacked, I fold it up and attack with shoulder; if my shoulder is attacked I should fold it up and attack with my head. By the same method, if we are attacked on our right side, that side is empty while the left side attacks and if the left side is attacked then we make it empty and attack with the right side.

ON BLOCKING KICKS:

To be able to block kicks I believe that it is important to firstly be able to use them. Therefore it is a regular part of my class to practice all of the usual kicking techniques using the heavy bag. High crescent, low crescent, roundhouse, back spinning heel, back hook, front heel, side, back, reverse crescent, double and triple flick and leaping kicks.

To practice the blocking of kicks you simply need some one to kick you. Slowly at first and then quite fast.

As with the punch I like to use the immediate re-attack method. Never just block the kick and move out of the way ready. Block on the move and re-attack in towards the opponent. To practice this we have a most unusual training method. Two people are set in a fighting position, one is the kicker and the other is the one being attacked.

The very instant that the attacker attacks and is seen in the attackee's peripheral vision, he does not move away but instead moves straight in.

We use the ‘barging’ technique. The idea being that in order for someone to kick you they must have their timing right for the power to be delivered at exactly the right moment. If you move in, you might very well collect a foot in the stomach or elsewhere. But, the force of the kick has been greatly softened because you have upset the distance and timing of the attack. In the beginning you will receive a few bumps and grinds but with a little tenacity of purpose this exercise will change your whole outlook on the blocking of kicks.

As soon as the kick is being felt, you barge in at a slight angle to the attacker and throw your arms any way you like. They might go down or up or both, depending on the attack. As soon as the kick is blocked, both palms pound down onto the attacker. At the end of this book when we’ll cover the walking Ch’i gathering exercises. Well, it’s here that you are able to use these techniques for combat.

You can either use the circling palm technique, opposing circle technique to pull the kick down and then re-attack, in fact any technique will do as long as you move at the very instant that the attacker moves. See **Photo 35.**

Another training method for defence against low kicks and sweeps is to have your partner perform low sweeps to your legs. At that very instant leap into the air over the top of the sweep and at the same time strike to the head with you fist. Remember that you must remain totally relaxed even when leaping. This technique is called ‘Hopping like a sparrow’ in T’ai Chi

There are of course particular style blocks against the kicks but are a direct homology to the styles. All of the T’ai Chi postures are covered in great detail in my book, “Power T’ai Chi Ch’uan Book 3.”

One of the main things to remember in all forms of martial art is not to retreat. Retreating only gives the attacker a great advantage because he/she is already moving forwards and in a state of Yang so that he is able to keep stepping in on you. If however you move in on the attacker and slightly to the side, you put the timing of the attack right off. But at the same time you make for a very short distance between you and your attacker only now you have the advantage physically and mentally. You are just beginning to attack whereas the attacker has just finished. ALWAYS STEP IN AND MOVE TO THE SIDE FOR YOUR RE ATTACK

ON TOURNAMENT FIGHTING:

Once upon a time tournaments were won by the person who had the best technique. Nowadays it is the fittest person who usually wins. This is because there are so many rules placed upon the fighters that much of their technique has to be forgotten; otherwise they would be disqualified. And rightly so too. Nowadays people are able to at least try some of their art in an almost real situation without risking life and limb.

I don't really agree with tournaments but then that is just my opinion and other people think differently. For this reason I have had some success with full contact tournaments. Some of my students have won quite a few bouts using what little of the T'ai Chi techniques that we could.

I will include some of the more unorthodox techniques that I have found to be useful in full contact tournaments.

I have already mentioned two techniques that work very well with or without gloves and that is press and squeeze. In kickboxing, people just don't expect one to use these techniques. Most fighters are put off by someone who comes in rather than moving away from an attack. We have found that the spinning back-fist is quite effective. It has also been my experience to find that most fighters only ever use the same leg each time, so learn to use both sides and you will have a much better chance.

The whole T'ai Chi idea of remaining calm and aware of what the opponent is doing puts you miles ahead.

A young kick-boxer in the USA once asked me how he could win when he entered into tournaments. His main attack was a simple instep kick to the opponent's thigh. However, this technique is one that takes many strikes to wear the opponent down. So I told him to kick using the ball of the foot with his foot bent back as far as it could go and aim for the GB 32 point on the outside of the thigh. He got back to me elated that on his first fight, he used this method and knocked his opponent out! The reason is that all GB (Gallbladder) points are knock out points working directly upon the carotid sinus or ST 9 point to cause the heart to slow down or even stop for a few seconds thus causing the KO.

Tai Chi and Pa Kua fighting methods.

A NOTE ON TAI CHI BOXING

The boxing style of T'ai Chi is a most unique one and contrary to popular thought, has little or nothing to do with the slow moving Form or Kata of T'ai Chi.

It is almost impossible to take each posture of the slow moving form and say that this posture is representative of such and such a defence an attack etc and then expect that to be the martial art of T'ai Chi. Although the slow moving form is based upon certain martial techniques, the form is there to allow us to have a fairly easy way to build up and then have the Ch'i flowing. The movements of the slow form are for the most part large and open and even if these movements were performed quite fast, they would be still too slow in actual combat. However, along with Ch'i Kung and the form we build up a very potent energy that can be used in the martial art. The T'ai Chi boxer gains much power and it is very difficult for anyone to block the attacks. The power just seems to keep on coming.

Without the base of the' Ch'i Kung and the form, Tai Chi boxing is just another martial art, with it, it becomes a great martial art. It becomes truly INTERNAL.

PHIL: It is possibly worth mentioning that the usual fighting distance of Tai Chi is about 18"

A NOTE ON PA KUA CHANG BOXING

ERLE: Even more so than T'ai Chi, Pa-kua is a specialised martial art and so only a few of the Pa-kua techniques lend themselves to all martial arts. I will be covering these techniques in this book.

Only the palm is used in defence and attack. Eight different palm manoeuvres are used to cover almost any defence situation. The main difference to the fighting art of T'ai Chi is that Pa-kua uses quite unorthodox movements using spirals. We try to completely encircle the attacker and confuse. The centre is the main area of defence the palms are held in such a way as to always protect the centre. The legs protect the lower centre while the two palms protect the upper centre. An experienced Pa-kua person should be able to protect against all attacks using only one palm. There are specific training methods to achieve this and I will also be covering these in this book.

The fighting stance for Pa-kua is also not so low as in the form. The lower stances are only to gain strength and leave us open if used in a fighting situation. Pa-Kua is truly one of the great martial arts but it takes a lifetime of dedication to learn properly.

T'AI CHI BOXING TECHNICAL ASPECTS

Unlike the open movements of the T'ai Chi form, the boxing techniques employ very tight circles which can be used at great speed. The palms never move away from the centre, always guarding. The half side on stance is used with one palm up and one slightly down. The large low stances of the T'ai Chi form are never used in combat, we always use an upright stance with the knees bent not unlike the western boxer.

The power for the most part comes from the waist and hips; this makes for great power and speed. Usually, the techniques are performed on the front leg with the rear heel slightly off the ground; this enables us to find more power in a totally centrifugal punch. In T'ai Chi we never only use muscular strength, this limits the technique. We use centrifugal force with the muscles only there to hold up and direct the attacking portion. One must also learn to use exactly the right muscle for this job, otherwise our muscles work against us. The fist or foot must be used like a whip. This is the true meaning of, "the power comes from the legs, is passed along the legs, is directed by the waist and is expressed in the fingers."

THE FIGHTING STANCE OF T'AI CHI

The fighting stance in T'ai Chi is not unlike that of the Western boxer. We do not use long low stances; these are only used in the form to make the body very strong. The arms are held very relaxed with one being up in line with the face, the other at a slightly lower angle. One palm is a little more forward than the other is. The weight is on the rear foot in the receiving position but moves to the front foot for the attack with the heel of the rear foot off the ground to allow the waist to do its job. The shoulders hang very loosely the waist is loose and the whole body is calm. **Photo No 36.**

Phil: From this position we are able to block and re-attack from any kind of attack. This is the posture referred to earlier as "P'eng Hinge".

THE FIGHTING STANCE FOR PA- KUA CHANG:

The fighting stance for Pa-kua is once again a side on one with one palm held further away from the body than the other one which is held a bit below your other elbow. The knees are slightly bent and the stance is not so wide. See **Photo No 37**

Phil: The hand of the shoulder nearest the opponent is kept further towards the opponent but footwork tries to take the fighter around the foe.

Erle: The peripheral vision is towards the outer index finger. The palms held in this way are able to block any attack. The inner palm (the left one as in the photo) is ready to attack while the outer palm is used as antennae. As soon as an attack is coming in, i.e., a right face punch, and the right palm will block from left to right and the left palm will attack to the face simultaneously. The body turns from left to right on the heel i.e, the toes swing 90 degrees from left to right and the weight changes from right leg to left leg. This gives the left attacking palm great power. See **Photo No 37**. The techniques of Pa-kua are quite unorthodox and so I will not include too many in this book.

Phil: The Pa-Kua footwork is worth a mention though, since it has been described as the fastest in any martial art.

Adopt the Pa-kua fighting stance as described above -your weight is on the rear leg. Slide the forward foot forward slightly, then quickly transfer the weight onto it and step past it with your rear foot so that this is now the forward foot with no weight on it. As you make the step. All movement can be made by this “Slide and Step” motion.

Changes in direction are made by pivoting on the heels so the hands swap over by swinging across the inner gate. Should the foe get onto your closed side the turn is made in the same direction (across the inner gate) but with a greater traverse. Bring the foe back to your open side with another step. Experiment with using this footwork with P’eng Hinge hand positioning.

TAI CHI OFFENSIVE TECHNIQUES

Tai chi chuan specialises in close range fighting and has naturally developed specialised techniques to do this

You will often see it written that Ward-off, Pull Down, Press and Squeeze are the main techniques of Tai Chi and that they are supple-

mented by Split, Pluck, Elbow and Shoulder. These eight techniques are described as the fundamentals of Tai Chi. Whilst this is true this should not be interpreted to mean that Punches and Kicks are not equally important or useful.

A NOTE ON PUNCHING

Erle: As Pa-kua doesn't use the fist, I will only discuss the T'ai Chi method of the fist. There are two methods of punching in T'ai Chi and they are dependent upon which parts of the body that we are striking. If you punch against the boned parts of your opponent's body, i.e. the face, the centre of the chest etc. you would use the whipping fist. I.e. on impact you should lightly close the fist and at the same time the wrist flicks upward in a whip like action. This has the effect of sending a shock wave up into the area being attacked. The only way that this action will work is to have the arm totally relaxed as with all of the T'ai Chi techniques. In this way the energy or ch'i can flow from tan-tien out along the arm and penetrate.

There are also three ways of punching the hard areas. The first way is to hold your palm in front of you with the palm facing downward. As you twist your body to the left, allow your right palm to thrust out and at the precise moment of impact the fist closes very lightly and twists to a vertical position. With the wrist slightly turning upward at the end. The second method is the reverse of that method, you start out with the palm held in a vertical position with the thumb upward and upon impact, the fist closes and you turn your fist downward. This time the wrist still flicks up but laterally. The third method is simply the whipping action of the back-fist. I.e. with a totally relaxed arm and just before impact you whip your forearm back towards you, which causes the wrist to flick out and strike. To practice these methods we use a punching mitt. As these methods are for the bonny areas of the body we use the harder type of mitt usually made of leather. **Photo No 38.**

Imagine that on the end of your arm is a lump of lead and that as you twist your waist to the left and you push with the rear foot, the weight is thrown out. Upon impact the fist closes lightly, In T'ai Chi we strike mainly with the last two knuckles, i.e. the weakest ones.

Many people are sometimes amazed or skeptical that anyone uses these knuckles. Most other martial arts use the stronger knuckles so that they will not be damaged. We use the last two knuckles so that we are

able to use this whipping action which allows us to remain totally relaxed so that the ch'i will flow. If the ch'i is able to flow to the fist then the bones will be protected. Under no circumstances should you try to use these knuckles if you haven't been practising for many years. After many years of training it is possible to strike hard objects using a relaxed fist.

If the arm is totally relaxed there will be a certain kind of sound made when the fist strikes the mitt. You will get to know this sound. Never draw the fist right back to the hip to punch, but attack from the fighting stance at no more than 18". Always keep the fist in line with your centre; this will increase your power.

The second kind of punching involves attacking to the softer areas of the body. This punch is a more conventional punch in that the power comes from the rear leg and thrusts forward rather than a quick jab. The punch does not flick up at the end but is still held in a loose manner. This sort of attack can be practised on the heavier softer type of bag.

Types of punches used commonly in Tai Chi.

Phil: The jab has already been detailed. This is often applied to targets on the head and neck such as ST 5 (Jaw), ST 9 (Carotid) and GV 26 (under the nose, struck from his left towards his right). The location of these points will be described in a later section.

The Rear Cross Punch-essentially the jab from the rear hand but more powerful due to the greater distance it travels and that it used the first two knuckles.

Erle: This punch is used to the hard bony areas and so it is a snapping punch. This also starts out from a block with the other hand **Photo 39**. Notice that position of the punching hand before it punches. It is placed in a vertical position. When the body steps in and turns at the waist the palm is thrown out. Just before impact the waist is jerked back the other way which causes the fist to have the whip (fa-jing) effect. You then flick the wrist over and form a light fist so that the wrist flicks into the object, **Photo 40**.

The Stork Spreads Wings Punch -*essentially a lead hand hook*. This punch is one of the most powerful punches from any martial art. It is totally centrifugal and quite fast considering its distance. This is one of only three punches in T'ai chi that uses the first two knuckles. In T'ai chi we use the knuckles that most suit the position of the palm upon impact otherwise we use extra muscles to hold the palm in position and

thereby lessen its impact. If you block with the right fist across to the left against a face attack with the left palm underneath it, **Photo 41**, the left palm then takes over the block while the right fist is thrown out at the target with the turning of the waist **Photo 42**.

Low Reverse Circle Punch -must be used with a block since it has a slow wind up -and swings inward toward the centre line of the puncher so it impacts with the flat of the fist. This punch is used to the lower abdomen and groin area and must be used with a blocking technique as it is not as fast as the others. With your right foot forward you block to your right with your left palm and as you do this you do a “charge step” ie, your right foot is quickly withdrawn and your left foot is advanced. At the same time your right fist is drawn back in a circle and low **Photo 43**. You now punch up into the lower part of the abdomen with the flat area of your fist, the palm side. **Photo 44**.

Penetration punch -*western boxing's corkscrew hook -neither straight nor circular*. It is like a curved punch but on a much lesser arc. Once again you block to the left **Photo 45**. Then the right fist flicks out due to the turning of the waist and turns so that the small finger is upward upon impact **Photo 46**.

Phil: One of the main targets for this punch is the temple, GB 3. It can also be thrown at ST 9 on the neck and ST 5 and the “Mind point” on the side of the jaw.

Erle: Back fist - This type of punch uses the back of the knuckles and is the easiest of all to understand the whipping principle. You should turn your waist (for a right handed strike) to the right and allow your fist to be thrown out. Just before impact the waist is jerked back the other way so that the wrist is caused to whip out. You must have a totally relaxed wrist for this to work. You close your palm lightly on impact. The forward motion doesn't have to be very fast, as it is the backward motion that is the main movement for this punch. **Photo 47**. Once again we always put in a block with this same fist before the attack. So if you're striking with the right fist, you would block across to your left with that same fist as if you are blocking a left handed punch.

Back spinning fist. Unlike the back spinning kick which can become quite slow, the back spinning fist is very fast and quite powerful. It is also the punch which uses the most centrifugal force. Once again for this to work with the greatest amount of power and speed the arm must be totally relaxed and you must take care not to strike the bag (or opponent) with your elbow, this will cause damage to your arm. You can either use an open palm or a fist. Step in with your left foot turned to your right and block an imaginary punch to your right, **Photo 48**. You

step across in front of your opponent. Your right palm comes underneath your left one as you swivel on your both heels right around 180 degrees. This is your centrifugal force. Your right relaxed arm will spin out at great speed and power to strike the bag with great force. **Photo 49.** It will take some practice to get the swivel so that you are always in balance. You must totally relax with no power in your upper body, this will ground you so that you are centred. Your weight must change to your left foot upon impact.

Back power punch. - This is a most powerful punch and is totally centrifugal. There is no pull back just before impact as it is aimed at the soft body areas. The whole arm must be totally relaxed as the body twists to give it centrifugal force. The arm swings out with the momentum of the body to strike with the back of the palm or you can form a light fist. **Photo 50.**

Pa-kua Palms.

Phil: Pa-kua uses the palm in preference to the fist, and three types of palm strike are mainly used.

The Percussive palm is used to put Chi into a target. When used against a punch bag it makes a popping sound and does not move the bag much.

The Pounding palm is used to cause physical damage. When it hits a bag it makes a dull thud and moves the bag.

The Frog palm is so called because the fingers are spread out wide. It has effects of both the pounding and percussive palms. It is usually made with a step forward and makes a cracking sound as it hits a bag.

USING THE MAKIWARA:

Erle: Most harder martial arts use the makiwara to develop hard knuckles with calluses protecting the bones. I use the makiwara in a totally different way. We use it to train relaxation and the sending of ch'i to certain areas for protection.

If you strike a hard makiwara with the back of your palm, it will usually hurt. This is because there is tension in your arm and hand so the ch'i cannot flow to this area. Even when you think that your arm is relaxed your sub-conscious mind will cause it to tense up on impact. When you are able to strike the makiwara with the back of your palm and remain totally relaxed, only then will the ch'i flow to the striking area and protect it. The same applies for the soft punch.

BRIEF DESCRIPTION OF THE KICKS USED IN TAI CHI - TOE KICKS, HEEL KICKS, LEG SNAP KICKS AND SWEEPS.

The **Toe kick** is a front snap kick with a slight inward curve at the end to use the inside edge of the toe to attack Dim-mak points such as CV1 and the armpit.

Heel kicks are a front thrust kick made as a fa-jing movement and impacting with the heel of the foot. Always put in the particular palm movement with this kick as you should always block before attacking.

Sweep kicks are outward or inward crescents kicks.

Leg snap kick - a low roundhouse usually aimed at the tendons behind the knee.

Back kick- This kick comes from the “old yang style” and I find it one of the best defensive kicks apart from the leg kicks. It is usually aimed at the lung area or just under the arm. This is a good kick to use all by itself to defend against a punch to the head.

Back Turning Heel kick. This kick comes from the T'ai chi short stick form and is an excellent defensive kick. It can also be used in conjunction with a feint. It is fast, powerful and done correctly is un-telegraphic.

Firstly, step in with your left foot (or right as the case may be), and block with your left palm turning your left foot inward as shown in **Photo 50**. Now turn your waist around and thrust the right foot inward to the stomach area **Photo 51**.

Back spinning heel kick (*Reverse roundhouse*). This kick can work in a defensive mode but forget it in an attacking mode unless your opponent knows nothing of the martial arts. It works the same as for the “Back turning kick” but instead of the right foot being thrust inward in a back kick, the foot is swung out using the waist for centrifugal force.

The contact is made by the back of the heel as it swings into the target. It is fairly easy to block if you are aware and move in very quickly the instant that it is instigated.

Phil: This can be a useful kick if done low as a leg sweep.

Roundhouse Kick. Erle: This is the kick that is most used by kick-boxers in tournaments so it should not be used in the street unless you are really sure that you aren't going to receive a broken or badly bruised shin from a well timed elbow. This is one good way to block this type of kick.

Your front leg is lifted as shown in **Photo 52**. You now twist your rear heel inward and roll your hip over to flick the right foot out in a snapping motion from the knee **Photo 53**. You must also try a double kick so that you will know how to block it. Use a roundhouse kick to the leg using no heel twist but gain power from the waist, then bounce the same leg upward to attack to the upper body or face using the heel twist.

P'eng, Lu, An, Chee, Pluck, Split, Elbow and Shoulder.

P'eng or Wardoff

If the right foot is forward the closed side is your right side and you must use more P'eng to that side. You use less P'eng to the open side because you are moving your centre away to the right. When using P'eng to the closed side make the forearm more to the diagonal upward; when using P'eng to the open side make the forearm more parallel to the ground.

SOME P'ENG TECHNIQUES

From the above p'eng block you are able to try many techniques. The first is a simple but effective technique called "inch energy", and uses the power of the waist to jerk the wrist after the grab in order to put the neck out or dislocate the shoulder. **Photo No. 54**. A further advancement of inch energy is to use the knee as shown. **Photo No. 55**. This can expand for a bit of over-kill to use the palm to the face. **Photo No. 56**. The use of the elbow is also quite effective and an extremely good weapon to train. It can also be used after p'eng as in **Photo No.57**.

The arm lock can be used after p'eng as shown in **Photo No. 58**. This can be advanced into figure four hammer lock as in **Photo No. 59**.

A useful take down technique from p'eng makes use of the opening posture of the form. Block using p'eng and quickly move in behind your opponent to take him down as shown. **Photo No. 60**.

Many good techniques can happen from p'eng, it is a very useful technique to know. But it requires much practice.

Lu, Pull back or Rollback

In pull back, use the waist.

Never sit right back onto the rear leg before using Lu; the movement must come at exactly the same time as the posture comes into place. The right wrist (if Lu on the closed side) must be in the centre.

The power for Pull Back comes from the waist. The left fingers may be used to stab at the eyes so be ready for that to happen. The right palm might be used to slap the face after a feint pull back (or the left if on the other side). Bend Backwards or Slant Flying might also be used at this point. Look at your opponent's whole body out of your peripheral vision (Seven Stars).

USING PRESS AND SQUEEZE Chee (squeezing).

Phil: So called because the torso, head or a limb is sometimes caught between the two hands.

Erle: In using Chee (or press) be certain that the opponent does not suspect. Chee is used to great advantage to hurl your opponent many feet away.

Arn (press)

Some people call this 'push'. Make sure the power is not in both palms as this is double weighting. One palm is used to sense. This technique is used to send your opponent many feet away and is usually used

after Chee. The movement sends the attacker spinning. Keep the buttocks tucked under. The power for Chee and Arn comes from the rear leg and is directed by the waist.

These two techniques are two of the most important ones in T'ai Chi but are somewhat neglected in other martial arts. But when applied correctly, they are quite effective. The technique of press (some people call this push), is simply pressing someone with both palms. This may sound simple but it's a very difficult technique to learn properly. Firstly you must have the whole body in complete co-ordination i.e.; the power from the rear leg must be totally co-ordinated and joined with the palms. To do this your body must be totally relaxed. The arms do not push; the body does the work with the arms directing the power.

Keeping in mind that the main principle of T'ai Chi is to re-direct energy rather than forcing against it. If for instance someone attacks with a right fist, you would block the punch, step to their right hand side coming in and as the attacker goes by, all you have to do is to add just a few ounces of force in the right direction and send them flying. If you choose to add much force, you can send him through the wall! My teacher could knock anyone out just using press. The technique of squeeze (Chee,) is an extremely powerful form of pushing.

One hand, the left one is placed on the inside of the right wrist and once again you have complete co-ordination from your rear foot through to your right wrist. Only this time, in a relaxed manner you start with your elbows slightly out as you attack, you straighten your rear leg and literally squeeze your elbows in towards you, which sends your wrist out something like a concertina. There is a great concentration of energy in the wrist area, which usually leaves no room for escape. In using Chee you are able to lift the attacker off the ground and send him backwards.

Use Chee after pull back

After being pulled back, and if you are pulled onto to the opponent's open side, then use Chee into his mid-section for great advantage. Be certain that the timing is right. Use Chee after pull back

WRIST GRABBING -Pluck or Chai

Phil: Grabbing or hooking the wrist is a useful technique. Being in physical contact with a foe provides tactile feed back on what he is doing (at close range one cannot see all of his motions so we must feel them instead). Pulling an arm across the foe 's body will also hinder him using his other hand and a kick can be aborted by moving the foe's

weight over to the kicking side. Plucking moves are often used with a split or rending attack.

Erle: I have already covered how to break from a wrist grab. Now I will show you some training methods that allow you to grab a wrist after someone has attacked with a punch. This is one of the hardest things to do, especially if the person attacking knows the 'folding principle.' Many schools that rely upon wrist locks and grabs just don't practice these techniques in a realistic way, try putting in a really fast snap punch and see if anyone is able to catch it. We do have a training method that will at least give you a chance. If you are able to learn the wrist grab, a whole new area of defence will arise.

You will again need a partner. Have your partner throw a medium pace punch with his right arm. You should block upward using p'eng, **Photo No. 61.** You now very quickly try to use your right palm to grab his wrist. This is tricky and requires some amount of practice. Your right palm must clamp down onto his wrist with a slipping motion, don't try to grab his wrist outright, allow your right palm to slip slightly down his forearm as it tightens the grip. This of course takes a fraction of a second. If you find that you are able to do this easily at that pace, your partner must increase his speed until you can no longer grab his arm, now stay at that speed until you are able to catch it.

Split

Split means to use the elbow as a lever and throw the foe away using that leverage. It is often used after grabbing the opponent's wrist. This is used to throw the attacker completely off balance in a spinning fashion. The power comes from the waist and legs and is used instead of Lu or Pull.

THE USE OF ELBOW AND SHOULDER:

Kao or shoulder: This technique is used to great advantage just after P'eng and before Lu. The timing and the distance must be correct as Kao only works over a short distance. The power comes from the rear leg.

Elbow

If Kao is the cannon, then Elbow is the hand grenade. It is used on being pulled back, and is aimed at the mid-section. The power comes from the rear leg and waist.

Never forget that you have a shoulder and two elbows, we always hear about elbow techniques but not many people know how to use it correctly. This comes from the fact that not many people use the stepping in technique to bring them close enough to use shoulder or elbow. If the timing is right and the distance is right then elbow stroke works a little like a grenade where as shoulder stroke works like a cannon.

Phil: *Elbow can be used in many different ways. As an uppercut or as a roundhouse attack or as a straight jab in fact most of the ways that a punch can be used, so too can the elbow. With elbow the power source is the waist.*

Erle: Shoulder stroke has only one main use and that is to barge in towards the chest. When used correctly, the shoulder is most devastating. The timing and distance is crucial and will not work over about 6". Whereas with elbow stroke the power comes from the waist, in shoulder stroke, the power comes from the rear leg.

The technique of slant flying works very well with shoulder stroke. After you have struck the opponent with shoulder, you then step in behind with one leg and using the power from the waist, open both arms throwing the attacker over your leg. This technique only works in close but then it's difficult to strike someone from ten feet away.

ON THROWS AND LOCKS:

If you are able to grab the opponent's wrist, leg or arm, then locks and take-downs are very effective. But the only way that these techniques work is dependant upon the other person trying to pull away. If someone applies a lock to your wrist, try to go with the force, this will neutralise the lock. In other words you use the folding technique. If someone is twisting your right wrist, to your left side, relax the wrist, move in and attack with the elbow. This will neutralise the lock. If a person is going to throw you, they firstly have to grab you and as soon as someone grabs you use the T'ai Chi technique of sticking to and not letting go. For instance if someone is pulling your right arm, you simply go with the force, step in to the attack as close as you are able, then with your free leg you re-direct the energy right back into their centre and knock him down. This principle is a very simple one but it is quite difficult to master. Because we all have the sub-conscious thought of always trying to pull away using force against force. It is in the techniques of push-hands that we teach our sub-conscious mind to go with the force rather than against it. Never forget to have the use of your other hand. As someone is applying a lock to your right wrist, don't forget you can strike with the left hand or if you are being pulled down, as you step in, your left hand is then free to strike the face or other parts. You also have feet and legs,

which can also strike, as you're being taken down. I remember once pushing hands with my teacher, Master Chu King-hung and at one time I thought that I had finally beaten him by pulling him forwards but as he came past me, his head somehow was under my arm and I was thrown several feet away. Any part of your body can be used only if you apply the principle of sticking to and not letting go.

ON SINGLE WHIP:

Phil: So called because the position of the right hand resembles how one might use a riding crop when on horseback.

If you perform a double block and then re-attack with a palm strike then you have probably passed into a posture like single whip and can use the rear hand to attack as below.

Single whip was a move that once seemed very esoteric to me and not as practical as many of the moves in the Form. I also found the turn and step unusually difficult until I learnt from Erle that you should keep your left elbow above your left knee. Then all the bits fell into place!

Erle: The turn and step is in fact a low sweep that impacts KD5 on the opponent's foot, draining Qi from the body. The rotation throws the left hand into a powerful palm strike on the chest points, effecting the heart. The hooked palm has several options as a follow up:- in an arc to hit the side of the neck, causing a KO or death, or as a punch, hitting below the armpit to act on the heart or to the LIV 14/ GB 24 region to effect the heart, lungs and liver. Not so esoteric after all.

Most T'ai Chi practitioners know of the use of the final posture of single whip, i.e., the left palm is used to attack to the soft parts of the upper body. I do not believe that this technique is very effective so I will not cover it, however, the secondary use of single whip can be of great use. The hooked palm or horse foot palm (*also known as Turtle head*) can be used to attack the soft underneath parts of the body which have a boned structure, i.e. under the arm or just below the pectoral area. There are many important acupuncture points around these areas which when struck are quite painful. If you were to strike with the knuckles of this palm straight out, you would surely hurt your wrist, so we attack in a downward glancing blow so that the force is evenly distributed over the wrist. The other palm is used as a defensive measure to stop a re-attack. See **Photo No 62**.

Phil: The Hooked palm can be swung inward or outward to attack areas such as the Dim-mak points on the side of the neck.

Erle: This hand form can also be made as a thrusting attack, being used by fa-jing-ing the hand out so that upon impact the knuckles of the single whip hand are thrust downward into points such as GB22. The impact does not damage the palm as it is in a perfect position for the force to be dissipated along the arm.

Phil: Single whip was a move that once seemed very esoteric to me and not as practical as many of the moves in the Form. I also found the turn and step unusually difficult until I learnt from Erle that you should keep your left elbow above your left knee. Then all the bits fell into place!

The turn and step is in fact a low sweep that impacts KD5 on the opponent's foot, draining Qi from the body. The rotation throws the left hand into a powerful palm strike on the chest points, effecting the heart. The hooked palm has several options as a follow up:- in an arc to hit the side of the neck, causing a KO or death, or as a punch, hitting below the armpit to act on the heart or to the LIV 14/ GB 24 region to effect the heart, lungs and liver. Not so esoteric after all.

Central equilibrium

Erle: This is the most important position. Without it we are easily defeated. This is very important when neutralising after being attacked by Elbow or Chee.

Pull

Pull uses “inch energy” and is used instead of Pull Back or Lu. The one palm is used to jerk the opponent's wrist backwards. This is not used for pulling off balance but to dislocate the elbow or shoulder. The other palm can be used on top of the pulling palm.

Extra techniques

When using fast punches, always make sure that the opponent's other hand is trapped first. In kicking to the knee or shin, be certain that you use a feint to take the opponent off guard.

Follow up

Don't just leave a technique after it has been used - always have in mind the follow up and be careful that the opponent has not detected it.

Allow the opponent to move

Never attack first; allow the opponent to move first and use, stick to and follow to defeat. This means loosening the waist and having a solid foundation in the feet. The energy is rooted in the feet.

There are three areas of training in T'ai Chi and Pa Kua, the first of which is the gathering of the Chi.

The next area are the awareness and sensitivity exercises whereby the student learns to listen with the skin and eventually knows when an attack will take place before it has even started.

The third area of training covers the techniques of the martial art whereby the student learns the technical abilities.

GENERAL POINTS

Hold the head as if suspended from above

Do not tilt the head from side to side, nor up or down. The head must not turn away from the central axis. Your eyes must do the looking for you.

In order to avoid a rigid posture imagine a string is holding you up from above - this will avoid tension in the neck.

The mouth is closed but open

When you are relaxed your lips are lightly closed, but the teeth are naturally slightly open. If saliva should gather then swallow on the out breath - this ensures that the “vital elixir” is sent to the tan-tien.

Breath in through the nose, and out

This is what the nose is for. In on the Yin movement, and out on the Yang movement; slow and deep, but not forced.

Keep the backbone straight

The spine should always be held with the sac-rum vertical to the ground. The coccyx should always point to the direction you are facing i.e. where your centre is pointing. Special attention should be given to keeping the backbone vertical, especially in the forward and backsitting bow stance. The upper thigh will feel stressed at first - this is most important for the looseness of the waist. The legs only do their specific job of holding up your body, and this allows the waist to do its specific job of directing the power. (This can be reversed i.e. the legs and waist are able to swap jobs - this will be dealt with later).

Relax the arms and palms

The arm joints should remain relaxed with only the mind moving the palms to flex gently.

Relax the shoulders, sink the elbows

The shoulders should be relaxed and dropped down. The elbow should be dropped under the level of the shoulder to further help in relaxing the shoulders. Even when the palms are raised above the head, the shoulders should remain relaxed. This allows the whole chest area to relax and so the Ch'i can be sunk to the tan-tien.

Distinguish between full and empty

This is probably the most important point in t'ai chi. Many people only think of full and empty in terms of weight i.e. the leg that has the weight placed upon it is the Yang leg and the weight-less leg is Yin. But

Yin and Yang only exist in a state of change. If one leg has all the weight placed upon it and the other is weightless, they are in a state of no-change.

However, if we think of Yang as being when we use power to push from one leg to the other, then this is true Yang. If we think of Yin as when we use one leg to receive that power, then this is true Yin. When our legs are just holding us up, they are doing their job and are neither Yin or Yang, but when one leg issues power and the other receives it, then this is the true meaning of distinguishing between substantial and insubstantial.

We must know exactly which part of our body is issuing power and which part is receiving it. There are times when the waist is in a changing state of Yin and the legs are Yang, and there are times when the waist is Yang and the legs are Yin. In other words, the waist is sometimes directing and issuing power, and it is important to know when this is happening. If the body is unbalanced then always look for the fault in the waist and legs.

The position of the knees

The most structurally sound position for the knee is when the patella of the weighted leg is directly over the second or ring toe. This allows for maximum power with no weak links, and serves to protect the knee. You must train your waist and hips to turn without moving the knee from its central position - this is especially important in Push Hands.

Distinguish between waist and hips

When the hips turn, the whole backbone, including the sacrum, turns and the rotation is in the hip ball joint. When the waist turns, the sacrum stays still and the vertebrae above the sacrum turn. There are times when the waist turns by itself but at no time do the hips turn without the waist. These postures are dealt with in the section on form and Push Hands.

On kicking

The leg joints should always be relaxed so that centrifugal movement will naturally occur. In other martial arts, the muscles of the legs

are used in a tense manner and cause blockages and all kinds of joint injuries. In t'ai chi we loosen the joints so that when a kick is being performed, only the waist revolves and because the leg is relaxed it just flicks out with great speed and power like a whip cracking. The same principle applies to punching.

Sink the chest, raise the back

The shoulders should be naturally rounded. This will also allow the chest to be naturally slightly hollowed, which allows the Ch'i to sink to the tan-tien. If there is strength and expanding of the chest you will become top heavy.

To raise the back has two meanings; the first is a little esoteric, meaning the Ch'i sticks to the back and one is able to use this Ch'i to issue great power. (If the chest is sunk then the back will naturally rise - this does not have to be thought about, it just happens). The second meaning comes from the practice of Push Hands when a certain technique is used and the scapula is raised to stop the technique having its full effect - this is a purely physical meaning. All the raise back techniques will come with practice.

Unity of upper and lower

This means that the upper body must not issue strength before or after the lower body. The whole body must come to the point of contact at exactly the same time otherwise our energy will be scattered and useless. The essence of unity is timing - this can only be gained from experience. This is the meaning of "the power is rooted in the feet, controlled by the waist and expressed in the fingers".

Unity of internal and external

The breath is internal but has an external physical property. We are able to use this principle to gain complete harmony internally as well as externally. If we cause our breath to be in harmony with the movements, the Yang breath with the Yang movement etc., then this is one internal property harmonising with an external property. When the outer breath mixes with the inner breath, Ch'i, then a fully external property is harmonising with a fully internal property; so our internal is now said to be in harmony with the external. In order for this to happen we must of course practice using the right breath for the right movement.

No interruptions

This means that all the movements must be circular even if they look straight. Even when we use fa-jing movements as in the Chen style or the old Yang style, the attack must be circular, never straight out with a stop at the end then back. With circular movements we are said to be moving like a river.

Stillness in movement

In t'ai chi we try to use less energy rather than great shows of strength which waste the Ch'i. Even when we are moving the mind is still and to this end we must perform the slower movements as slowly as possible. The fa-jing postures of the old Yang and Chen styles should not break this rule; the movements are done with such speed and explosive power that it seems as if they haven't been done at all and haven't used up any energy. The fa-jing movement should only be there for a split second and then it relaxes straight back into the very slow and soft movements. Only in this way when we come to practice the pauchui form are we able to remain quiet and still within when performing the fast movements.

Times for practice

The traditional times to practice t'ai chi were at noon and mid-night but we now use the early morning and late evening, before retiring to bed. The form is practised three times at each session - the first time for the bones and muscles, the second time for the mind, and the third time for the spirit.

ON STRIKING THE VITAL POINTS

A NOTE FROM ERLE: At the time when I wrote this book, I had only taught two people the advanced methods of Dim-Mak as it was considered taboo to teach everyone. Hence the following passages. However, since everyone and his dog began knocking people out left, right and centre, I decided that it was time to educate people as to the dangers of such practices! Hence my telling the whole story about Dim-Mak in my recent books and videos.

It's all very well for someone to tell you that all you have to do to render an attacker immobile is to strike the vital points. However, being realistic, one would have to take about 3 lifetimes to learn point striking, or

dim-mak. Any acupuncturist knows that it is very difficult to even find the points by careful measurement, let alone striking at them with great speed and power. I tend to teach that if you are able to strike within the general area of some points then it will still have a great affect. In acupuncture there are certain points that are labeled dangerous to needle. These points are only given after many years of study and only when the instructor is sure of the student. I will give a few general points that are quite good for self-defence.

Firstly the face area. To strike the forehead can be effective but it takes much power to be really effective. If however, you also strike to the back of the head at the same time using two palm strikes, this is an effective knock out strike. Any other hard boned area will usually work and most people take potluck in striking to the face. Although the temple is very effective, it takes a good deal of technique to use it properly. (GB 3). The throat is usually an easy and dangerous target but only use it if you really mean it. (ST 9, ST 10, SI 16, CV 22)

Remember, the whole idea of T'ai Chi and Pa-Kua is one of defensive attack and not only attack, so only use the right amount of power for the job at hand. We don't want to go to jail for hurting someone whom is a bit under the influence and decides that he is going to bop you one.

The chest area near the hard bony parts are effective, (CV 14, CV 17, ST 15 & 16) as are the armpits. (GB 22, HT 1, SP 21). The old breadbasket is of course an excellent striking place and either side of it will make living very difficult so be careful when attacking these points. It requires a great deal of accuracy to strike the groin with the greatest affect. The knee is one of the main striking areas either downward onto the kneecap or to either side to cause the two tendons that hold your leg on to break!. So too is the shin OK

Most people know about many of the basic applications from the T'ai chi forms. For instance many know that the postures from 'double p'eng' through to pull back are to block an oncoming attack, lock the wrist and pull the opponent downward. However, there is a much more sinister application for this and all of the other postures. For instance, when we go into double p'eng, we are actually striking to a dim-mak point in the neck called stomach 9. This in itself is a death point and works medically by severely lowering the blood pressure of the body by restricting heart activity through the carotid sinus. When struck with the right amount of force and more importantly, in the correct direction, we have heart stoppage. Now, combine this with the next part of that posture, when we roll the palms over and we continue. The left fingers further attack to ST 9 while the palm of the right hand attacks to a point known as Gall bladder 14. The gall bladder, when it is struck, or any of

the major GB points, medically also causes knock out to occur by causing the heart to stop. Now, as the person is falling down we further attack to a GB point on the side of the rib cage called GB 24.

This is how T'ai chi works in the secret martial arts area and indeed why it is called, the supreme ultimate. Every move you make in your T'ai chi form is indicative of a very dangerous dim-mak point strike. No matter how insignificant the move, it means something! That is why the movements are there and in the correct direction. We do not have to know the correct direction or pressure because they are all there in our T'ai chi forms, provided of course that these forms have been learnt correctly and from a competent teacher. For instance, the posture known as Step Back And Repulse Monkey must be performed by the attacking palm in a definite downward strike while the other palm comes slightly across the body to the hip. This indicates that the palm on the hip has attacked to important heart and lung points on the forearm, while the other attacking palm has attacked to a point called CV 17. This ensures that the direction of the strike is going against the flow of energy or Qi. Sometimes we just move one palm half an inch, but this too has a reason. This is to attack the flow of energy to other parts of the body so that certain areas will become weakened to a more devastating kick or punch.

As stated earlier:-

Phil: "It is almost impossible to take each posture of the slow moving form and say that this posture is representative of such and such a defence an attack etc and then expect that to be the martial art of T'ai Chi. Although the slow moving form is based upon certain martial techniques, the form is there to allow us to have a fairly easy way to build up and then have the Ch'i flowing. The movements of the slow form are for the most part large and open and even if these movements were performed quite fast, they would be still too slow in actual combat."

While this must always be held in mind, it is also true that often you can learn a posture more effectively if you understand some of its applications.

A Dim-Mak Primer

Most of these Dim-mak points are used in the following applications, but I've also included a few extra ones that will prove useful. A good way to learn these points is to get an old magazine and draw them on any photos of people. You can also get your partner and dot the points with lipstick, though not all of these are that willing when they hear you're trying to learn how to stop their heart beating or their lungs working!

This section is mainly taken from the "Encyclopaedia of Dim-mak" by Erle Montaigne and Wally Simpson. This book covers the subject in far greater detail, including set up points, combat applications and the healing uses of the points.

I've only room here to cover some of the points - there are plenty of others that are equally useful. Nor should you restrict your strikes to just the points listed below. I haven't mentioned any of the points on the legs but a strike to the legs is certainly effective. So too is one to the eyes.

Erle: Used in these descriptions is the measurement of a "cun" (pronounced 'tsune') is about one inch, or in people terms, the length from your 2nd knuckle to your last knuckle.

Conceptor Vessel Meridian . -The Centre Line

It will be seen that this meridian is the most dangerous. Most people know that the centre line points are dangerous, but few know why.

In practice, stay away from these points, pull your punches short of the points, as even mild pressure to some of the more sensitive points will cause damage, and long term effects.

CV 1: HUIYIN (Perineum)

In the centre of the perineum. Midway between the anus and the scrotum in men and midway between the anus and commissura labiorum in females. Hui means crossing and Yin here is referring to the genitalia, the Pt is located in the space between the genitalia and the anus.

Death or coma. CV 1 is one of the very dangerous points if you can get at it! It is usually accessed using a toe strike upwards between the anus and scrotum. (The little grizzly bit). If you can also use a taijiquan typical kick using the side of the foot on the big toe side (the edge) you can access CV 1, Chang Mai, and GV 1, a combination that you will have to be very serious about using.

CV 4: GUANYUAN (Hinge at the Source or Gate Origin)

On the midline of the abdomen, 3cun below the umbilicus.

CV 4 is one of the deadly points. It is not actually the ‘tantien’ (dantien) but is situated just under the ‘tantien’. This is an electrical area about 3 inches below the navel where the Qi is said to be stored. The Chong Mai is an extra meridian which mostly travels through kidney points, so it is believed that the tantien is actually the kidneys. A strike in the correct direction here, quite hard will cause death from Qi stoppage. Struck upwards will cause in the immediate, extreme high blood pressure, fainting and possible death. Struck downwards will cause extreme Qi drainage with knock out. Struck straight in only will cause the Qi to slow up and possibly increasing sickness and death.

CV 14: JUQUE (Great Palace or Shrine) The Solar Plexus.

On the mid-line of the abdomen, 6 cun above the umbilicus or 1 cun below the xiphoid process of the sternum. **Phil:** Roughly level with the crease of the elbows when the arms hang by the sides.

Erle: This is one of the most dangerous points. People have been known to die when struck for instance with a cricket ball (or a baseball) right on the point at twelve noon. This point stops the heart as it is the ‘heart mu point’. A strike here can also cause mental illness and disharmony between the shen and the mind. A person receiving a strike here can actually die from a coughing/vomiting attack!

CV 17: SHANZHONG or TANZHONG (Penetrating Odour) Middle of the Sternum.

On the mid-line of the sternum, between the nipples, level with the 4th intercostal space. Tan means exposure and Zhong means middle, the Point is located at the exposed middle part of the chest called Tanzhong in ancient times.

CV 17 is another of the very dangerous strikes. This point traditionally drains energy from the ‘seat of power’, or the diaphragm. Striking this point downwards causes knock out in the least and death at the most. A strike here causes the recipient to fall down from lack of power. A warning comes with this point for those who would play around with it. Never use this point on anyone under the age of 25! The sternum cartilage has not yet hardened and can be broken easily in younger people.

This point has many properties. It is the ‘mu’ point of the pericardium, hence it will also attack the heart. It is a meeting point of ‘shao yin’, (heart & kidney) a sea of energy point with BL 10 and ST 9, meeting point of upper and three heater. It will also deregulate the flow of Qi throughout the system. It will also totally destroy the relationship and balance between ‘water and fire’ within the system.

CV 22: TIAN TU (Heaven’s Prominence)

In the depression 0.5cun above the suprasternal notch, between the left and right sternocleidomastoid muscles. In it’s deep position in the sternohyoid and sternothyroid muscles.

This is one of the most deadly points in the body. It will cause immediate suffocation and brain death. Only an experienced acupuncturist is advised to needle this point using a special method of tilting the head back. This is a window of the sky point. This point at the least will cause emotional trauma such as fear or grief. This strike will also affect the lungs greatly causing coughing and gasping for air in the least and death in the most. This is one of the points that I teach how to strike in women’s self defence classes and those workshops for law enforcement officers where only a short time is allocated (as usual) to their learning self defence.

CV 23: LIANQUAN (Modesty’s Spring or Screen Spring) The Larynx.

Above the Adam’s apple, in the depression at the upper border of the hyoid bone. In the depression between the pharyngeal prominence and the lower margin of the hyoid bone.

This is a concentration point of “shao yin” (Heart/Kidney). Although because of this location, you would not really worry about electrical damage as the physical damage to this area will cause death through suffocation anyway. Strike upwards to get past any gristle and into the trachea.

CV 24: CHENGJIANG (Contains Fluids or Receives Fluids)

In the depression in the centre of the mentolabial groove, this is the depression below the middle of the lower lip between the orbicularis oris and mentalis muscle muscles. **Phil:** In the crease between the chin and lower lip.

Erle: Strike from the recipient's left to his right using either the tips of the fingers of the one knuckle punch. This will cause extreme nausea vomiting and can even cause a knock out. The recipient's right to his left will also cause extreme nausea and vomiting with great pain down the left side of the abdomen, this can be so great that he will buckle up in pain. When struck straight in will knock his teeth out!.

Qianzhen: The Mind Point

It is located 0.5 cun anterior to the lobulus auriculæ, which means just in front of the ear lobe on the back part of the jaw.

Meaning 'to pull normal', this point is also called the 'mind point' in dim-mak as it causes knock out from blocking the messages from getting from C.N.S. to the brain. Many a boxer has been struck on this point, and even with the gloves, it causes them to fall down. It is a particularly sore point when pressed back and in towards the back bone. It is usually struck with a one knuckle punch or you can use a heel palm.

Knock out could also be caused by striking this point because the brain stem is kinked when the head moves backwards violently. This kind of knock out is prevalent in the boxing sport when a strike of great power hits the chin area anywhere causing the brain stem to be kinked.

Pericardium Meridian

PC6 EIGUAN (Inner Gate) also known as Neigwan.

2 cun above the transverse crease of the wrist, between the tendons of the palmaris longus and flexor carpi radialis muscles, in the flexor digitorum superficialis manus muscle. In its deep position in the flexor digitorum sublimis muscle. Nei means pass and Guan means pass, this point is an important site on the medial aspect of the forearm, like a pass. **Phil:** About a thumb length above the inside of the wrist.

Erle: This is one of the best set up points and is used a great deal in dim-mak and healing. **Phil:** A set up point sensitizes other points for a subsequent strike. A strike away from the body will drain Qi from the body points, while a contact pushing up the arm will cause a rush of Qi that overloads the system.

Erle: It is a 'luo' point and a master point for Yin Wei-Mai and a coupled point of Chong Mai. When struck, it will upset the yin/yang

balance in the body causing confusion internally, it can cause mental illness in the most or mental instability and confusion in the least. It is one of the best Qi drainage points. This point is usually struck using a violent grab or a strike. It can be incorporated into wrist locks using the fingers to dig into the point making the lock much easier firstly to get on and to hold. This strike will cause great internal activity for no reason, so the heart will race for no reason, the lungs will try and take in more air for no reason etc.

A strike straight in will cause great nausea, and I have seen a recipient turn green and throw up when he was struck accidentally on this point.

Liver Meridian

LIV 13: Zhangmen (System's Door)

On the lateral side of the abdomen, below the free end of the 11th rib, when the arm is bent at the elbow and held against the side, the point is roughly located at the tip of the elbow. This point is in the internal and external oblique muscles. **Phil:** Where the waist is narrowest on those of us who lack Love handles.

Erle: Great physical damage is done here as well as great electrical damage. This is one of the more dangerous points. The spleen is easily ruptured with this strike. Can cause emotional disturbances later in life. Liver is also immediately affected, so liver and spleen damage, thus this point's dangerous nature.

LIV 14: QIMEN (Expectation's Door)

On the mammary line, 2 ribs below the nipple, in the 6th intercostal space. This point is 6 cun above the navel & 3.5 cun lateral to CV 14, near the medial end of the 6th intercostal space in the internal and external oblique muscles and the aponeurosis of the transverse abdominal muscle.

This point is used greatly in the martial arts because it is so deadly and relatively easy to get at. It will cause mind problems, heart problems, like stopping it! It can cause the lungs to collapse. Can cause the liver to stop functioning. Even a light strike here will cause damage.

Knock out will occur mainly because the recipient is dead! When 'sliced' across the body from outside to inside, will cause great emotional problems and energy drainage. Stops the Qi for a moment. Blind-

ness can occur instantly or later. Hence, this is one of the ‘delayed death touch points’.

Stomach Meridian.

ST 5: DAYYING (Big Welcome, or Big Meeting)

Anterior to the angle of the mandible, on the anterior border of the masseter muscle, in the groove like depression appearing when the cheek is bulged 0.5cun anterior to ST 6.

Any strike to this area of the jaw will cause a knock out, especially if the point is associated with the Gall Bladder Meridian. Obvious jaw damage is also apparent. But it is the shock to the brain that jaw strikes cause that is the main area of damage. This is why the jaw is always a common target in the movies etc.

ST 5 is a great KO point. It sends a shock wave of Qi into the brain either causing dizziness in the least or KO in the most or broken jaw etc. The direction must be straight in from the side to have the greatest affect. This point also has a connection to ST 9 via ST 1 and ST 8. Meaning “Great Meeting” for that reason. So we can get a knock out from both sides, from the action upon the heart via the carotid sinus at ST 9, and from the brain receiving too much yang Qi.

This point is called a ‘big point’ as it has abundant Qi and blood, hence the great amount of Qi going into the brain when struck.

It must also be mentioned that the stomach has Vagus nerve endings entering at the base of the stomach. A strike to ST 5 will also have an affect upon the Vagus nerve making this point one of the better KO points.

ST 6: JIACHE (Jaw Vehicle)

One finger breadth anterior and superior to the lower angle of the mandible where the masseter attaches at the prominence of the muscle when the teeth are clenched.

All strikes to the tip of the jaw are dangerous. Firstly a strike to ST 6 will cause an instant knock out, it is the classic knock out with people like John Wayne to Sean Connery making this strike famous. The reason it works so well is that this point is very close to the 'mind point' which will stop signals getting to the brain from the central nervous system. A strike here will also cause concussion by way of a shock to the brain causing KO, nausea and loss of memory.

ST 9: RENYING (Man's Welcome)- Carotid.

Level with the tip of the Adam's apple, just on the course of the common carotid artery, on the anterior, border of the sternocleidomastoideus muscle In the platysma muscle. 1.5cun lateral to the laryngeal prominence at the meeting of the anterior margin of sternocleidomastoid and the thyroid cartilage. **Phil:** Where you can feel a pulse on the neck.

Erle: ST 9 is one of the major Dim-Mak points. It is easy to get to, its effect is devastating raging from knock out for a light blow to death for a heavy blow.

St 9 is situated right over the carotid sinus. The carotid sinus is a baroreceptor, whose job it is to detect an increase in blood pressure. When it detects this increase, it sends a signal via the vagus nerve of which it is a part, to the vasomotor centre of the brain, which initiates a vasodilatation, and slowing of the heart rate to lower the blood pressure to normal.

Some people have more, or less affect due to the sensitiveness of their carotid sinus.

Set Up Point: There are really only three set up points for ST 9. The first one is Neigwan or PC 6. I have experimented, under controlled situations, and have found that the ST 9 shot works anywhere, any time, however, by using the set up of neigwan, the knock out is affected using much less pressure. PC 6 must be struck either straight inwards or with a slightly towards you direction.

The other set up points are LU 8 **Phil:** (One cun above the transverse crease of the wrist, in the depression on the radial side of the radial artery.)and HT 5.(the point is on the radial side of the tendon of the flexor carpi ulnaris muscle, 1 cun above the transverse crease of the wrist).

Erle: These are usually activated by grabbing the wrist and jerking violently thus draining Qi from the body.

Antidote:

The antidote to a ST 9 shot is to squeeze GB 20 in back of the skull upwards into the head which will bring Yang Qi back into the head. If of course the recipient has been knocked out and the heart has not recovered, then you must use CPR and failing that, you must use one of the heart starting methods already shown in the book.

ST 15: WUYI (Room screen)

In the 2nd intercostal space, on the mammary line, 4 cun lateral to CV 19.

Stops the heart when used along with and at the same time struck as ST 16 which is just below it, so both points can be struck with the palm.

ST 16: YINGGHUAN (Breast's Window)

In the 3rd intercostal space, on the mammary line, 4cun lateral to CV 18.

Same as ST 15.

ST 24: HUAROUMEN (Door of Slippery Flesh)

Location: 1 cun above the umbilicus, 2cun lateral to CV 9.

This point is protected by the abdominal muscles, however it will have an electrical affect which affects the colon. In other words, will cause the recipient to defecate not too soon after the strike, but with great pain.

ST 25: TIANSHU (Heaven's Axis)

2 cun lateral to the centre of the umbilicus.

A 'mu colon point', this strike will affect the colon, it is on the border of protection and no protection, ie., the torso is well protected by muscle but below the navel there is relatively little protection. This strike can cause knock out when done hard. It will also cause diarrhoea on the spot. This is a point that is capable of causing emotional disorders and also the physical symptoms that go with emotional disorders because it

upsets the communication between Shen and Zhang fu, in this case between the Shen (Spirit) and Gallbladder and Triple Heater.

In the first instance, the recipient will feel pain that will grow in a circle outward from the strike, then a great feeling of power loss.

Gall Bladder Meridian.

GB 1 (Gall Bladder Point No. 1: Tonqziliao, or Bone Of The Eye)

.5 cun lateral to the outer edge of the canthus of the eye. The point is in the orbicularis muscle. The nerves in the region include the zygomaticofacial, zygomaticotemporal and the temporal and frontal branches of the facial nerve.

Struck on its own, this point will give extreme nausea, loss of memory, possible death. It is very dangerous, even with light strikes. Depending upon the strike used, you can of course give damage to the eyes as well.

Set Up Point: The attacker's arm is violently rubbed/struck, from his elbow down to his wrist on the outside of his forearm.

GB 2: Tinghui, or Confluence of Hearing.

In front of the intertragic notch, directly below "Tinggong" (SI 19), at the posterior border of the condyloid process of the mandible. Locate the point with the mouth open. **Phil:** Just ahead of the ear hole.

Erle: Struck on its own, this point will give extreme nausea and dizziness. Death will occur only if the point is struck hard.

Set Up strike.-"Neigwan" or PC 6 is struck straight inwards just before the GB 2 strike. Neigwan is a type of utility set up point which can be used as a set up for many of the major strikes.

GB 3: Shangquan (Guests & Hosts) -The Temple.

This is the temple point. On the superior border of the zygomatic arch, in the depression which can be felt in the bone. The zygomatic branch of the facial nerve and the zygomaticofacial nerve, the zygomaticoorbital artery and vein.

Being the temple, this is an extremely sensitive area and will cause death when struck hard and will knock out when struck lightly or medium.

GB 14: Yangbai (Yang White)

1 cun above the middle of the eyebrow on a line directly above the pupil of the eye in the depression on the superciliary arch.

If this point is struck straight in, it will cause physical damage to the neck. Struck upwards, brings too much Yang energy into the head and causes a sort of state like sunstroke, nausea, black out and even death. When struck downwards causes KO by draining energy from the head. This point is also right over the part of the brain that makes us different to animals. So a strike to this area will also affect the way we think, work, move etc.

GB 20: Fengchi (Pool Of Wind)

In the posterior aspect of the neck, below the occipital bone, in the depression between the upper portion of the sternocleidomastoideus muscle and the Trapezius muscle.

Again, the damage caused by striking this point in the correct direction is immense. We not only get the 'electrical' disruption, but also the physiological damage caused by its location at the base of the brain. Any strike upwards here will cause a KO with even a light to medium strike. Very hard strikes and brain damage will occur, even death.

GB 22: Yuanye (Gulf's Fluids)

On the mid-axillary line, 3 cun below the axilla and in the 5th intercostal space.

This is a particularly sensitive area as there are lymph nodes in this area. It is an extreme Qi drainage point so the recipient cannot carry on after being struck even lightly in this point. If death is not instant, it will occur some time later. Causes the heart to falter or stop instantly.

GB 24: Riyue (Sun Moon)

Inferior to the nipple, between the cartilage of the 7th and 8th ribs, one rib below LIV 14.

This point is a death point or will cause a KO if only struck medium.

GB 25: Jingmen (Door Of The Capital)

Located on the lateral sides of the abdomen, on the lower border of the free end of the twelfth rib. *At about navel level on the flank of the torso.*

As this is a 'mu' point for the kidneys any strike here will affect the kidneys. This point in particular will cause great kidney damage when struck from the side, more-so than when the kidneys are struck from the lower back area. (Traditional kidney strike). From the side, the strike sets up a shock wave which damages the kidneys. Struck hard, will cause death through kidney failure, light to moderate strikes will cause bleeding from the penis and great pain in the kidney area.

Bladder Meridian

BL 23: SHENSHU (Kidney's Hollow)

105cun lateral to the lower border of the spinous process of the 2nd lumbar vertebra. In the lumbodorsal fascia, between the longissimus and iliocostalis muscles.

This is the Shu Point of the kidneys. So great kidney damage is done. Now as much as a strike to GB 25, but enough to cause considerable kidney failure or blood in the urine. There is a technique which I will show in the application part for this point, called "Kidney Damaging Method". I have had personal experience with this method with the recipient being hospitalised because of kidney damage and blood in the urine. The damage to this point is instant with the recipient not being able to carry on, and if quite a hard strike, he will fall instantly. Should he not receive medical help, the kidneys will slowly fail causing death. Again be warned, this strike should not be played around with, ESPECIALLY after noon!

Another area of damage, little known to most instructors, is that this strike will cause an excessive build up of yang energy in the upper heater, resulting in fainting and eventual death.

Governor Vessel Meridian.

GV 26: RENZHONG (Philtrum)

Below the nose, a little above the midpoint of the philtrum (approximately 1 third the distance from the bottom of the nose to the top of the lip). In the orbicularis oris muscle.

This is a classic revival point for shock. However, when struck it gives shock and upsets the Qi balance of the whole body. This area is very sensitive having a whole heap of nerves in this area. A hard strike here will cause death or knock out at the least with the whole body going into spasm from the nerve strike, particularly if struck from his left to right.

You can test this point by having someone stand, bent at the waist. Try and push their waist to upright with them resisting. It is very difficult. Now, place only one finger across the point and press upwards, they will stand up immediately. **Phil:** In combat you'd apply this with the edge of your hand.

Erle: Only a light tap here is enough to cause shock. It is one of the more dangerous points.

Small Intestine Meridian.

SI 17: TIANRONG (Heaven's Contents)

Posterior to the angle of the mandible, in the depression on the anterior border of the sternocleidomastoideus muscle and the inferior margin in the posterior belly of the digastric muscle.

Again, this is one of the more deadly points. It is very close to the vagus nerve and will cause knock out quite easily and it is right over the external carotid artery which will cause a 'blood KO'. It is also a 'window of the sky point'. When this point is struck, the head feels like it will explode especially if the strike is a lock around the neck using the knife edge of the palm. This is a well known neck locking point in the jujitsu area and has been demonstrated a number of times in public. Just a quick blow up under the angle of the jaw and it's a knock out.

Kidney Meridian

KD 5: SHUIQUAN (Spring)

1 cun directly below KD 3, in the depression anterior and superior to the medial side of the tuberosity of the calcaneum. Approximately in the hollow on the inner side of the Achilles tendon

This is a xie cleft point and as such in the healing area will clear blockages by inserting a great amount of Qi into the system. However, when struck using adverse Qi, this point will cause instant Qi drainage, thus causing the recipient to fall down. Local pain is great with this strike.

Spleen Meridian

SP 20: ZHOURONG (Encircling Glory)

1 rib above SP 19, directly below LU 1, in the 2nd intercostal space, 6 cun lateral to the CV Meridian (Centreline)

This point will affect the way the opposite leg functions, but to a lesser degree. It will cause great local tearing of the tendons in the shoulder with little or no external damage. I once struck an opponent in a tournament at this point and he could not carry on although there were no visible damage signs. The next day, he went to see a doctor who took ex-rays and to his astonishment, all of the tendons underneath the muscle were torn. The doctor had to inquire as to how he acquired this damage. Used with LIV 14, this is a death combination. The whole body goes numb, lungs and heart stop.

SP 21: DABAO (Big Wrapping)

On the mid-axillary line, 6 cun below the axilla, midway between the axilla and the free end of the 11th rib, in the 7th intercostal space.

This point does amazing internal damage electrically (Qi wise) and also physically. This point balances the whole body, left and right (especially torso) and inner and outer. A strike here spreads out over the chest causing great imbalance to the Qi system of the whole body. The recipient will fall into a coma if the strike is done hard enough, and will not recover until energy balancing is performed on him. Physically, the liver can be damaged as well as the lungs as this point is also connected to LU

1. Rib breakage will also occur. Not a point to be played around with!
An excellent point to use with ST 9 causing KO and extreme spleen damage, the lungs contract causing suffocation.

Heart Meridian

HT 1: JIQUAN (Summit's Spring)

In the centre of the axilla, on the medial side of the axillary artery, at the lateral, inferior margin of the pectoralis major muscle and in its deep position the point lies in the coracobrachialis muscle.

This is one of the most dangerous heart points as it will stop the heart instantly with a medium to heavy strike. The point is right over the top of the 'axillary artery' and as such great artery damage is also done when this point is struck. The 'shen' is affected and one feels like they have been disconnected from God! Brain function is also affected, speech is impaired and mental activity in general is severely affected. The emotional state of the recipient is also damaged greatly. This is all on top of immediate shoulder damage as well..

HT 3: SHAOHAI (Lesser Sea)

When the elbow is flexed, the point is at the medial end of the transverse cubital crease, in the depression anterior to the medial epicondyle of the humerus, in the pronator teres and the brachialis muscles.

This is one of the more dangerous points. It stops the heart. It is a 'water and He Sea point'. It will have the immediate action of stopping the heart and damaging the tendon (nervous) system. Usually used to treat, among other things, stress, depression and emotional disturbances, this strike will also have the reverse effect causing long term nervous and emotional disorders. This strike will unbalance the yin/yang relationship throughout the whole body. Someone who has been struck here and who has not been treated, will have a complexion like someone who has smoked all of their lives. Like, someone who is supposed to be 35 years old but who looks like 65 years old! This strike also works very well with the 'mind' point on the chin. Someone is put out to it very easily with a light slap on this point after HT 3 has been struck. If struck in a proximal way, will cause high blood pressure. If struck straight in will cause the heart to weaken over a period.

Phil: Also on the crease of the elbow are LU 5 and PC 3, which are also potent points that effect the heart and/or lungs. Striking anyone of

these points is serious, but you can often hit all three with a knife hand strike across the inside of the joint.

Triple Heater Meridian

TH 12: XIAOLUO (Melting Luo River)

Erle: On the line joining the olercranon and TH 14 mid way between TH 11 and TH 13. On the outside of the arm, just below the tendon of the Deltoid muscle.

The damage here is to the whole arm. This point is used as a set up point to drain Qi from the whole body as well as a major point for arm locks and breaks. It is very easy to take the largest man down using this point in conjunction with an arm lock. When struck using a slightly upwards direction, it will cause a huge amount of Qi to be pumped into the head thus it has the potential to cause a knock out. *Use in conjunction with HT 5 (see ST 9 for location)*

TH 17: YIFENG (Shielding Wind or Wind Screen)

Posterior to the lobule of the ear, in the depression between the mandible and mastoid process.

Here we have one of the most deadly strikes. It is difficult to get at if you don't know how but when struck, there is no return! However, this point can also be used as a controlling point for door attendants or bouncers, police etc. In fact this point has been used in Australia by police against protesters who were trying not to have their school closed down. When I saw this on the TV news, I was horrified that police officers were using this point against innocent people who were just sitting on the ground. The police would come up behind them one by one and stick their fingers in behind the ears and lift upwards. They had the wrong direction, but it still worked to get them up on their feet! They had doctors on the TV saying that this was perfectly harmless! Little did they know, that if the direction was changed slightly, they could have killed people!

If you are attacked in a hotel by someone who is perhaps under the influence of drugs of alcohol, slap him in the face at a neurological shut-down point, then, holding his head still with one hand, take your other hand and using the fingers, stick them into the point and pull forward.

He will go with you! If he should resist or try to strike you, dig a little deeper and he will fall to the ground.

The most dangerous direction to attack is from the back of the head back to the front in towards the roof of the mouth.

TH 18: QIMAI (Feeding the Vessels)

In the centre of the mastoid process, at the junction of the middle and lower thirds of the curve by TH 17 and TH 20, posterior to the helix at the root of the auricle. **Phil:** If looking at the left ear TH 18 is at the 4 o'clock position behind the ear.

Erle: This is also a very dangerous strike as the brain is shocked. A hard strike here can cause death. A knock out will occur with a medium strike here.

TH 19: LUXI (Skull's Rest)

Posterior to the ear, at the junction of the upper and middle thirds of the curve formed by TH 17 and TH 20, behind the helix or 1 cun above TH 18 behind the ear. **Phil:** If looking at the left ear TH 19 is at the 2 o'clock position behind the ear.

Erle: Combine this strike with TH 18 and you have a recipe for death when a hard blow is felt. With a medium shot, the recipient is knocked out or is totally disorientated. This is because of the location of the point with reference to the physical parts of the brain. The brain is shocked and shuts down. Your palm can strike both points at the same time.

The Form, with Applications.

Phil: The photo numbers in the following section refer to those in “How to use Tai Chi as a fighting art”. Many of the applications are from this book but I have also added many from other sources.

Opening:

Preparation

Erle: Keep the small movements as flowing as the larger, sweeping ones.

Raise palms so that the wrists attack into both of the opponent’s inside wrists to attack to Neigwan bringing the force in towards you. Then, when this has weakened him, pull him down onto your knee into GB 24 or LIV14.(below nipple)

You are being attacked by either left or right lunge punch to the head. Raise both your arms in the opening posture of the slow tai chi form and block the oncoming arm on either side as you step slightly to one side and forward. **Photo 63.** Now take another step to move behind the attacker and using a squeezing motion from the elbows, pull down onto the shoulder area (gall bladder and small intestine meridians) to bring him down backwards **Photo 64.** The pull down motion should be a quick jerking motion and not so much a pull backwards. Breath out and expand the lower abdomen as you attack, as you should with all attacking motions.

Phil: For this attack you can relax your arms totally so they become dead weight and their full weight pulls down on whatever body part of the foe they rest on. The usual way to visualise this is to think of your elbows becoming heavy. Whenever you have your hand above a target and your elbow downward this action can be used to great effect.

Push Left:

Arn left: Photo 65

Erle: In Push Left, make sure the left wrist is firstly in the centre, then the right wrist is in the centre.

Block to the right

Keep the eyes to the front even though the head turns to the North East. This posture is used to block attacks of great force to the right lower abdomen.

Shake to block his oncoming attack to attack with left palm to GB 1 (lateral to the corner of the eye and just up a tad or GB 2 (just ahead of the ear just in front of that little protrusion.) Must be struck in a going towards the face direction and using the tips of the fingers. Causes dizziness and fainting on a small scale but will kill if great power is used.

More:

Block his oncoming right attack with left palm pushing upward on the outside of his arm as your right palm comes underneath and step to your left. Attack his TH 17 just behind the ear with a towards you strike, this is a killing point as there is no cure!

The attacker strikes at your face with a left fist. You block with your right palm as your left palm comes up underneath photo 8. Next you attack his face with an open left palm. This is in the case of an attack from the side area **Photo 66**.

MORE:

Block with left p'eng as your right palm immediately comes over it to take over, now the right palm swings his arm greatly over to your right as your left palm attacks to ST 9. If he is only knocked out, then lay him in foetal position and squeeze the back of his neck on GB 20 just under two base skull bones. If done too hard then the heart stops so CPR is necessary.

MORE:

Block from small san-sau, attack to the ST 9 again while the other palm attacks the inside of the wrist in a towards you way to upset his seat of power.

Block left

This posture is the same as Block Right. Turn the head to the North East, but the eyes look to the East.

This can be a carry on from the previous from the old yang, after you have attacked his GB 1 point, the left palm swings over his arm to take it under and attacks to his GB 24 while the right palm attacks to his LIV 14 downward way. This is a two-strike dim-mak and means either knock out or death. No cure.

MORE:

Using it as a block, attack to his heart and lung points on the inside of his wrist area.

Block low to right

Phil: This move is essentially a low inward block with cover from the rear arm -protecting against folding principle and providing more resistance to a medium level kick. Photo 12 is an alternate view and photo 13 leads on from photo 10

Erle: This is sometimes done in the slow form with the lower arm in the palm up position-this is only done to allow beginners to understand where to place their hands. The correct posture is done with the lower arm in the palm down position.photo9 In this position the harder area of the forearm is used to block the attack and so not damage the soft area of the arm. There are times, however, when the hold the ball posture is used.

You are being attacked with a left low upper punch to your right rib area (a potent area to attack). You bring up the left arm across to your right as you swivel slightly to the right in order to keep your palms in your centre. Your weight is placed on the left leg to receive the power. You block the attacker's arm, from underneath, keeping your right palm on top of your left to stop his hand from slipping upward and re-attacking. photo 10. You must keep your left fingers relaxed to prevent damage. This technique can be practised on both sides one after the other as you swivel on your heels to meet the attack and it can become quite fast. photo 11 This sort of blocking technique can be used to block all kinds of middle area kicks followed up by an immediate attack.

P'ENG:

P'eng Photo 67

P'eng is one of the main techniques in t'ai chi and its uses are many. Its usual use is that of defence but a more unknown use is that of attack (for p'eng see photo 12) If we take up from the last block to the right (photo 11), we are able to very quickly grab the left wrist with the right palm, quickly step up with your left foot and attack the mind point (side of the jawbone) with a back fist. **Photo 68.**

Place the heel before executing the movement. Keep the eyes to the North, keep shoulder width laterally between the feet. The left wrist is in the centre. This posture is used to ward off a strong fist attack from the front or to attack the opponent's face with a back-fist while holding his left wrist.

Another nice take down from p'eng involves taking a block using p'eng and using the other palm to grab his wrist. You should use the momentum of your body to make an arc downward as you throw his wrist along that arc. His body will follow. **Photo No. 69.**

Attack to the mind point. (Side of the jaw around ST 5)

CURE: Grab rear of neck, GB20 and squeeze while rubbing mind point back towards you.

Lu or pull backward Photo number 70

The posture of double p'eng can also be used for the blocking technique to begin this next posture. You block using double p'eng with your right arm. The left palm now comes over the top of the attacker's wrist and grabs it with some help from the right palm. You then twist the attacker's right wrist in the direction that it does not want to go and pull him downward using the power from the waist. Be careful with this one when practising as it can cause damage without even trying.

Another use of Lu is to use it only as a blocking technique. If you are being attacked with a left low punch to your right rib area swivel to your right to keep your centres in line and slam down onto the opponent's left arm with the back of your left forearm, keeping your right arm underneath to trap the arm **Photo number 71.** If you are being attacked on your left side, swivel to meet it and as you turn, draw both arms inward you slightly then as you meet the attacker's arm, thrust both of

your forearms downward to catch his right arm in a scissors block. The power for this comes from the straightening of the left leg **Photo 72**. If you pull your hands apart you will see that the “Lu” posture is used here.

Phil: This posture is usually seen as a pull backward or to the inside-photo 19 shows how it can form a block to the outside by merely dropping the arms with the right falling just outside and the left coming down to form a variety of scissors block -power comes to the left forearm by the dropping of the body as you sit back.

Erle: Keep the right wrist in the centre by turning the waist. The left knee is over the left toe and the power comes from the right leg. The waist controls the direction.

Multiple applications. Attack to his ST 9 using double p’eng, attack further ST 9 when palms roll over and attack GB 14 downward, Attack to GB 24 or LIV 13 as he goes down. No cure!

MORE:

Attack initially as before but now as you roll your palms attack to LIV 14 and CV 24 in a left to right direction. Now attack to ST 15 and 16 downward with right palm and also to LIV 14 with back of left palm. Usually the direction for ST 15 and 16 is spiral but when used with LIV 14 is straight down. Causes knockout or death. No cure.

CHEE:

Chee or squeeze forward Photo73

The power must come from the left foot which must be in a direct energy line with the right wrist. Some power is derived from the waist - this makes the posture a spiral movement, not just a flat circle. The waist also directs the movement.

From any of the last blocking or attacking movements, Bring your left palm to the outside of your right wrist and use lifting energy to attack to his lower stomach area. This attack can either be a powerful pushing movement as in **Photo 74**, or it can be a snapping downward attack upon the abdomen at the junction of the diaphragm.

Attacks to either GB 24 or LIV 14 and 13 death. No cure. Or can be used to CV14 stops the heart permanently.

AFTER CHEE:

The knife-edges of both palms attack both sides of the neck chopping across laterally to cut off the blood and air supply. Damage to the carotid is done and care should be taken.

SIT BACK:

Sit back ready Photo 75

Your opponent strikes you to your face with right fist. You should sit backwards and block with your left palm as you strike to his eyes with your right fingers. Photo 33 Or, you should grab his left fist with your left palm and use a throw using his elbow as the lever. **Photo 76.** Power comes from the right leg and is used to take the punch from the left fist and grab it with the left palm. The right fingers are then free to stab the eyes.

First bit, turn to your left slightly and rub the Qi towards you on the inside of his right wrist. As your fingers of right palm attack to CV22 (pit of neck). **Photo 77.** block with a scissors hand block then move around to the outside maintaining the block with the right hand.

ARN:

Arn or press.

The power comes from the left leg and the mind alone flexes the hand while trying to breathe out of the centre of the palm. The power in the palms should not be even - the power should come from the right palm in direct connection with the rear foot. Attack in screwing motion to ST 15 and 16. Causes energy to be drained out of body. Cure; rub points in the opposite direction, if not dead.

SIT BACK AND ARN (OLD YANG):

Block his attack on the inside of his arm to cause weakness, then attack with fingers to LIV 13 both sides, then elbows attack in upward to LIV 14 then fingers scrape down into eyes.

OLD YANG STYLE: CHEE AFTER 1st:

Take his right wrist attack and pull it backward as your right back palm attacks to his GV 26 (just under nose) Causes death is done hard enough but causes total disorientation if done lightly. Now both palms scrape his Qi backwards on the inside of his arm and then join to attack to his CV17 point in a downward stroke to take his power away, drain it.

INTO FISHES IN 8 (both styles)

Fishes in eight photo 78

The power for this posture comes from the waist and is the first time in the form where the functions of the waist and legs are reversed. The legs direct and the waist issues the power, which is used to throw the attacker many feet away. Your opponent strikes you with right fist at your right side. You should block his arm with your right forearm in a circular fashion **Photo 79**. Then simultaneously attack his face with the right heel palm as the left palm takes over the block **Photo 80**.

Another use of this posture is as follows. You are attacked with a punch to the acupuncture (dim-mak) points under your left arm. You should block down with your right forearm onto your left forearm to form a scissorblock **Photo 81**. Now swivel to your right and pull the attacker's right palm over to your right. You now strike with your left knife edge palm to his throat as you step forward with your left foot. This is done also on the other side **Photo 82**

Sit back and take his block with your left palm as your fingers of the right attack to the eyes. Now turn your body so that his is dragged around and your right elbow attacks to the side of his neck. Now turn back and both palms attack into his ST 9 and GB 24 points.

SINGLE WHIP:

Single whip Photo 83

The power comes from the right leg with the waist performing its usual function. The left foot must not be placed down before the whole body is in the position of attack - this breaks the energy. Use this posture for blocking and to attack the axilla or chest.

As your opponent attacks low with a right fist to your lower left rib area, you should block with your right hooked palm and take it

over to your right as you swivel to that side, your left fingers point to your right elbow **Photo 84**. Step forward with your left foot and attack the acupuncture points under his right arm (Sp21 and GB22) Your left arm protects you from his re-attack **Photo 85**. This is also practised on the other side and the initial block using hooked palm is used to block upward for head attacks.

Continuing the use of single whip: A right fist attacks your face, you should use your hooked right palm to block it over to your right **Photo 86**. Now attack with left palm to the kidney area. **Photo 87**.

Block his left attack from rear and step to behind his ankle with left foot to attack KD 5 with your heel as your left palm slams down on to SP 21 (just under arm pit and down a little on lateral muscle.

Attack front, attack-rear (old Yang style)

The power comes from the waist and the legs direct. This is a fa-jing movement and is used to block and then attack with both palms, with great force. USE THE BREATH. Relaxation is of the utmost importance. Twist the body across the centre.

LIFT HANDS: CHENG-FU:

Lift hands (Yang Ching-Po style) **Photo 88**.

You are attacked by a right or left fist to the upper area. You slap his wrist with your left palm as your right palm slaps his left elbow to break the arm. Your right foot kicks to his knee area **Photo 89**. You now throw your opponent backwards.

The power comes from the waist and the arms are used to crush the opponent's attacking arm. The previous arm movement is used to attack two opponents with the backs of the palms. No weight on the right foot - the right heel is used to kick at the knee cap or shin.

If he grabs your right palm use 'flying' to break hold and attack to his GV 26 just under nose in an upward manner.

MORE:

Now slap his left attack on elbow with your right palm and wrist with left palm and pull and push to upset his power and cause his leg to be weakened for the kick.

MORE:

Attack to H 3 at the same time as kicking using the right thumb in a towards you manner.

OLD YANG:

Block a right (or left) punch with your right (or left as the situation dictates) **Photo 90**. You now step up with your left foot and using your other palm you break the elbow as shown in **Photo 91**. Block to rear or front and jab with fingers into his CV 22 point.

MORE:

Block with both palms and attack to CV14 and CV4 (tan-tien) with double dragon palms.

MORE:

Turn and block his left inside forearm with right palm and pull it toward you as left palm attacks to st24 or 25 in a lateral way (lateral to the navel and on either side of it up and down). Now both palms attack to either the side of the neck, right palm or to CV24, and with the right palm pumping straight inward to CV14, death, no cure.

Pull down and shoulder press Photo 45

Don't move the knees from their position over the toes, or turn the right foot. The right foot and the left palm must work in perfect harmony before the strike. The left palm protects the right elbow and the right palm protects the groin. The shoulder attacks the chest when the opponent is pulled down.

You are grabbed onto your right arm and pulled downward. You should go with the momentum and not fight to free your arm. Step in to his chest and use right shoulder to attack his chest **Photo 92**. Your left palm is there to protect your left elbow from being broken. It should push the left palm away in the case of elbow break. Your right palm protects against a knee to the groin.

PENG AFTER SHOULDER

Take his right wrist and attack upward into his neck with thumb side of right palm.

STORK:

Stork spreads wings Photo 93.

Power comes from the waist and right leg simultaneously. The obvious technique is to grab with the left hand and block to the right side with the right ulna, while kicking to the groin with the right toe. The main technique of Stork is a most powerful punch to the temple with the right fist, and block with hand trap by the left one. The right foot is used to trip or kick.

There are two uses for this posture, the first being the more commonly known while the second is less well known. You are attacked with left fist so you block it outward. You are then attacked with low right fist so you block it downward and kick to his knee. OR: You are attacked with left fist to your face. Your right palm blocks it across in a circle to your left as your left palm comes up underneath to take over the block. Your left palm looks after the left fist while your right fist circles back up in a centrifugal punch to his left temple. Your left foot kicks to the groin. This is one of the most powerful punches in any martial art as it is totally centrifugal.

Brush knee and twist step Photo 50

Power comes from the rear leg as well as the waist and hips. This is not a push but rather a snap attack to the point of C.V. 14, used to block a lower attack, either foot or fist, and brush it aside then re-attack. (Conceptor Vessel 14 is a heartpoint).

This posture is used to block either a middle straight kick to the stomach or a low punch to the abdomen. If it is the left fist attacking, your left palm will block it over to your left side as you pick up your left foot. **Photo 94** Or you can attack with right pounding palm to the chest. **Photo 95.**

The palm strike in this posture should not be mistaken for a pushing technique. The palm stays relaxed until impact and then flicks up just upon striking.

Attack to temple and groin.

BKTW:

Block his left arm pulling the points towards you on the inside of his arm. Your left palm takes his left elbow and turn it into a hammer lock. Now your left knee attacks to LI 13 and you throw him away.

PLAY GUITAR:

Play guitar Photo 96

Power comes from the left leg and is used to glance block a right fist and either attack with a left fist or kick to the knee cap or shin.

This has a different action to the lift hands posture although the final positions look the same. As your opponent attacks you with right fist to your head you should block it with your left palm across to your right and a split second later your right palm comes up underneath your left palm to cause the attacking arm to slide. You will also kick to the knee area with your heel. Your right palm can also punch to the face **Photo 97**. This is one of the best fighting techniques offered by t'ai chi. It is simple and takes a split second to execute.

We take his left straight punch and push the Qi backward along his arm, and this weakens his left knee so we kick it.

STEP FORWARD, PARRY AND PUNCH:

Step forward, parry and punch Photo 98

You are being attacked with right fist to your middle area. You should circle your right fist up to your left side and slam it down onto the attacking forearm as you attack to the chest or face with your left palm **Photo 99**. The attacking fist will probably make use of the downward force caused by your right backfist and come back up in a circle to attack to your face. You will block with your left palm and punch to the heart as you step in **Photo 100**.

A very effective block and simultaneous attack comes from this last punch. As you are being attacked with a left or right straight punch, you block with your left palm in the case of a right attack and immediately punch to the abdomen with your right fist **Photo 101**.

In each case the power comes from the rear: e.g- The right fist blocks downward while the left palm is used to attack the chest. Then the left palm blocks while the right fist attacks to the heart. The right fist must snap up at the end.

Attack his neck with right hammer fist as your left fingers dig in to CV14 or CV4, hammer his forearm backward, and attack to his ST9 point. Block his right attack with a pushing forward motion and attack to CV 14 with an upward turning punch.

OLD YANG:

Attacks to both LIV 13 and GB 24.

Sit back like a monkey Photo 102

This posture (photo 102) has three main uses. Firstly, upon receiving a left punch to the right side of your face, you should sit backwards bringing the right foot back and swivel to your right as you block with your “limp” wrist. **Photo 103.** Almost simultaneously you should bounce forward with your left foot and attack to the jaw with a left jab. This should be a snapping punch as it is aimed at the hard bony area. **Photo 104.** This should be done on both sides.

The next defensive use of this posture is used against the same attack. Sit back and block as before in photo 23. This time you will hook your right palm over the top of his left palm and throw it over to your left side as you swivel to that side changing the weight to your right foot. You will grab his left arm up, you step forward and attack the lower rib area with a low centrifugal back fist **Photo 105.** This also should be done on both sides.

The final use of this posture is a break from a strangle grab **Photo 106.** Follow this with an attacking push to the abdomen. This can either be a snapping attack or a lifting attack **Photo 107.**

SIT BACK: OLD YANG

Sit back like a monkey (old style) Photo 108

The “Old Yang style ” or the style as it was before the 20th century changes had a different use for this posture. **Photo 109.** As a right or left (as the case may be) lower punch is being felt, you should block it on the inside of either forearm. Photo 30. Hook your arm under his arm and trap it **Photo 110.** Now, using the power from your waist, turn to the ap-

propriate side and throw him backwards using your other palm to advantage. **Photo 111.**

Block his left attack with right palm as both palms come back after punch, now both back wrists attack to his LI 13 points and then come up in spirals to attack to his ST15&16.

Pull back photo 113

The power comes from the left leg and the waist directs. This movement is used to break a wrist hold and then re-attack with a push.

If your opponent grabs your right fist after the last attack you should take your left palm under your right forearm. You then pull your right palm back and sit back, this breaks the hold (There are of course easier ways to do this) **Photo 114.** You then use push to the opponent's side **Photo 115.**

Push Photo 57

This is the only REAL push in the whole form - power comes from the rear leg

APPARENT CLOSE UP:

Apparent close up Photo 116

If someone tries to attack with a choke you should open both palms underneath his palms **Photo 117.** Then circle his arms around and push him away **Photo 118.**

Power comes from the waist and the legs. Used to feint a withdrawal, but always ready to attack. Can be used to particularly great advantage in Push Hands.

He attacks from behind, we take his fingers and attack them using small ch'i-na.

CARRY TIGER BACK TO MOUNTAIN:

Embrace tiger and return to mountain Photo 119

Old Yang, Firstly, after brush knee twist step (BKTS), we attack to his ST 9 and block with our right palm (left hands). Now we turn to face the other attack from behind and block his left, as our both palms roll over into fingers and attack to cv14 and cv4. Now we break his arm, attack to ST9 and LIV14 and as before to ST15&16 and GB24.

This posture is the same in application as “Brush knee and twist step” The difference is that it is performed onto the closed side of the opponent, ie He attacks from the rear with right fist to the kidney area. You turn and block with your right arm(or left as the case may dictate) **Photo 120**, and attack with palm to his right soft flank.

From the classics we are also given another clue as to the use of this posture, “Embrace tiger return to mountain embodies pull down and split”. This tells us that pull down can also be done from the blocking posture with your right palm grabbing his right wrist and your left palm grabbing his right elbow. Split means to use the elbow as a lever and throw him away using that leverage.

FIST UNDER ELBOW: CHENG-Fu.

Fist under elbow. Photo 121

Block his left arm to affect the Qi and weaken the body, as your left palm attacks to GV 26 under his nose. From the Classics we read “ This posture protects the middle joint ”

This is self explanatory. The use of this posture is as follows. You should hammer down onto the forearm of the attacker with your right fist as he attacks with left fist. Then you should attack his face or throat with your left palm **Photo 122**.

Fists under elbow old Yang style) Photo 123

The “Old Yang Style ” has a slightly different application for this posture. As a left face attack is being felt you should block it with your right forearm **Photo124**. Next and almost simultaneously you flick the arm over to your other hand which takes over the block. **Photo 125**. Now you use uppercut to his face. **Photo 126**. This is also performed on the other side and takes about 1/10th of a second to perform both punches.

Take the punch downwards with the forward arm and circle it inward as you move to the outside. Take over block with the rear hand

Power comes from the waist only on the first snap punch and from the left foot on the second. Used to block face punches and hand trap to re-attack with a very fast snap upper cut. This is a fa-jing movement

Block his left attack with left palm as your right tiger fist attacks to GV26.

REPULSE MONKEY:

Step back and repulse monkey **Photo 127**

Power comes from the front leg and must be a push-pull sort of attack. Used to block downward a low punch and to simultaneously attack to the chest area. Keep the feet a little less than shoulder width apart.

In the new Yang style this posture is used to block an on-coming lower attack and re-attack to the face or chest using pounding palm. Note that the power for this posture comes from the front leg as it pushes you backwards. **Photo 128.**

Cheng-fu. Slam the points on the inside of his wrist to affect the Qi, as your right palm slams downward onto CV17.

OLD YANG:

Block to rear and attack to TH17 as you throw him.

OLD Yang AFTER REPULSE:

Take his right and attack to SP20 with fingers of right palm. Then pull his right palm downward to your knee as your right palm attacks to his eyes or to GB 1 (edge of the eye.)

MORE:

He pulls away, you follow and attack to CV14 and CV4 with middle winding. Now take his right arm and attack ST15 and 16 with a pounding left palm, horses mane.

Cheng-fu:

Hold ball, Block his left attack with right hinge and attack to his CV22 with fingers of the left palm. Now step behind and attack to stomach points with horse's mane.

Tripping repulse monkey (old Yang style) Photo 129

In the old Yang style we have the postures of “Step Back repulse monkey” which appears in the last third of the form which is the same posture with the same name that appears in the New Yang style. However, in the second third of the Old Yang Style we have “Tripping Repulse Monkey ” which is different to the more commonly known one.

An attack comes from behind so you turn to block and grab the arm **Photo 131**. You now place your left (or right as the case may be) foot onto the groin or to the knee of the attacker and throw him forward using the leverage of his arm and your foot in his groin **Photo 132**.

Phil: Grab the right wrist after blocking (with the other hand in this case) as you move to the outside. This is Pluck and rend with assistance from the foot.

Erle: Power comes from the waist alone with the legs just propping up the waist. Keep the centres in a straight line. This posture is used to block to the rear, then throw the opponent towards the front while using the rear foot to trip.

NEEDLE AT SEA BOTTOM. Old Yang;

Needle at sea bottom Photo 133

The power comes from the waist. This posture is used either to attack LIV 3 or pull the opponent down, causing him to pull up.

(Liver 3 is between the large and second toes). Then use Fan through the Back.

In the new Yang style this is used to break a hold downward with a jerking thrust. If the opponent is able to hold onto your wrist and pulls backward you should go with the force and turn your right wrist, grabbing his right wrist and poke him under his right arm into his acupuncture points. Needle at Sea Bottom is therefore combined with Fan through Back in this example. Used to lock wrist points to break wrist easily.

FAN: both:

Fan through the back Photo 134

The power of the waist as well as the leg power is used here. As the opponent's arm is lifted up by the right palm, the tips of the left fingers are used to stab at the nodes under the arm.

Take his wrist and squeeze it tightly to weaken his Qi. Attack to the armpit at H1 right up in armpit.

Moving Hands Like Willow Tree.

This posture comes from the “Old Yang Style” and defends against a left punch towards your head or chest. You should block with the “Yang” side of your right forearm. **Photo 135**. Then you attack with back-fist to the head, **Photo 136**. You then block a kick downward with both forearms, **Photo 137**, Followed by an attack to his face or neck with both palms **Photo 138**.

Snake coils down Photo 139

This posture comes from the “Old Yang Style”

Block a left punch with both palms, **Photo 140**. Grab the wrist and use a locking technique to pull him downward, twisting his wrist in the direction that it does not want to go, **Photo 141**. Now use “Chee” to throw him away **Photo 142**.

TURN AROUND AND CHOP WITH FIST.

The power for the chop with fist comes from the waist. The power for the palm attack comes from the leg.

Block with left palm; take right palm under to lock wrist downward, Grab wrist with right palm and attack to temple with left palm.

NEXT BIT, Cheng-fu:

Uppercut to GV26, attack side of jaw with hammer fist, left fingers attack to CV24, then attack to ST17 (nipples) and GB24 as take down.

OLD YANG:

Attack temple with GB3, penetration punch. Now attack to GB14 with back fist,

OLD YANG:

Take left wrist and squeeze, turn it around and pull down across to expose ribs and attack with Chee.

CLOUD HANDS:

Wave hands like clouds Photo 143

Keep the hips facing the front and let your waist do the turning. The power comes from the waist when turning to the right and from the leg when turning to the left. Block down with the outside palm then attack to the face with the other palm.

Or, block up with the upper forearm and attack to the vital lower parts with the other palm.

Block his attack downward and attack to SI 17 Just under the jaw. This is done in a lateral way, the form dictates this.

The Classics say of this posture “Advance three times demonstrating skill with the top of the forearm.” This tells us about one of the main uses of this posture, to block attacks to the side using the forearm but there is another use. As a low attack is being felt you should block it downward with your left (or right) palm **Photo 144** then in an instant attack with your back fist. **Photo 145**. This can also be used for a higher attack only you should use an upper block with the rising palm as you attack to the groin with the other.

HANDS TO HEAVENS:

Lift heavens Photo 146

This posture blocks against a front attacking fist **Photo 147**. If the opponent should follow his natural line of attack he will re-attack with a low punch to your left flank, you should drop your left palm downward to block as you simultaneously attack his face with right palm. This is the posture High Pat Horse **Photo 148**.

The power comes from the front foot and is a blocking technique. Block his attack and jab to CV22 with fingers.

HIGH PAT ON HORSE:

High pat on horse Photo 149

The power is in the waist - a simultaneous block down to the left with an attack to the face.

Block his oncoming attack away from the Qi path and attack to ST9 and kick to groin.

Parting the horse's mane Photo 150

Block as in Photo 10.

You block an attack to your right side using double block **Photo 151**, you then step in behind his left foot and attack his axilla acupuncture points with your thumb or reverse knife edge palm. **Photo 152**.

The power comes from the waist and the thumb is used to attack the axilla (right thumb in new Yang style, left thumb in old Yang style). Swivel both toes in the new Yang style.

BOW: Cheng-fu.

Drawing the bow (new Yang style) Photo 153)

The power comes from the right foot. Block with one palm and the other attacks to the face; or the left palm grabs the opponent's wrist while the right one takes the left elbow and throws the opponent to the ground. Attack to TH17 after blocking and taking over the block.

In the new Yang style you should block a right fist firstly with your left palm as your right palm crosses over, **Photo 154**. Your right palm should now attack to his face **Photo 155**.

Sitting like a duck (Old Yang and Chen styles) Photo 156

This posture comes from the Old Yang style and blocks a punch from the rear. photo 89. Then you should grab his wrist and using the momentum of your body in sinking downward, twist his wrist in an unnatural way to bring him down. **Photo 157**. If he should pull away and retreat, you should spring up and attack with right toe kick. **Photo 158**.

Once the punch is neutralized drop blocking hand under the punching arm and to the outside to grab the wrist.

The power comes from the waist in a twisting movement downward and is used to pull the opponent down to the ground. If the opponent retreats, attack with right or left toe kick.

Open Hands:

Before kicks. Even this has a dim-mak application. We run our front palm along the length of his arm thus upsetting the Qi in the body before we kick .

KICKS: Cheng-fu.

Separation of right and left feet Photo 159

Although this posture is not called a kick, it is a kick. Block the opponent's right or left fist with your appropriate palm as you kick to his kidney area or knee **Photo 160**. One palm grabs the wrist while the foot kicks to the knee or shin area.

Heel kick Photo 161

Kick with right or left heel. This is the same action as for the last kick only the heel is used to the soft middle stomach area. This kick is one of the simpler techniques but it requires great technique to be able to use it

effectively. The foot has the tendency to slide upward instead of driving inward **Photo 162**. The power comes from the waist and is a snap front heel kick to the lower abdomen. The power must not come from the kicking leg.

Punch to groin (old Yang and Chen styles) Photo 163)

Punch to groin the original of “Heel kick”. This is the original posture of the last one and is more useful, although still rather “exotic”. A kick is being felt to your stomach so you block it with left hook and raise your left leg. **Photo 164**. You can now either kick to your opponent’s other leg or groin. **Photo 165**, or you can take it through to its end by lifting his attacking leg up to cause him to fall down onto his back and then attack the groin with a punch **Photo 166**.

The power comes from the waist, the left hooking fingers lift the attacker’s kicking leg high over the head causing the attacker to fall to the ground. At this point the right fist attacks the groin.

Heel kicks are aimed essentially at the CV4 point but must be in an upward direction this gives us the correct way in which we should be kicking.

PUNCH TO KNEE! Cheng-fu.

Punch to knee (new Yang style). The power comes from the rear leg and the right fist is aimed at the on-coming knee. This is not a punch to the knee but rather a strike to the TH12 point on the arm.

Double leaping kick (old Yang and Chen styles) Photo 167

Block an attack from the rear or side with your right palm, keeping the left one as a guard. **Photo 168**, kick with snapping instep kick to the axila area with your left foot. **Photo 169**. If the opponent blocks that kick, before the first kick has retreated, leap up and kick with the other foot to anywhere that the foot will reach. **Photo 170**. This posture comes from the Old Yang style.

The New Yang style has a normal right heel kick in this position of the form.

The power is centrifugal with both feet kicking with power. The knee snaps upwards. This is a fa-jing posture.

HITTING TIGER: Cheng-fu.

Hit tiger left and right Photo 171

From the New Yang style we have a punch being blocked **Photo 172**, and a follow up with a feint attack to the head with phoenix punch so that the opponent tries to block that punch, then simultaneously attack to the kidney area with a low punch of the same configuration **Photo 173**.

The power comes from the rear foot. In the new Yang style one fist is used as a feint while the other punches the kidney area.

In the old Yang and Chen styles the posture was a fa-jing movement and was a block upward with one arm while the other attacked the heart or face.

Double wind through ears, or phoenix punch Photo 174

After using stomach heel kick to his abdomen, the opponent would bend forward. Now, in a fit of overkill you take his head and slam it down onto your knee, **Photo 175** Then as he reels backwards you step forward and follow up with double temple punch **Photo 176**.

The power comes from the rear foot and is used to crush the opponent's head down onto the knee. Then as the opponent moves backwards, both fists crash down onto the temples.

He goes in at the waist, we attack to just behind his ears with double hammers (TH19) then the knee attacks to the face in general and we follow up with double phoenix to GB3's.

Play guitar No. 2 Old Yang style)

The power comes from lifting the waist and is used to break the arm of the attacker upwards. Single phoenix punch and block (old Yang style).

The power comes from the waist and is centrifugal. The posture is a punch to the right or left temple, and is circular in execution. Use both forearms to block a low kick.

Double spear hand.

The opponent may attack with double dragon palms (although this is highly unlikely) You should use both palms to block in a circular fashion blocking with the knife edges of both palms. Then you jab with your fingers to his vital points near his abdomen **Photo 177**. This comes from the Old Yang style.

Block using both knife-edges, and attack to CV14 and CV4 with spears.

SLANT FLYING:

We are told in the classics of this posture that we must not forget that “Shoulder stroke” comes between these postures.

Blocking low against a right low attack you should grab the right wrist, step to behind his leading leg and throw him over your leading leg. You may also put a strike in with your shoulder before the throw This is done on both sides.

There is a shoulder stroke before each Slant Flying, so the power for this posture comes from the rear leg. The power for the Slant Flying comes from the waist and is used to push the opponent over (there are many uses for Slant Flying).

Block with hinge and attack with finger to CV22, barge in with shoulder to CV14, attack with right slanting arm to under armpit. H1.

Fair lady works at shuttles **Photo 178**

An attack is blocked with one arm. The other arm takes over and the first palm attacks to the chest as you step in **Photo 179**.

The power comes from the waist for the block, and from the rear foot for the attack. Attack is to the chest area.

Normal one; attacks to ST.17. Other one attacks to CV14, elbow, bridge of nose, slap, CV22, fingers and GV26 and CV14 instant death! No cure.

Artful Snakehand creeps down No.1

Photo 180

You should block and grab a left fist attack with your right palm **Photo 181** Then you should pull the opponent downward as you slip your left arm under the groin area and attack the groin with shoulder **Photo 182**. (Only in a pink fit!) Another use for this posture is: You are being attacked with right fist, you should block using p'eng with your right wrist and then your left palm grabs his right elbow. You then pull downward using your weight moving down. This is a most powerful technique and causes the opponent's head to hit the ground **Photo 183**.

The power comes from the waist and is used as an attack to the groin and for evasion.

No. 2 Snake Creeps Down is used to pull the opponent down with great power that comes from the front leg.

Cock stands on one leg

You should stand up quickly and grab a right or left fist attack with your appropriate palm as you use knee to the groin **Photo 185** From the "New Yang Style"

We have two other uses for this posture. As the attack is imminent, you block it with your left palm and bring your other palm over the top to attack the face with palm slap and groin attack with your knee **Photo 186**. Or, you can use your second palm to grab the throat after the block.

The power comes from the rear leg and is used to block an attack then re-attack with palm or knee. The second time it is used to grab the throat and attack the groin. 2nd part attacks to neck.

SNAKE PUTS OUT TONGUE:

Attacks to CV17, and mind point.

Inspection of horse's mouth

You block a left or right fist attack with your right palm and attack to the throat with finger jab **Photo 187**.

The power comes from the rear leg and is used to block downwards and at the same time attack to the throat with the tips of the fingers. Attacks CV22.

Natural repulse monkey (old and new Yang styles)

The power comes from the front foot. The posture is used block downwards and at the same time attack the chest or face.

Elbow twists Photo 188

This posture comes from the Old Yang style. Take an on-coming right punch and “wrap it up” with both your forearms. Use your elbow to break his elbow as you use your body as leverage **Photo 189**.

Dragon flips tail (old Yang and Chen styles)

The power is centrifugal and is a right crescent kick. The knee must remain relaxed.

Spear hand thrust (old Yang style)

The power comes from the waist and is used to simultaneously attack to the front with spear hand and to the rear with punch.

Clown acting (old Yang and Chen styles) Photo 190

Hidden hand punch is used to trap the palm and then attack with a punch. The power comes from the waist.

LOW SITTING:

After Chee, he attacks, we attack on the inside of his forearm in the wrong direction, using thumb, as our right elbow attacks to GB24. He attacks with right, I block it with hammer left palm as my right palm comes up under to attack to H1.

AGAIN:

He attacks with right, I change weight to block with left and attack with right fist under to GB24. Now the right fist goes around behind to attack kidney Shu points while the other fist attacks to GV26. Now I

block his attack with my right palm under my left arm and attack to ST9 and CV22 with my left fingers. Death!

NOW continuing, I attack with both palms to LIV13 with the right and straight up under the neck with left palm. ST 9.

STORK: OLD YANG (2nd method),

Block down and attack straight up with knife-edge to GV26.

Pigeon Flies:

Block with p'eng and lift arm so that H1 is exposed for the finger strike as well as to GB24 with palm.

SLEEVES LIKE PLUMB BLOSSOMS:

From the Old Yang style: You are attacked with right fist , you should leap into the air and turn around while blocking with your left forearm. The other arm comes down like a windmill and attacks to the head **Photo 191**.

The movement is totally centrifugal with the whole body spinning round like a windmill. The left arm blocks as the right arm attacks. Spin around and block then strike to GB14.

Step forward to seven stars Photo 192

This means that he sees 7 stars when hit! Actually this posture is also a very potent Qigong method that opens up the "7 Star" points. The martial is: You come up and punch to CV14, then attack both sides of the neck ST9's with both fists. You also disrupt his 7 star Qi input points. By striking at the neck and also into the inner knee area with the right foot, we attack the 7 star points of Bahui (GV 20 -Crown of the head), SI 16 x 2 (Both sides of the neck) CO 14 x 2(Shoulders) and the 2 GB30 points (on the buttock sides). We don't actually attack all of these points, it's just that the attack to the neck and the leg set up those points for Qi disruption etc.

Lotus kick

Photo 193

Use your own two arms to attack the chest as your right leg comes across to “break the roots”

The power comes from the waist and is used to firstly block and then “break the lotus root” by kicking and attacking with the arms in opposite directions.

ACQUIRING CHI

QUI GONG:

Qigong is probably the most integral part of T'ai chi. This exercise can be used by anyone to enhance his or her martial art. This is where we literally clean out the acupuncture meridians so that the ch'i is able to flow to all parts of the body healing every organ in it's path. Once the channels have been opened, then the Qigong starts to build upon our given ch'i or energy. This ch'i can then be used in either healing or the martial art.

There is no difference between the healing and the martial art; we use exactly the same energy.

In order for Qigong to work, certain criteria must be met. Firstly and most importantly the whole body must learn to totally relax. The word relax in Chinese doesn't mean that we fall on the floor, it means that we are soft externally but strong internally so that we only use the exact amount of muscle for the job. The upper body in particular must be totally relaxed and although it's quite impossible to block all thoughts from the mind, you must just let the thoughts come and go not concentrating on any one thought. The thought just comes in one side and out the other. Try to concentrate on the breath in the beginning, sink each breath deeply but not forced.

HOW IT WORKS

In order for anything to work, there must be energy to start with, a catalyst. In Qui gong we have the knees bent which creates heat in the tan-tien or psychic centre, an electrical point about 3" below the navel. This heat then causes chemical changes to happen in the body which also causes energy changes to take place. It's like lighting a fire under a caldron of water, so that we cause the steam to rise. In the same way we cause the ch'i to move which in turn makes the shen or spirit rise to the top of the head.

In Chi kung we fool the mind into believing that we are doing certain things when we are not and so the sub conscious mind sends the Chi into the appropriate area. Because there is no tension in the area, the Chi is able to flow freely to it.

Eventually the mind will be able to send the Chi to all areas without any special games, even if we have to perform great tasks. For instance, if we imagine that there are heavy weights hanging on the arms, the mind will try to send more energy to the arm. If there are weights on the arms then we become tense and the Ch'i is immediately blocked. Because we do not really have weights, the Ch'i is free to flow into the area because there is no tension.

After much practice of Qui gong we learn to do work but still remain relaxed so that the Chi will flow freely to help with the task. In the martial arts this work would be punching, kicking, taking down etc.

THE STANCE: FOR QUI GONG

Stand with feet parallel and shoulder width apart. The toes are slightly turned under; this enables the point, K1 to be slightly lifted off the ground. The feet are concave. The reason for this is that in this position the outsides of the feet are caused to be yang while "kidney 1" is made to be yin. As in the laws of electricity, unlike poles attract while like poles repulse, the yin energy at the base of the foot causes yang energy to be attracted downward to the K1 or bubbling well point. The energy comes from the tan-tien or psychic centre, an electrical point 3" below the navel. **Photo Number 194.**

The knees are slightly bent until the patella comes in a vertical line with the toes. Any lower and damage could occur. The buttocks must be tucked under so that there is no sway in the lower back area. It's advisable to have a mirror at the side so that you are able to check to see

if your back is straight at all times. Make sure that the back is not leaning backwards. Totally relax the shoulders, neck and chest and even the skin around your forehead, the whole face is relaxed. Relax the stomach. Raise your arms up to in front of your chest. It's as if you're holding a large ball. The intensity of Qui gong is increased by holding the arms further away from the body and decreased by holding them closer. Much later it is possible to place small weights on the arms but this should not be tried until at least four years.

There must be a straight line of skin between the thumb and forefinger this ensures that the palm is concave and tends to bring the Ch'i into this area.

Qui gong is sometimes called 3 circle standing Zen, because circle of the feet, the circle of the arms and the circle of the palms.

The hands are held at about upper chest height and the elbows hang down slightly, this ensures that the shoulders will be relaxed. The chin in the centre and pulled inward to straighten the backbone. Don't pull the chin in too far as to pull the head downward. The tongue is resting on the hard palate just as if you are saying the letter 'L', this joins the yin meridian running down the front of the body to the yang meridian up the backbone.

Breathe in and out of the nose using a full breath but not forced. Only in the fa-jing movements of the fast forms should you breathe out of the mouth. Breathe slowly without causing distress. Imagine that you are being held from above by a piece of string. Perhaps play some nice music and just stand there for about 15 to 20 minutes. Do this every morning half an hour after you rise and try again for an evening session.

Qui gong isn't a pleasant exercise in the beginning You will experience pain in the shoulders and the legs will tremble which will cause your whole body to vibrate. There will also be other spontaneous manifestations of Qui gong but rather than tell people what to expect, I prefer everyone to experience their own feeling. If I tell people what to expect then they tell themselves that they are feeling something when they may not be.

After about only 6 weeks the shakes should stop and then Qui gong becomes quite pleasant with one literally feeling the ch'i flowing around the body.

VISUALIZATION:

In order to have the ch'i travel to the right parts we must firstly visualize and use the imagination so that the mind thinks that we are doing some work. On each in breath, imagine that the palms are trying to push inward i.e. the fingers try to move together. The palms only move minutely so that someone watching is unable to detect the movement.

Remember to keep the arms and palms totally relaxed. Imagine that there are springs holding your palms out so that there is a force between the two palms. Remember! Only in the mind! On each out breath, try to pull the palms apart and imagine that they are being held together by rubber bands. Persevere with the exercise until you actually feel the force between the palms.

The mind is now fooled into believing that there is a strong force between the palms and will direct the ch'i to move into the hands and circulate around the arms.

Eventually the ch'i will just flow into the right areas without the mind games. You must also reverse the visualization, i.e. try to pull the palms apart on the in and push them together on the out.

After standing in the posture for at least 15 minutes and you have had a good shake, lower the palms to a low position and hold them there for a while. Then, on an in breath, lift both palms out to either side and across in-front of the chest then push downward as you breathe out and slowly straighten the legs. Just walk around for about 5 minutes slowly and in particular don't have anything cold to drink.

If when practicing Qui gong the vibrations do not start then have a look at your stance, you have probably slowly crept up and haven't noticed it. If pain is felt, have a look at the posture, if everything is right then it's a good pain but if something is wrong then rectify it immediately. There is a tendency to sway, just let this happen naturally, it usually happens with the breath.

THE BREATH

Although after some time we use different breathing techniques, I will only cover the natural breath in this book. All of the breathing techniques and other Qui gong practices are covered in my first book, "POWER T'AI CHI CH'UAN BOOK 1."

As you breathe in through your nose, the lower abdomen must expand; this is the same natural way that a child breathes. As you breathe out, the lower abdomen must contract. This is called natural breath. There must be no shoulder or chest movement when breathing. If you have access to a child, place your palm over the lower abdomen and learn how to breathe.

CH'I GATHERING EXERCISE FROM PA-KUA CHANG:

In the same way that T'ai Chi has its ch'i gaining exercises, so too does pa-kua chang. Although Pa-Kua also has a static type of Qui gong I will only cover the moving type as I have covered the T'ai Chi Qui gong in detail already. **See my latest Bagua Book!**

This is a walking exercise with the feet performing the same movements for each step. Hold your palms above your head with the palms relaxed and the fingers are pointing forward. Bend the knees to as low as you are able to go but still keeping the back straight. Now with parallel feet and shoulder width apart, brush the left ankle against the right ankle and step out in an arc as shown in The breath must be deep and slow but not forced. The anus sphincter must be lightly closed internally and the toes must be curled under in the same way as for T'ai chi. When stepping forward, the whole foot must touch the ground, whereas when stepping backward, the toe must touch first.

You must walk so slowly that someone watching is unable to detect the movement. It should take around 15 minutes to walk up and back along a 6-metre length. Do not pick up the rear heel before the weight is fully placed on the front foot. Make sure that the arms do not slowly drop down and keep them relaxed.

MOVING THE ARMS:

The arms must move totally independently to the feet. Don't get into a habit of pushing forward as the feet move forward each time, vary the arms by slowing down and speeding up the movement of the arms.

ROLLING THE BARREL

This is the first of the arm moving walks and simply involves holding the palms as shown in **Photo No 195**. And making like you are rolling a large barrel in front of you as you perform the same walking pattern. The arms just push out in a downward arc and then pull back toward you also in a downward arc as the arrow shows in the photo. Once again, don't get into the habit of pushing always on the same movement, vary the speed of the arms but keep the feet going at the same speed.

OPPOSING CIRCLE BLOCK

This is another of the arm moving walks and involves taking both palms out to the sides in large arcs from down near the hips out and over in front of the body. Both palms come down in front of the body as shown in **Photo No 196**. Both palms are facing downward. Keep the walking slow and easy without changing pace. Notice that the right palm is on top, on the next circle; the left palm should be on top. This technique can be used to block front kicks or straight punches. The palms trap the attack moving it downward as you re attack.

OPPOSING CIRCLE BLOCK

FIRST VARIATION:

This is another of the moving palm walk and is exactly the same as the previous one, only this time the upper palm is turned up. **Photo No 196**. This is used in much the same way except that it's a more straight outward block rather than a trapping technique.

FREE CIRCLE BLOCK:

This moving palm walk makes use of a free-swinging circle in front of the body. The palms swing in either a clockwise or a Counter C.W. circle blocking anything that comes across the path. The wrists must be relaxed and the walking must be the same.

GRASP BIRD'S TAIL BLOCK:

This is probably the most difficult to understand. The left palm comes up from the right hip and the right fingers join it as it journeys in an arc out to the left shoulder to block. **Photo No 197**. To perform the other side, the both palms come back down to the right hip and circle across to the left hip then out to the right shoulder as before.

EXERCISES FROM T'AI CHI AND PA-KUA :

These exercises I have taken from the workshop material and start with the less complicated exercises and go on to the more advanced ones. So it's important to follow the book from the beginning and not attempt the more advanced exercises first.

BLOCKING WITH THE VOICE:

Two people stand opposite each other, one being the attacker and one being the attackee. You must stand at arm's length so that the attacker is able to attack and touch the attackee. The attacker must not focus on any part of the attacker's body. I prefer to look over the right shoulder but this is a personal preference and each person should find his or her own area. You must take into account the attacker's whole body with the peripheral vision and in particular the triangle formed when a line is drawn from the top of the head down to both shoulders and across the chest.

In taking in this triangle, the attackee is able to know whenever the attacker is going to attack. So, if the attacker attacks with the Rt. palm, there will be a movement of his right shoulder or if he attacks with the left palm, the same thing will apply. If the attacker is going to kick, there'll be a slight movement of his head. In taking in the whole body, we will know which foot is going to kick.

HERE'S WHAT TO DO:

You must make some sort of noise with your voice. You do this when the attacker attacks. The idea is that we are trying to get our mind and our movement working as one unit, rather than the mind recognizing the attack and then a split second later the movement happening. In order to do this we must have something in the middle to join the mind and body, this is the voice.

The voice acts in complete co-ordination with the mind and our movement also works with the voice. So if we are able to have our movement working in total harmony with the voice while the voice works in total harmony with the mind, eventually we will have the movement and the mind working in complete co-ordination.

The attacker should move as quickly as possible to try and touch the attackee on the side of the face. The attackee should make a noise and as soon as the attacker hears it, he/she should stop the attack. So depending upon how aware the attackee is, he will either be touched or not touched. You are able to use the left or the right palms and also use low attacks to the lower abdomen. Later on, you may start to use the feet as well. This involves kicking to the knee or shin but be careful and make sure that you are able to pull the kick. (Remember! At no time should you focus on the attacking portion of the attacker. Keep it all in the peripheral vision and most importantly, remain totally relaxed.)

When you become a little more at ease with this exercise, you may then start to point to whichever portion is going to attack but still make the noise. If the attacker attacks your face with the right palm, you will point to it either with your right or left finger as you make the noise. In this way we are starting to have the body moving with the voice. Take in the peripheral vision and even with the kicks point to whichever leg is going to kick. Eventually this exercise goes on and you start to touch the attacking part before it has struck. At a more advanced stage you should be able to leave out the voice and have the body moving in perfect harmony with the mind.

The last stage of this exercise is the most advanced stage and shouldn't be practiced too soon. This involves simultaneous block and attack. As the attacker tries to touch you, make your sound and point to the attacking portion and at exactly the same time re-attack, touching

him somewhere with the other palm. It's then up to the attacker to make a noise and point to your palm as it attacks.

This exercise can become very complicated. The most important thing to remember is not to allow it to become a competition. Remember that you are only trying to help each other and not trying to find out who is the better. Don't allow it to become a brawl.

USING THE PA- KUA POLE

This exercise involves using a long pole as used in the Pa-Kua stick form and simply poking it towards the attackee's head. Both players stand opposite each other one holding the pole. Be sure to stand close enough to be able to touch with the stick and make sure that the end is padded. The attacker pokes the pole at the other's head to the same area each time. You must not try to trick each other by changing the direction.

The attackee either moves his head to the left or to the right, or bobs down to avoid the stick. Start very slowly at first and only when each person is very proficient should the speed increase. You are also able to attack to left and right rib area where-by the attacker should shift the waist to the left or right.

The advancement of this exercise is that one player now attacks anywhere to the attackee's body who now must block the stick with his palms and try to re-attack. The idea is that if you are able to block and attack with the stick, then it should be easy when only the body is used.

Still keeping in contact, one palm can come across to the other side and underneath the other person's hand so that now you have both of your palms touching his one arm. From this position you are able to lock the arm and use throwing techniques.

The head should not move, the chin is tucked in to keep all your centres in line.

A Note from Erle Montaigne:

The information given in this book was compiled from my very earliest work. Most of it was from a time long ago when it was taboo to teach any of the really advanced methods like Dim-Mak etc. For those people just beginning the internal martial arts, the book is an invaluable reference. However, you must always keep in mind that this is not all there

is! This book only covers about one 50th of what there is to learn in the internal martial arts!