

Tang Ji Ren

TANG SHI QUAN SHU: PUGILISTIC
ART OF THE TANG FAMILY.

Outer techniques
of
DA HONG QUAN.

湯氏拳術

外功大洪拳

Hangzhou, 1933



DA HONG QUAN is one of the most important parts of Shaolin training. The picture shows the gallery of wooden sculptures at the Shaolin monastery. Monks are in the process of improving techniques of **DA HONG QUAN**.

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(fragment from the book)



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Tang Ji Ren.
TANG SHI QUAN SHU: PUGILISTIC ART OF THE TANG FAMILY. Outer techniques of DA HONG QUAN.
/Hangzhou, 1933/

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2005

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Main Contents of the Book

The book by Tang Ji Ren “DA HONG QUAN” was issued in November of 1933 with assistance of the first martial art school in Hangzhou. The main part of the book contains the following sections: YI ZI BU – “Steps along hieroglyph “one”, SHI ZI SHOU – “Arm blows along hieroglyph “ten”, SHI ZI TUI – “Kicks along hieroglyph “ten”, DA HONG QUAN – “Big Hong Fist”, XIAO HONG QUAN – “Small Hong Fist”, Tong Ren San Gu – “The copper man straightens his bones”, HU ZHAO QUAN – “Methods of tiger claws”, HUANG LONG QUAN – “Fist of Yellow Dragon”.

From his early childhood Tang Ji Ren learned WU SHU from his father, prominent master Tang Peng Zhao (Tang Xian, 1856 – 1938) who taught the small boy the basic of Shaolin tradition. Treatise “HUAN MO PAI QUAN XUE¹” by Tang Xian and the personal experience of the author in the martial art accumulated during many years is the core of the book. The book was written as a guidance for training and had a lot of photos attached showing different aspects of each position and blow. All subtle differences in movements and their combat use are commented in the text in detail.

The book presents the Shaolin pugilistic art (QUAN SHU) in the traditional manner. At first, stances and transitions from one stance to another are learned in a certain succession, which helps to acquire material more quick and effective. Then basic arm and leg blows are learned, they are also executed in a certain succession and according to a certain scheme. Repeated drills in basic skills done diligently lay the required foundation, it is impossible to reach high levels of mastery without that. Later, learning

Editor’s notes:

¹ “Discussion on the Pugilistic Art of HUAN MO PAI School.”

combat methods DA HONG QUAN and XIAO HONG QUAN follows. During several centuries Shaolin monks started to comprehend the Pugilistic Art through learning those traditional styles. Mastery directly depends on time spent and diligence displayed for perfection certain elements, that is why any stages of learning martial art, however simple they could appear to from the first sight, should not be omitted. Chinese masters spend most of training time for improvement of movements and the base for movements is proper stances. As they say in China, “before learning to go, it is necessary to learn how to stay.”

(2) 右足放下，左足向
東飛起，放下，雙
手向東打出。

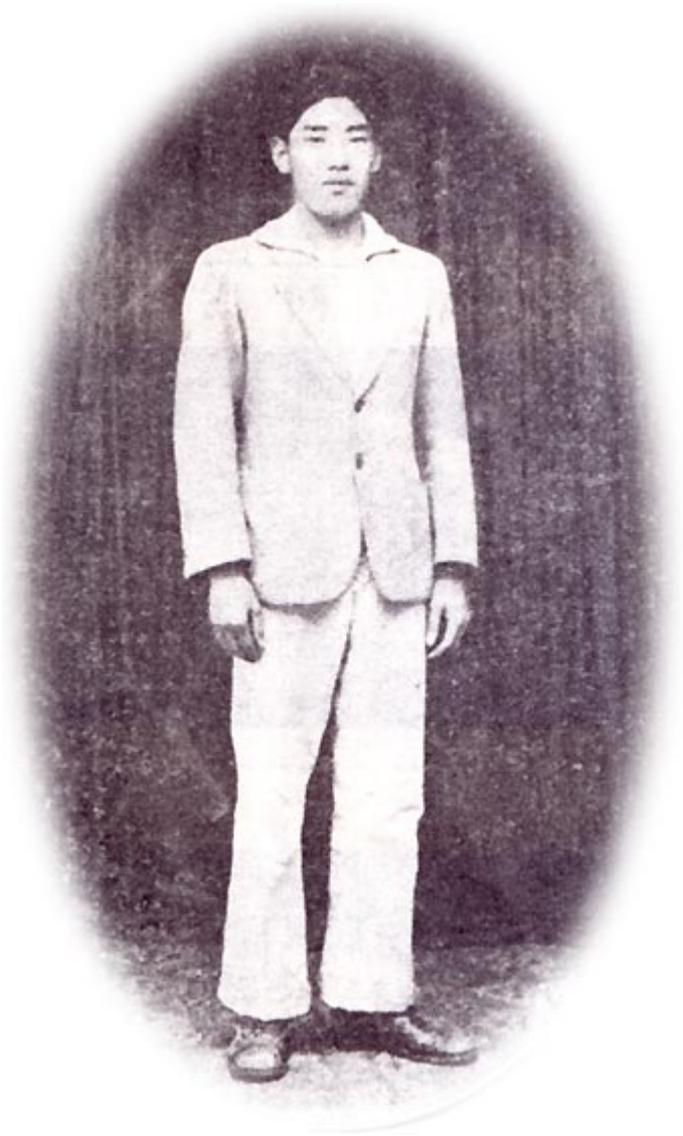
(七) 小將敬帥

左足伸北，右手掠南
，左手打南，右拳抵
住左掌，右足收攏，
立正，雙手放下。



Author's Preface

Ji Ren in his childhood learned from his father and step by step acquired the family pugilistic art passed over from generation to generation. Years passed, Ji Ren traveled East and West². He used each chance to improve his body and soul and get knowledge on martial art that was passed over to him.



The Art in possession of this family from ancient times is an integral school that was never divided, it preserves secret knowledge that must not be known to enemies and malicious people. Ji Ren always observed this principle, followed fatherly behest and diligently learned the knowledge on the art HUAN MO PAI which father passed over to him. The Art was stated in three books which are used to teach disciples until now. The books allow to make progress in WU SHU fast and effectively without saying a word. This fall I visited the house of our family in Hangzhou. Once more I made sure of initial purity of the Art we exercise. The sincere virtue and the inmost knowledge which our ancestors

Editor's notes:

² It implies China.

introduced into movements are passed over through centuries and generations. I tried to narrate to disciples about DA HONG QUAN, its fundamentals and the main contents of the Art.

The book is supplied with many illustrations, the photos being taken so that each stance and movement can be viewed from different sides. I advise to drill according to the pictures, as only in that case the exactness of exercises to be done can be reached.

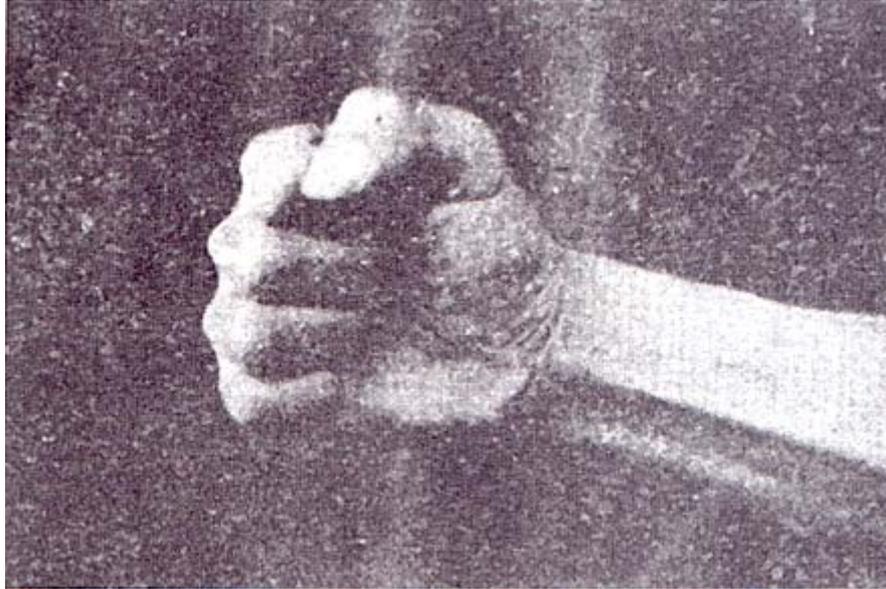
Tang Ji Ren, the Chinese Republic, November of 1933.

HU YA ZHANG – “Tiger Claw Palm”



In this position fingers are straightened and advanced.

JIU QUAN – “Mandarin Fist”



This method of clenching palm into fist is generally used.

MIAO YE SHOU - ”Fresh Flower Hand”

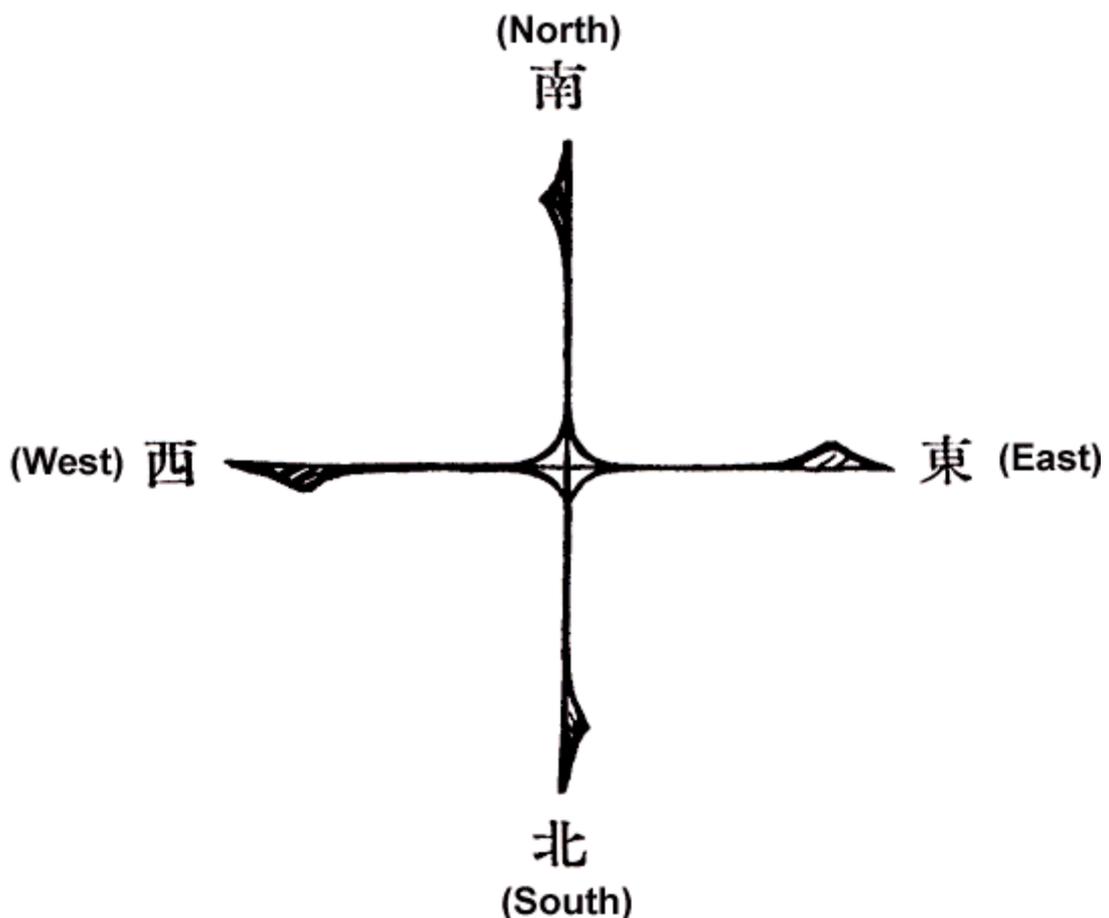


In this position it is easy to hit the opponent’s body with hand.

Explanations to the Scheme similar to Hieroglyph “Ten”

When you start learning base stances and movements, the best thing is to act in accordance with this scheme as if standing in its center. If you take the scheme as a base for training from the very beginning, your movements will always have a touch of integrity, they will be coordinated and exact!

You should pay special attention to directions to be strictly observed during drilling, for instance, the chest faces due south and the back north respectively.



INTRODUCTION INTO HONG QUAN

Proper stances are a bridge between movements. Mastering the right movements is the only way to proper use of WU SHU techniques. Therefore, learning stances is the door leading to the highest stages of the Pugilistic Art (QUAN SHU). At present some people who learn WU SHU really stir up astonishment. They roam around in search of Force and methods to acquire it. But what they show is often done improperly, their movements are incorrect. They do not understand that force from the very beginning is inside their body and they are not good at using the Force. One should take for granted that the Force from the very beginning is inside a human body and act accordingly with this statement. One must learn to use it.

Those who learn the martial art first of all should pay attention to proper stances and positions. In ancient time, when learning the martial art at the initial stage, first of all they paid attention to mastering proper stances, not to exercises in blows and movements. Only after a disciple learned how to stand, he was taught other techniques, as that section (stances) he must acquire deeply and thoroughly. Three skills, namely YI ZI BU, SHI ZI TUI and SHI ZI SHOU, are fundamentals of the whole art HONG QUAN. Deep comprehension is impossible without studying fundamentals. In ancient time, before starting to learn methods of the pugilistic art and their practical use, this introductory section was learned. It should be specially stressed that at the beginning of a drill one must face due south and strictly observe directions in accordance to the scheme of hieroglyph “ten” during a training session. A trainee should pay close attention to it.

Part I

Special attention should be paid to the state of Spirit during a drill. All your movements must be filled (penetrated) with Spirit. Your movements must be external display of your Spirit. You must fix your waist, in this case the chest will take proper position in a natural way and your position will be steady.

Arms must not be set aside, they must be pressed to the waist and bent in elbows, elbows must be directed backward. Shoulders must not be raised.

YI ZI BU

Description of Method “Steps along hieroglyph “One”³.

Stand upright facing south, join your feet, fix your waist properly⁴, clench hands into fists and place them to the waist with palm centers up. Then your left leg makes a step eastward so that the distance between the right and left foot is about two CHIs⁵. Bend your legs in knees with shins in vertical position and take the stance **PING MA**⁶ (Photo 1). From this position turn the

Editor’s notes:

³ Hieroglyph “one” is a horizontal line. Movements for the exercise are executed along one line, hence the name.

⁴ It implies that it is necessary to slightly strain your buttocks and move the pelvis a little forward so that the whole spine column is on one vertical line.

⁵ One CHI is equal to 33.3 cm and the distance between feet must be equal to about 66 cm respectively. However, it should be taken into account that the average height of the Chinese is smaller than average height of the Europeans, therefore you should probably take a wider stance.

⁶PING MA: “Steady horse stance”.

torso eastward, the left leg remains to be bent in knee, straighten the right leg, point its toe eastward, take the position **ZUO JIAN MA**⁷ (Photo 2).

Shift body weight on the back leg, raise a little up the heel (of the front foot), bend legs in knees, keep the initial direction (eastward), take the position **ZUO DIAO MA**⁸ (Photo 3).

Return the left leg to the initial position, turn from the position “left-sided JIAN MA” (ZUO JIAN MA) to the right side (i.e. clock-wise westward), bend the right leg in knee, straighten the left leg, toe of the left foot must point to the west. In this way you take the position **YOU JIAN MA**⁹ (Photo 4).

Shift body weight to the back leg, raise a little the heel (of the front feet), bend both legs in knees, keep the initial direction (westward), take the position **YOU DIAO MA**¹⁰ (Photo 5).

Draw your right foot to the left one, turn toes of feet southward, stand upright, both arms down¹¹. Keep this position for 20 seconds, then raise up both hands, clench them into fists and fix them on the waist level. Your left leg makes a short step southward, at the instant when the foot touches the ground turn your left toe eastward. Advance your right leg (eastward). Your right leg

Editor’s notes:

⁷ JIAN MA can be translated as “Gallop Horse”, ZUO as “left-sided” (the left leg is put forward). In modern WU SHU this stance is known as the stance “Bow and Arrows”.

⁸ DIAO MA, abbreviation of MA DIAO JIAO – literally “A Stance with a Suspended Foot”, the posture in which the main weight of the body rests on one leg, another leg only slightly touches the ground with its toes; it is also known as “Cat’s Stance”. Hieroglyph ZUO means that the stance is left-sided (the left leg is in front).

⁹ Hieroglyph YOU means “right-sided”, i.e. the right leg is in front.

¹⁰ “Right-sided stance with a suspended foot”. It should be noted that here and further in the book hieroglyph MA is used in two senses: «Horse stance» and a synonym of hieroglyph BU – “stance”, “step”, “position”.

¹¹ In this way you take the initial position from which the exercise started: you stand upright with feet joined and arms down, facing south.

is straight, bend your left leg in knee, your left and right knee must face each other¹². In this way you take the position **YOU LAI MA**¹³ (Photo 6).

Your right foot remains to be in its place, move your left foot eastward to your right foot; supporting on toes, turn to face west. Straighten your (left) leg, bend your right leg in knee, your left and right knee must face each other. In this way you take the position **ZUO LAI MA**¹⁴ (Photo 7).

Support on your left leg bent in knee, simultaneously straighten your right leg above the surface westward, the foot should slide above the very surface¹⁵. In this way you take the position **YOU CHA DI LONG**¹⁶.

Shift body weight on the right leg bent in knee. At the same time straighten your left leg above the surface eastward, your foot must slide above the very surface¹⁷. In this way you take the position **ZUO CHA DI LONG**¹⁸ (Photo 8).

Shift body weight on the left leg, straighten your back, both arms down, draw your right feet to the left one. Keep this position for 20 seconds. That is the initial position from which you started the exercise.

Editor's notes:

¹² That is practically on one line.

¹³ **YOU LAI MA**, "Right-sided position of a walker."

¹⁴ **ZUO LAI MA**, "Left-sided position of a walker."

¹⁵ The right foot moves along an arc-shaped trajectory from "east" to "west" anti-clockwise. As a result of it you turn by 90 degrees, facing south.

Practical use: a blow with the front part of a shin at an enemy's ankle joint.

¹⁶ **YOU CHA DI LONG**: **YOU** - "right-sided"; **CHA DI LONG**, "The Dragon crouches."

¹⁷ In this case your left foot describes a full circuit, also moving anti-clockwise. Your right foot is the center of a circle described by the left foot. As a result you turn by 360 degrees and your left foot returns to the initial position. In practice this movement and a previous one are executed continuously (without a pause): if the enemy retreated and dodged your first attack, you continue "rotation" and a blow of your left leg reaches him. This time the blow is made with the back part of a shin (from the side of a calf muscle).

¹⁸ Left-sided position "The Dragon crouches."

(A) Explanations on how to acquire methods YI ZI BU.

(1) PING MA

Experienced fighters know how three parts can be connected into a single whole with a board. If an officer uses the method “Joining three parts into a single whole with a board” to teach his subordinates to stand in the position MA, a soldier himself can correct mistakes which he makes in stances and execute them properly: fixed waist, straight torso, shoulders are on one line¹⁹.

You face south, both arms are bent in elbows and pressed to the waist. Your left leg makes a step eastward, you bend legs in knees.



Editor's notes:

¹⁹ Method “joining three parts into a single whole with a board” implies the use of a vertical plane (a wall etc.) to straighten the spinal column vertically, that allows to correct errors without assistance. For that purpose a trainee, being in the stance MA, must slightly touch a vertical plane with his back, back of his head and his coccyx. “Three parts” imply three parts of a body, or “three levels” – upper, middle and lower.

(2) ZUO JIAN MA

Your right leg must be completely straightened in knee, your left knee must be bent but must not “fall through” (deviate, protrude) forward or backward, your shin must be in vertical position and your hip must be straight.

Your torso is turned east, your right leg is straight, your left leg is bent in knee.



(3) ZUO DIAO MA

This step technique differs from the above-described. The main difference of the position is that it is a stance with a heel raised. The toe must not have a support on the ground, it is necessary to use hip muscles to keep your foot suspended.

Your right leg supports body weight, the heel of the left foot is a little raised, knees are bent.



(4) YOU JIAN MA

Your right leg makes a step forward, your torso is turned westward, straighten your left leg and bend the right one.



(5) YOU DIAO MA

Your left leg keeps body weight, your right heel is off the ground, the knees are bent.



(6) YOU LAI MA

During movement in this stance your knees must not be set aside, muscles of the inner side of hips must be strained, the back leg is drawn to the front one but does not make a forward step.

Your right leg is set forward, body weight is shifted to your left leg, its toe are turned a little to the south. Your right leg is straightened in knee and is due to east, knees are on one line.



(7) ZUO LAI MA

Your right leg supports body weight, your left leg is straightened southward, the knees are on one line.



(8) CHA DI LONG

The foot of the bent leg serves a point of support for the whole body. To straighten the leg, it is necessary to use all the force available in the body, the leg must not just be drawn. The leg moves along an arc, the toe must go aside, the sole glides above the surface.

Your right leg is completely bent in knee, the whole sole touches the ground. Your left leg is straight and straightened eastward in parallel with the ground, your foot with its whole sole touches the ground. Toe of the right foot is slightly turned westward.



(B) Practical employment of YI ZI BU

(1) PING MA

The enemy approaches from the left, he is going to attack. Raise up your left leg and lower it with a kick, the kick is done with an edge of the foot or with the heel at a ankle join or a foot of the enemy. At the striking instant take the stance PING MA.

(2) ZUO JIAN MA

The enemy pushes at your chest with both hand. Your right leg makes a step to the right, you turn simultaneously to the left so that the line of your shoulders is parallel to a line of an enemy attack²⁰ and take a steady left-sided position JIN MA. In that way you avoid the attack and the left side of enemy is turned to you. This action in the position YUO JIN MA is executed in similar way, only in reverse direction (left – right).

(3) ZUO DIAO MA

The enemy approaches and delivers a blow at your neck with the right hand. Your right leg steps backward and body weight is shifted on it, your left feet with its toes barely touches the ground. Both legs are bent in knees, your torso is straight, the position is steady. To execute the right-sided DIAO MA, all actions are similar, they are just done in reverse direction.

Editor's notes:

²⁰ That is by 90 degrees anti-clockwise.

(4) YOU LAI MA

The enemy approaches and delivers a blow from the front with toe at your solar plexus. Your left leg steps back, you bend it in knee and straighten your right leg. Your knees must be on one line, the position must be steady. In that way your solar plexus will not be hit. If the enemy strikes with a bent knee, you should also use that method to avoid the blow. When you are in transition to the left-sided LAI MA, behave in the similar way, only reverse direction.

(5) YOU CHA DI LONG

The enemy attacks from the front and wishes to approach as close as possible. Bend your left leg in knee, straighten simultaneously the right leg in parallel with the surface and hit the enemy to make him fall down.

One can acquire the above-described methods of movements only in case of permanent and diligent drilling in it.

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by

Tang Ji Ren.

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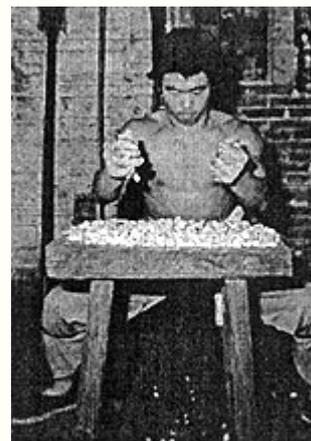
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Lam Sai Wing
(1860-1943)

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FOR 50 YEARS, I HAVE BEEN LEARNING
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