

唐 TÁNG 手 SHǒU, THE FORGOTTEN MARTIAL ART

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- Bubishi 48 drawings
- Kata Bunkai
- Chinese five element-animal philosophy
- Six Ji hands

Abstract

This article offers answers to questions about 唐 Táng 手 Shǒu Martial art concerning topics such as:

- When it originated?
 - Who was creator?
 - What is the purpose of this Martial art?
 - Whether or not there are any written documents about this art?
 - The existence of legends about this art.
 - Drawings explaining this art.
 - What we now know about this art?
 - Whether or not the name of this art is the only thing that remains from its long history.
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Introduction

According to commonly accepted legend, the martial art of self-defense that we know nowadays as the sport called Karate started with Bodhidharma. There is no document out of his time proving his existence write Holcomb (Holcomb 1992) and Sharar (Sharar 2008) writes that **Legend on Bodhidharma arose out of Chang Buddhist to have direct connection with Buddha.** The He was a Buddhist monk who, according to legend, came from India to China and is traditionally credited as the one who brought Chan Buddhism to China and is regarded as its first Chinese Patriarch. According to Chinese legend, he also began the physical training of the Shaolin monks that led to the creation of Shaolin Kung Fu. There are only estimation that he lived sometime between 420 and 634 AD that is about 1.500 years ago. Chinese Tang dynasty era was between 618 and 907 AD. These history dates fit together. Therefore, according to legend Bodhidharma could be creator of *Táng Shǒu* (Tang dynasty hand) martial art. The Legend says that he did not die in Shaolin but that he went back from where he come. How convenient. This give for believers sustainable explanation why there is no his grave in Shaolin. According to legend, he came from India and because he knew martial arts, he was most probably from a noble family. After his father died, his Buddhist teacher sent him, as an intelligent and well-educated man, to spread Buddhism. Bodhidharma if he existed or more people who created part-by-part *Táng Shǒu* martial art were for sure very intelligent and educated who traveled a lot in their lifetime. Author's speculation is even that there where in history several man with this name because name Bodhidharma consist of two words *Bodhi* and *Dharma*. Word *Bodhi* means in English enlightenment and the word *dharm* means the "path of righteousness." Therefore Bodhidharma could mean somebody enlighten and pure or enlighten person on the right way. There is evidence in the form of legends and drawings that he or they traveled several years from India to China. As the philosopher Certeau (Certeau 1999: 40-42) explains, it was important to Bodhidharma not to live permanently in some monastery where he would be under the pressure of higher priests who wanted to explain the "truth" to him. He was free,

and his mind was free, so that he could observe the world round him and come to his own conclusions. His travels included Indonesia the island of Sumatra, where he left behind or brought from there to China a martial art called *Silat* (Green 2010). The legend says that this style self-defense created woman when she observed fight between two animals the snake and the crane and then used it to prevent herself from violent husband. This is the oldest definition for Bodhidharma's martial art. Animals first run, then catch their prey and kill it. This is the basic principle of any real-life fight. **We have to focus on words woman, self-defense, animals, crane and suitability of art for woman to fight against the men.** Women symbolize the weaker person, and this means that even women can use this technique to defend themselves against strong men. This are a very important facts that must be remembered and that will help us to understand *Táng Shǒu*. It is logical that during his travels from Sumatra to China, Bodhidharma stopped in the Philippines. There exists a martial art called *Mano Mano*, which is an empty-hand martial art. This art has many of the same and similar self-defense actions as *Silat*. Japanese legend on Bodhidharma says that he come to Japan from China. In Japan, Bodhidharma's name is sometimes known as Bodai-daruma. It is important to remember that in Japan, the term "daruma" signifies a prostitute. In most of the Japanese drawings made of him, Bodhidharma is presented with a touch of femininity.



Figure 1. (McFarland 1986)

We may find the reason for this in the fact that he spread Buddhism and self-defense for women in Japan. Buddhism teaches that people should not kill and that in the following life, you will be punished for doing bad things or rewarded for doing good things. In the Japanese Shinto religion, there is no such teaching; there is no second life, and there are no absolute rights or wrongs - nobody is perfect. In Japan, there was no weak approach to a fight. The samurai had to follow Shogun command and win or die with honor in a battle with a stronger enemy. Life did not have any value—the only valuable thing was honor. Everything Bodhidharma taught and did was viewed through the lens of the feminine, and this is further proof that he taught self-defense techniques for weaker people (women) against stronger attackers. Bodhidharma was a monk and monks do not teach aggression or attacking. Therefore, he most probably taught defense and that is why we can say that *Táng Shǒu* is art of self-defense. So what is self-defense? Self-defense is according to Cynarski and Skowron (Cynarski, Skowron 2014): “technical and tactical skills to avoid or fend off an attack and neutralize the attacker”. According to Raczkowski (Raczkowski 2008: 24) self-defense is: compilation of useful techniques, deriving from various systems fighting arts or combat sports, which combined together with proper self-defense techniques (including verbal one) make it possible to avoid physical confrontation with the assailant or enable him to defend effectively against one or many people. Here we should not forget Chinese Dao approach: **the highest level of fighting is no fight** therefore **who is able to avoid the fight is winner** (Yang 2016). Author himself have no definition but more basic explanation that Self-defense is not only the

act of defending oneself through blocking, kicking, and striking attacks. Defense through blocking cannot continue until the attacker gets tired and stops attacking. **Self-defense is, from the first step, a form of protecting oneself from an attacker and, in the correct moment, turning one's defense to offense, seriously harming or killing the attacker in order to end the attack**, as Sun Tzu (Tzu 2009) in his Art of War wrote, "In ancient times the experienced warrior first assured his own invulnerability and then waited for his enemy's vulnerability."

SPORTS VERSUS MARTIAL ARTS

At this point, we have to distinguish between self-defense and sport fights. This is the same difference as in the animal world when males fight for the right to inseminate a female or when they go hunting. Human sport fights are very similar to animals' insemination right fights. This is just a process of showing off who is better and stronger. In such fights, normally nobody dies because the same species normally do not kill each other. This is much different from hunting, where death occurs. Therefore, animals hunting can be compared with wars where people are dying. We must be aware that sports are:

- At first, self-relief from the abundance of vitality.
- The mimicking of real life and training for real life.
- Exercising self-control for real life.
- Learning for a real-life competition.
- Satisfying harmful instincts.
- Satisfying unfulfilled desires.
- *Agon* (Huizinga 2003: 22), a competition where opponents/competitors are divided by weight or skill. Real life is opposite to this: only those who think they are stronger and more skilled attack those who are weaker. We have to be aware that the original martial arts were created for real-life situations where a weaker person must defend himself or herself against a stronger person.
- Fights nowadays are complete *Ludus* (Huizinga 2003: 144) because they are loaded with rules to create pointless difficulty so that fights can go for 12 rounds, all of which is purposeless for real-life situations.

CHINESE PHILOSOPHY

On his travels, Bodhidharma or and other *Táng Shǒu* creators observed how animals fought and he or they introduced five animals philosophy into martial arts. The five animals have a basis in the Chinese philosophy of the five elements. Here, we are talking about philosophy and art. However, nowadays there are many explanations based on superficial observations of animal styles, including "Panda," which have little to do with the original Chinese philosophical explanations. We must explain and understand the five-element/animal approach in deep in philosophical terms because they are philosophical basis for *Táng Shǒu* understanding.

The tiger and the leopard. Nowadays, you will find a lot of information on tiger-style Kung Fu and just a small amount of information concerning the leopard. In modern times, we only glorify power. The leopard is not as strong as the tiger. Who is going to practice something for a weak person? This is against the soul of our society. In modern

Shaolin Kung Fu, the tiger represents strength and power (metal), and the leopard represents speed and energy (water). In the White Crane style, you can find a description for using the hands. Hand techniques require the use of the body. The body generates power, and the hands serve as the instruments of contact. Like a cat catching a rat, a tiger pulls a wild boar down with its body; the claws serve as the means of contact. To understand the true meaning, we have to think about the basics without any exaggeration. Some should imagine these two animals hunting. For a better understanding, some have to watch YouTube videos. Everything starts with the tiger's ambush. The second important fact is that when the tiger and leopard are hunting for food, they **catch** their prey and **never let** the trapped animal **escape**. Otherwise, they would have to chase them down again. When animals catch their prey, they hold it tight (imagine a tiger, snake, or hawk). A tiger, who is stronger, catches an animal, immobilizes its leg to prevent it from escaping, and afterwards breaks its neck. The weaker leopard strikes the throat to choke or discontinue Chi (blocking blood circulation, blocking air circulation, or squeezing the nerves to interrupt the flow of information to the brain). This is the same principle (catch and kill), but with different methods of execution. Some may find these forms in several *Kata*.



Figure 2, 3.

Catching and pushing down on the TW11 point. The ancient text describes this as “Dragon and tiger hunting.”

Source: author's archive



Figure 4, 5.

Use the toe to hit the BL54 point to bend the knee, and step on the lower BL point to render the attacker unable to walk. Ancient text: “Tiger climbing a tree.”

Source: author's archive



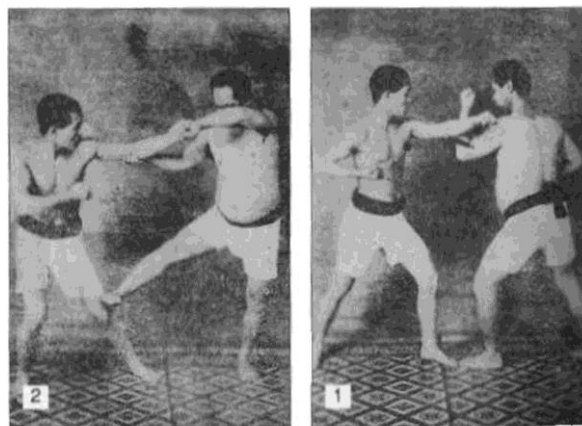
Figure 6, 7.

Knockout at the GB20 point. Ancient text: “Leopard hunting a snake.”
Nicolaes Petter’s (1624-1672) famous European wrestler technique.
Source: author’s archive



Figure 8, 9.

Choki Motobu’s (1870-1944) famous Okinawan fighter technique.
Source: (Hooge 1674)



2 前固に於て、敵の左拳を我左拳にて受け外すと同時に我左手をひねり、敵の左手首を掴み我右手は敵の左肘を強と同時に、我右足にて敵の左膝を踏み抜く。

1 敵が左拳にて我顔面へ突き来る時、我左手にて敵の左拳を打ち外し、同時に我左手にて敵の左手首を握る。

八木目

Figure 10, 11.

Source: (Ishin BlogSpot 2013)

The leopard technique uses choking. Author did not find any choking technique in any *Kata* because this is against the fifth rule (stay out) of the six *Kata* breakdown created by author. Choking takes too long, and to choke with bare hands some must use both hands and his whole body, leaving him unprotected from a third person for too long. Besides that, a weaker person can hardly choke a bigger and stronger person. However, here one have to use pressure points to achieve a choking effect. Some have to use the iron sand palm hand and punch the three bladder points P13, B14, and B15 on the human back. This very dangerous and effective method completely disrupt the respiratory and circulatory system. By hitting these points, some can stop a person's breathing and his heart; therefore never hit these points when practicing with a partner because it is too easy to kill.



Figure 12.

Source: author's archive

The dragon (fire) in Shaolin represents concentration and willpower. Being dragon does not mean spitting fire like a dragon or flying like dragon. In Chinese mythology, the dragon is a mystical, mythological animal. Sun Tzu's *The Art of War* write about the hidden dragon. Remember the excellent movie *Crouching Tiger, Hidden Dragon*. A mythological or hidden creature cannot be seen, and a mystical animal is unpredictable. The attacked person becomes invisible by turning the attacker's body or just his head away. If the attacker does not see the attacked person, this person becomes invisible to the attacker and thus unpredictable. All martial arts have such techniques.



Figure 13, 14, 15.

Source: author's archive

The crane (wood) in Shaolin represent balance and self-control. To understand this, one have to look deeper. In life, little is as it appears at first sight. All of the explanations that one can gather at first sight are meant for plain and uneducated people who are not used to think deeply. For the crane, that means looking below the surface of the water. The foot below the surface takes care of keeping balance and the foot outside of the water is ready for catching. Thus, the birds catch with their claws. Martial artists to keep their balance use the feet in the triangle-balanced position. Copying the crane by standing on one foot and keeping one's balance is a complete exaggeration. The crane balances with wide, spread talons (leverage principle). He has four walking claws/fingers: front, back, left, and right.

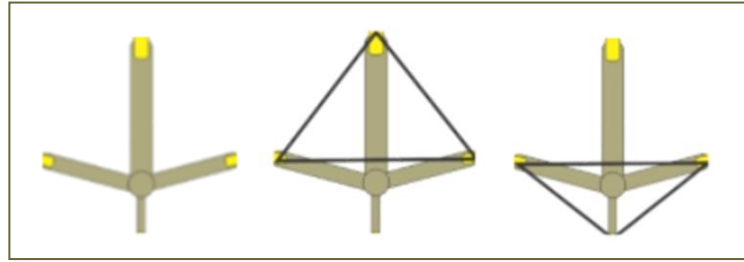


Figure 16. Crane claws
Source: author's archive



Figure 17. Hunting chair
Source: author's archive

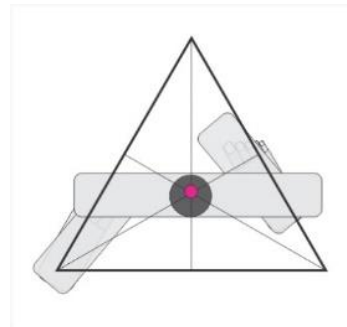


Figure 18. Sanchin Dachi
Source: author's archive

With the front claw and the left and right claw, the crane forms a forward walking triangle, and with the back claw and both side claws, it forms a rear-walking triangle.

The two triangles are not the same size because you do not see any bird moving backwards. Birds only move forward and pick up food with their beaks, so they have to be very balanced and supported to avoid falling forward. The triangle is the most stable form that exists. Consider how four-legged chairs usually rock, but a hunting chair with three legs placed anywhere will stand still and never rock. Humans have all of their toes in a parallel and forward position. Human toes are not wide and spread out as a crane's talons are. We humans do not keep balance with one foot, but with two feet. All old stances are in the form of a triangle. There is always at least one foot at a 30-, 45-, or 60-degree angle position to form a triangle.

The snake (earth) in Shaolin represents patience and rhythmic endurance. Fighting like a snake by imitating a snake's moves and biting with three fingers is not what Bodhidharma intended. This is too obvious. What is important is the speed of the snake. Snakes are fast because snakes have 4,000 muscles and many ribs. The muscles in a snake are very similar to the muscles in fish and can slide one over another. This enables the snake, according to the law of relativity and vector analysis, to be very fast (Fig. 19). When all of the

muscles and ribs start to move at the same time, the partial speeds of the muscles ad up. That is why there is no cross-punch in any martial arts form where the arm moves the rest of the hand by itself. When hitting one perform and use all of his body and bend and explode (arm, elbow, and palm) to multiply and add the speeds together to achieve maximum speed and with that maximum kinetic energy that breaks attackers body. Humans compared to snake have only three groups of muscles around three joints. This is much easier to undersand if you have seen Laurel and Hardy using a special expanding device to fight boxers. Some can see this in the picture of the folk dancers (Fig. 20)

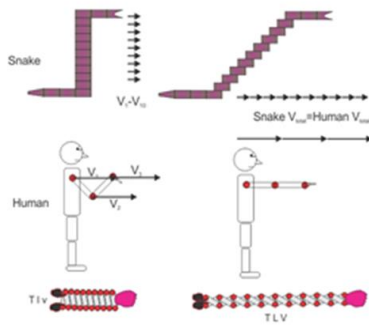


Figure 19. Vector analesees
Source: author's archive



Figure 20. Floklore dancers
Source: author's archive

In Fig. 20 the left side man have expanded scissors, and the right side man hane closed cissors. When some expand such a device-scissors, he reaches other person several times faster. We have the distance between the hands on the holding device, l , and L , the extent of the expanded device, is ten times larger than the distance between the hands, so $L=10 l$. Thus, the expanding device reaches ten times the distance between the hands in the same time. This means that the fist on the end of the device moves ten times faster, and this is the same thing that happens with a snake's muscles.

SIX JI HANDS

The six Ji hands are the technical basis for understanding *Táng Shǒu*. The six *Ji* hands are actually the *Táng* dynasty hands (*Táng* dynasty, 618-907 AD). Some may find these hand forms in Qi Jiquang's 32 verses (1560-1561) from his military book *Jixiao Xinshu* and in all *Bubishi* drawings and Karate *Kata* forms.

First of all, hitting the *makiwara* with the fist is not suitable for an untrained person or a woman. Serious training on the *makiwara* will destroy someone's joints and cartilage over the years and harm his hands. Someone skin gets thick and ruined and he loses other fine motor skills of the palm and fingers. Who wants to walk among people with hands like the ones in the fig. 21 and 22?



Figure 21, 22. Transformed and defected hands after hitting *Makiwara* (karatemkiwara)
Source: author's archive

Besides that, if the first punch is not supported well by other bones and if it is not directed at a straight surface, it will harm any untrained hand. Already old Greeks 3.500 years ago wearied gloves to protect their hands. On the other side in real life, there is no glove to protect the knuckles and the palm-hand joint. That is why for *Kata* forms masters introduced the six *Ji* hands. Nowadays, these are called the Shaolin six *Ji* hands. *Ji* is translated from the Chinese language as “striking.” Training and forming the hand and using it is presented as the most extreme form of striking. In the *Bubishi* book from which author have taken this drawing, some can find an explanation for training and using these hand forms. This explanation is senseless, but nevertheless it is used in practice. If some do training such as punching in the sand, at stones, or on the makiwara, he will harden his hand. However, at the same time, he will lose the ability to use his hands for catching, and even to use his hands for normal daily use. The same perception and transformation that has happened to Martial arts has happened to the *Ji* hand (force instead art).

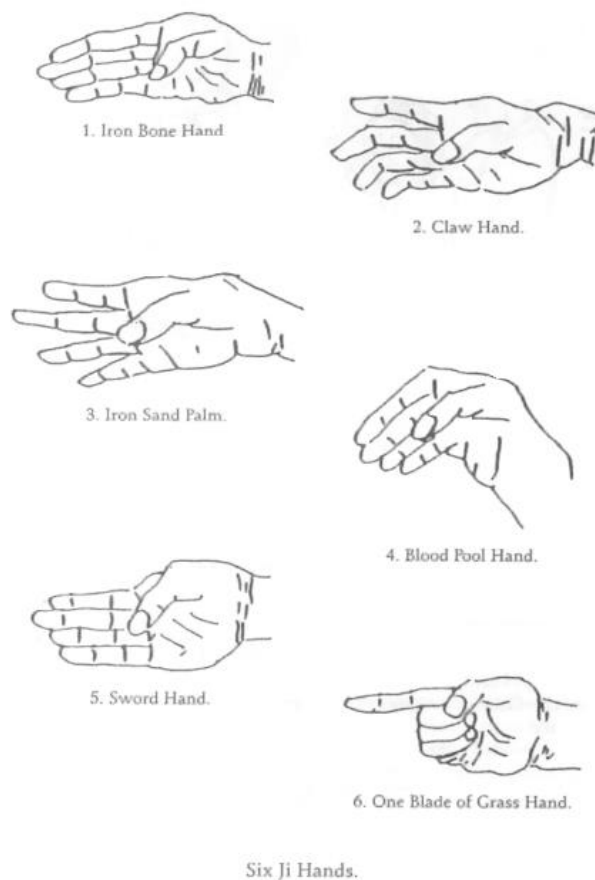


Figure 23. Six *Ji* Hands
Source: (McCarthy 2008: 201)

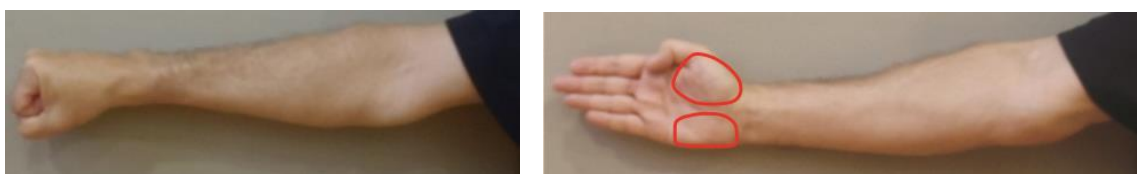


Figure 24. Inside palm muscles
Source: author's archive

Some must be aware that we have strong abductor muscles on the inside of the palm connecting the palm with the hand, and there are hardly any muscles on the outside of the palm to connect the palm and the hand. For this reason, keeping the palm in a straight direction and position is very important to protect against injuries to the palm that can be caused by bending after punching somebody. Author opinion is that many people experienced such an injury once in their life.

The first step to understanding is to accept that “nothing is like some see it.” We have to remember once again that all of the old drawings were done only for the chosen ones to understand and completely misleading the common people.

The second step to understanding is not to accept the writings as common people would understand them. The texts were written more, as we say nowadays, in a poetic way. For example, when a poet writes something such as “the white pigeon flew to the sky,” common people understand that some white bird flew into the sky, but perhaps the poet is saying that an innocent soul went to heaven. Here, the name of the hand is an enigma. People sees that this is the striking hand, so accepting *Ji* as a strike is more than logical. However, *Ji* 卍 means reaching hand and that is more appropriate because we do besides striking although catching. Nevertheless, to Author best word explanation come from Chinas word *Yuji* 妾 pronounced very similar and *Yuji* means concubine, female, and entertainer. Thus, *Ji* hand means woman-striking hand. This may even have common roots with the Japanese expression “daruma,” as is described above, because these six hand forms were introduced later in Qi Jiaquan 32 forms. In these posters, there is no fist punch as perceived today. All hands forms in 32 forms look like six *Ji* hands.



Figure 25. Human hand
Source: author's archive

On the roentgen picture, some can see the bone structure; there is also a woman's hand showing blood vessels and nerves. Detailed observation show which parts of the hand a woman may use and which parts she cannot. After learning about hand structure, some can start looking at the six *Ji* hands. In this article, there are drawings done by author's friend, Andrej Gerbec, and photos of author's family, friends, and himself; some may also look at the *Bubishi* originals (McCarthy 2008: 201). Some have to observe the lines and small details on the drawings to discover the complete hand position. When observing ancient drawings, some should not think that Karate is for punching only or that Karate teaches punching only. This will bring some to the wrong understanding because there are other things to be done before punching; the same goes for the six *Ji* hands. Some may use the hands for punching or grabbing/holding; out of the six *Ji* hands, four are for punching and two are for grabbing or holding. Another very important fact is that all *Ji* punches are done in a way that avoids damaging loads to the hand, arm, and body construction, saving and protecting all of joints and the cartilage in linkages. In contrast, when some punch in yang style he should never forget Newton's third law (action-reaction): The mutual forces of action and reaction between two bodies are equal, opposite, and collinear. This means that if some hit somebody and he is

heavier, most of his energy will return to him. Actually, the energy in some hand will turn back to some and harm his body! Some should imagine a small car hitting a truck. There will be no damage to the truck, but everybody in the small car will be dead!

Here, author will show a simple use of the six *Ji* hands and at the same time try to avoid showing how to do great damage. Nobody should use these applications if he is not trained in healing, because he may kill.

Author will start with the last hand on the list of Shaolin: **One blade of grass hand**. To understand easily what author is talking about, some have to imagine at first how he use his hand to knock on a door. Some should go and try it now—stop reading and knock on the table, and he will have the answer about the one blade of grass, iron bone, and blood pool hands. People always knock with the part of the hand that does not have nerves or veins, and in a way, that does not cause pain to them.



Figure 26. One Blade of Grass Hand
Source: (McCarthy 2008 (201)



Figure 27, 28, 29.
Source: Andrej Gerbec and author

This is one of the best ancient real purpose hidings. This is most important hand form. That is why it is on the bottom of the drawing where the observer is already tired from looking at the previous drawings. In real life, some always focus in the direction of a pointing finger, so here the human brain in the same way focuses on the pointing finger, and that leads him away. It is described that some should train his pointer finger so much that he can punch with this finger, but in reality, the pointer finger is completely unimportant. The finger pointing in this position is there only to lead some away from understanding and true meaning.



Figure 30.
Source: author's archive

Someone's pointer finger is very flexible and can bend in all directions; some may see this perfectly in the roentgen photo. Thus, there is a great possibility of breaking the pointer finger if some punch something with it. Now some have to read the name again—"one blade

of grass”— and think for a while. Grass bends as the wind blows; it is nothing strong that some can use for punching. Thus, we could say that the name tells not to use the pointer finger for punching purpose because it is like a grass. Some should look again at the roentgen photo and will see that the middle finger have well support by the other bones of the hand. This finger that can take high loads even in the *Ji* (woman) hand because it is in the middle of the hand and equally supported by all of the bones in the wrist, hand, and arm behind it! Therefore, in *Táng Shǒu* style some do not use the grass as the strong finger. The middle finger is the biggest, strongest, and best-supported finger for punching. In the one blade of grass hand, the hand of the middle finger have support by the pointer finger and thumb to make it stronger on one side and on the other side the thumb allows the middle finger to bend in and amortizes the punch, preventing the whole hand from being harmed by unnecessary loads. Some can use this hand for punching the eyes and body edges and let the grass pass by. The finger position stimulates fire, so these punches are most effective on metal points. To explain why the one blade of grass hand is so effective, we have to take into account something besides anatomy, such as biology and physics, which explain why the one blade of grass hand is so suitable for *Ji*. In biology is known Schwarzschild effect, which explains that some, have to use enough high energy on a microorganism to kill it. Likewise, physics tells us that pressure is higher if you transfer the same energy through a finger knuckle than through a fist. In this way, *Yuji*, which can produce only low kinetic energy, has the possibility to cause serious damage and death through touch because she punches on a small surface and in this way produces high pressure. In the fig 30 old photo, some can see Choki Motobu how he uses the one blade of grass hand for punching on the makiwara. He most probably did not know the name of this hand form.

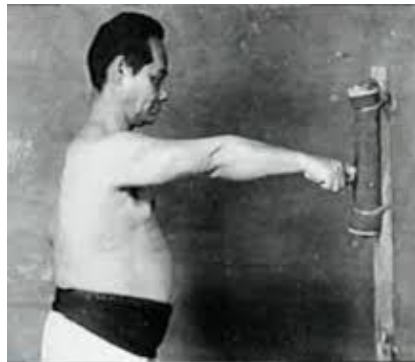


Figure 31. Karatebyjesse

We get the above form by bending the one blade of grass and putting the grass in a safe place.



Figure 32. How to create One Blade of Grass fist
Source: author's archive

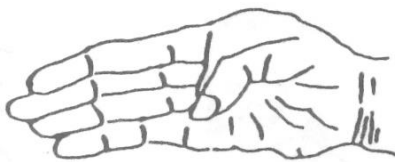


Figure 33, 34, 35. Possible applications
Source: author's archive

In the Fig. 33, 34, 35, author show the use of the hand as in the ancient picture, but in fact, the pointer finger can be in any position or form because it has no importance. What is important is the form of the middle finger and that the thumb support middle finger. When using the one blade of grass finger, one must focus on correctly positioning and shaping of the middle finger; pointing the one blade of grass finger is not important!

Iron bone hand. The iron bone hand is nothing else than the original form of what we call today known as *Uraken*, and *Uraken* is nothing other than a spoiled and deactivated iron bone hand. In the ancient drawing of the six *Ji* hands, the hand position of the wrist is straight, the fingers are close together, and the thumb finger presses the ring finger, activating metal energy. As metal cuts wood, using the hand in this form is particularly effective when punching wood meridian points like the gallbladder points. If some observe closely, will find that on the palm are lines that show how the palm is bulged to the backside of the palm. When trying to form the palm correctly, some should focus particularly on the lines showing the knuckles and palmary lineation. Until all of the lineation on someone hand is the same as in the ancient drawing, he will not get the correct palm form.

In order to gain the correct understanding, we must observe the ancient drawing and photo fig.



1. Iron Bone Hand.

Figure 36. Iron Bone Hand
Source: (McCarthy 2008: 201)

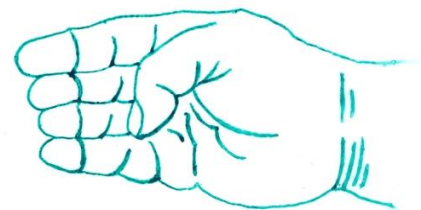


Figure 37. Iron Bone Hand
Source: Andrej Gerbec



Figure 38, 39. Iron Bone Hand
Source: (Andrej Gerbec and author)

Some also have to look at both sides of the hand, not just the side that the ancient drawing shows us.



Figure 40, 41. Iron bone hand both sides
Source: author's archive

Why train hard and lose your fingernails in order to stab with a bulged hand when some can use the back of the hand and the hard knucklebone of the middle finger while still protecting all of his bones, cartilage, blood vessels, and nerves?



Figure 42. Woman's back of the palm
Source: author's archive

Using this method, some will not load the whole hand, arm, and body construction with his punch, so he will save all of his joints and the cartilage in his linkages because the load is not direct and the hand amortizes the punch by bending. Some may find this hand form on fig. 43



Figure 43. Old Chinese drawing on aunt and uncle Zheng
Source: (McCarthy 2008: 202)

If some observe Aunt Zheng on the fig. 43 can see that she is preparing to punch with her left hand on Uncle Zheng with iron bone hand. Her right hand is bent down to starting position for the punch with an iron bone hand that could be, as is written in *Bubishi*, placed between the eyes. However, some should never do this because he can kill. The iron bone hand is especially suitable for *Ji* because it enlarges kinetic energy by at least 30%! How?

The iron bone hand punch is performed in the same way as when we throw seeds on a field or money on a bar or desk. Both moves are done in the most efficient way possible to save energy and enlarge penetrating efficiency by applying the whip instead punch (83A Fig 1-4)). The punch consists of two movements: the movement of the hand and the movement of the palm. Below, some can follow by author created and simplified equation where we estimate that the mass of the palm (m_2) is 10% of the hand mass (m_1), and that the speed of the hand (v_1) is equal to the speed of the palm (v_2).

$$E_2/E_1 = (1/2(m_1 - m_2)v_1^2 + 1/2 m_2(v_1 + v_2)^2) / 1/2 m_1 v_1^2$$

$$M_2 = 0.1m_1 \quad v_1 = v_2$$

$$E_2/E_1 = (1/2 (0.9m_1) v_1^2 + 1/2 0.1m_1 4v_1^2) / 1/2 m_1 v_1^2$$

$$E_2/E_1 = 0.45m_1 v_1^2 + 0.2m_1 v_1^2 / 0.5m_1 v_1^2$$

$$E_2/E_1 = 0.65 / 0.5 = 1.3$$

$$E_2 = 130\% E_1$$

If some is able to place a punch like described in Qi Jiquang 32 verses like a whip blow the energy is doubled.

It is important to understand that the name “iron bone hand” means some hand bone is like iron, iron is metal, and with metal, some can most effectively harm the wood *Chi* channel. Therefore, this hand in *Táng Shǒu* style is best used for punches at a hand-length distance. To perform one of most common punches done by a Kyushu specialist, punch the gallbladder twenty point on the back of the neck to make the attacker unconscious. This is very effective and even *Yuji* or Aunt Zheng can easily do it.

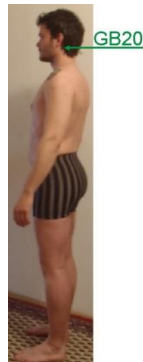


Figure 44. GB20 point
Source: author's archive



Figure 45. Hitting on GB20 point
Source: author's archive

In ancient drawings, the **blood pool hand** is in its end position. In Shaolin style, they describe use of this hand form for twist and pull at the eyes, throat, head, hair, and genitals. In *Táng Shǒu* style, the *Ji* twist attacker hand and punch in a short distance from the stomach (hara) down or up in a hand form like the iron bone hand. Difference is that here the thumb presses the middle finger and in this way stimulates fire energy, making this hand particularly suitable for attacking a metal energy channel like the large intestine and lung meridians. This type of hand may be used to punch the lung one point to disturb the respiratory system or the M-HN-14 point, which will cause the eyes to close tightly and immediately tear up.



Figure 46. Li-1 and M-HM-14 point
Source: author's archive

Some may punch the same places as the Shaolin monk on the eyes, throat, head, and genitals. With this hand form, it is very easy to knock an attacker out if some punch him properly on the eye area. Some can find such double up and down punches in several Kata. There are several explanations for the name “blood pool hand.” The first one comes from possible mortal punches to blood pools, which will not be described here, and the second comes from the stimulated fire channel because fire and blood are connected in meaning. The simplest explanation, which author prefer, is that the name comes from the elbow position at the height of the heart.



4. Blood Pool Hand.

Figure 47. Blood Pool Hand
Source: (McCarthy 2008: 201)



Figure 48. Blood Pool Hand
Source: Andrej Gerbec



Figure 49, 50. Hand view from both sides
Source: author's archive



Figure 51, 52. Possible applications
Source: author's archive

The fig. 51 and 52 show possible actions, but in *Kata* some will find that the blood pool hand is mostly used to hit first on GB25 and immediately after that in a rotating move on the GB20 point. How exactly this action should be done cannot be explained through photos. This also goes for other hand forms: some cannot learn how to use them through photos alone; some need to learn from somebody who knows how to use them.

The iron sand palm: what does this mean in *Táng Shǒu* style? We have iron = metal, we have sand, and we have palm = the inner surface of the hand between the wrist and the fingers—not the hand! Therefore, this means that we have to do something with the palm, not with the hand.



3. Iron Sand Palm.

Figure 53. Iron Sand Palm
Source: (McCarthy 2008 (201))

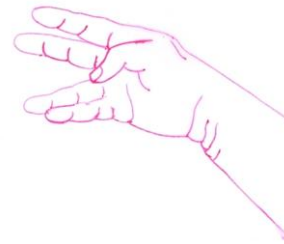


Figure 54. Iron Sand Palm
Source: Andrej Gerbec

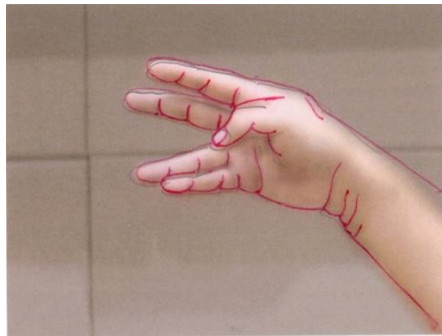


Figure 55, 56. Iron Sand Palm
Source: Andrej Gerbec and Author

Then, we have to observe the hand at the beginning and at the end.



Figure 57. Iron Sand Palm at starting position
Source: author's archive



Figure 58. Iron Hand Palm on final position
Source: author's archive

We can see that the hand is creating metal energy. Metal destroys wood. There is word sand. Sand mean some sort of dispersion that helps us to attack more wood points at the same time with metal energy. If we look at the body, these points are the gallbladder points at the forehead and the wood points at the ribs. The movement is the same as when we throw the small stone to hit the bird. Here we throw imaginary sand to pressure points to achieve unconsciousness.



Figure 59. Iron Sand Palm at start position
Source: author's archive



Figure 60. Iron Hand Palm on GB points cluster
Source: author's archive



Figure 61. GB cluster on front of the head
Source: author's archive

We can also use it, as is described in *Bubishi*, on the back of the skull. Sand makes turbidity in water, and we can do this very easily by punching the bladder 10 and governor 15 and 16 point with the iron sand palm. Again, the *Ji* can do this.



Figure 62. Hand starting
Source: author's archive



Figure 63. Final position
Source: author's archive



Figure 64. Bladder and Governor points position
Source: author's archive

In *Bubishi*, it is written that this technique is sometimes called vibrating palm, as some can feel his head and brain vibrating when receiving such a punch from behind.

In *Táng Shǒu* style, the **claw hand** position and the sword hand are used for grabbing and not for punching. Have some ever seen a bird punch? Birds can push away in jumps, catch and tear off, but do not punch. If some look at real bird leg claws will see that birds have three front fingers and one back finger claw to perform a balanced catch. When thrusting with the tips of the fingers, maximum force is achieved only when the bird three front claws are squeezed tightly together and supported by the back claw or by man with four front finger and on back with thumb.



Figure 65. Birds claws
Source: author's archive



2. Claw Hand.

Figure 66. Claw Hand
Source: (McCarthy 2008: 201)



Figure 67. Claw hand
Source: Andrej Gerbec



Figure 68, 69. Claw hand
Source: Andrej Gerbec



Figure 70. possible claw hand catch
Source: author's archive

There are places on the body where some can use his claws to catch and tear off, or some can just catch and hold the attacker's hand. This is the strongest possible catch that can help even *Yuji* to hold strong. Some can see why the claw catch is so stable and strong by repeating the experiment with a pencil on fig. 71-73. If some hold a pencil or chopstick in the normal way, can easily move and rotate the pencil for the purpose of writing (or eating with chopsticks), or even for the advanced use of *Katana*. Some should remember how the *Yakuza* cut off their little finger and became less worthy due to a lower capability for *Katana* handling.



Figure 71, 72, 73. Holding and breaking the pencil
Source: author's archive

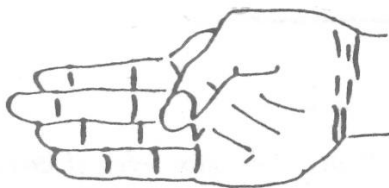
If some catch the pencil with his claw hand and push his fingers strongly together, the pencil will not move—it will only break, and this is the sense of the claw hand that author is talking about.

The sword hand (*Shuto Uke*) in *Táng Shōu* style is never used for punching because there is a great possibility of breaking the small bones on the edge of the palm, especially if some punch a stronger attacker's bone. Some should view fig. 74.



Figure 74. Hand roentgen photo
Source: author's archive

The sword hand is accepted as the hand position some use when holding a sword or to catch the hand of an opponent. *Uke* is a pupil who is caught. If some look at the details, he will see that the picture shows the upper right hand on a sword handle.



5. Sword Hand.

Figure 75. Sword hand
Source: (McCarthy 2008: 201)



Figure 76. Sword hand
Source: Andrej Gerbec



Figure 77, 78. Sword hand
Source: Andrej Gerbec and author



Figure 79. Imagination
Source: author's archive



Figure 80. Possible application
Source: author's archive



Figure 81. Pressure points
Source: author's archive

Some should catch the attacker's hand with his hands in sword hand position and kick him in the gallbladder leg point. This complete action could lead to disabling the attacker. It starts by pulling the hand and at the same time pressing fire (heart 4-7 points), which melts metal (lung 5 point), and the metal finally cuts the wood (gallbladder 31 or 32 point).

There are many other hand forms that were created later, but some will not find them in older Kata. The five animal philosophy and six *Ji* hands are the most important part of *Táng Shōu*.

QI JIQUANG'S 32 VERSES

Qi Jiquang (1528-1588) was a Chinese general and national hero (Wiki Jixiao Xinshu). He is famous because in the years 1563-1565 resolved a problem with Wokou pirates composed of Japanese, Portuguese, and Chinese pirates in the Chinese Fujian province. For us, it is an important fact that he started to fight the Wokou pirates in 1553 and that he was present with 10,000 troops in Fujian for more than 10 years. The troops trained Qi Jiquang's 32 forms as described in Chapter 14 of his *Jixiao Xinshu* (*New Treatise on Military Efficiency*), the military manual he wrote in two parts during the 1560s and 1580s. About a hundred years later, Editor Mao Yuanyi (1594-1640?), an officer in the Ming dynasty, in 1621 introduced the same drawings in his book *Wu Bei Zhi*. There are still copies available nowadays, even in electronic form. Author got his copy from Cambridge University Library. This book contains 240 volumes, 10,405 pages, more than 200,000 Chinese characters, and 32 drawings showing empty-hand combat. Some may find the same and similar drawings in the Korean Muyejebo (*Compendium of Several Martial Arts*) published in 1610. The forms are set like a long karate *Kata* and we can say that this is perhaps the first Karate *Kata* for which we can ascertain the creator. Thirty-two verses with no doubt are showing *Táng Shǒu* art of self-defense and are most probably the first and only document explaining *Táng Shǒu*. Author decoded all 32 verses providing one example here.



Figure 82. QI JIQUANG'S first verse
Source: Cambridge University Library



Figure 83, 84, 85, 86. Verse 1. Explanation
Source: author's archive

Author used the Chinese characters translation conducted by Clifford Michael Gyves in 1993 in his Master's thesis for the University of Arizona. Gyves translation author wrote in *Times New Roman italic font*. Text written in Times New Roman Normal fonts is author contribution

Casually hitch up your clothes and let your body assume the Going out the Door position.

This means that you have to act as in a narrow place where you have to hold your extremities close to the body. Here we must not forget that in old times, the door was narrow and in two parts, so that it was easier to defend the house, as Sun Tzu wrote: maneuver a large mass with a small force. In old China there was a special craft science for how to build the door and *how* to control its opening and closing by lever systems. Only the nobility with soldiers could afford large doors.

Change to a lowered posture and momentarily take the Single Whip stance.

This means that you will have to move your hands in the same way as when you whip.

Respond to your opponent as if you have no courage and advance forward.

Author found this translation more suitable: Respond to your opponent as if you have no courage to advance forward.

Vacantly brighten your eyes and ready your hands for convenient opportunities.

This means that you have to focus your eyes on the point where you will place your hit. This will improve the effectiveness of your hit.

The first verse is placed in the first position of Qi Jiquang on purpose, not accidentally. This form incorporates the most important and basic self-defense action. This action is the mother of everything, and everything further have base on this principle. Nowadays this is forgotten in sports, but this is the biggest and most important martial arts secret that soldiers had to learn! It is based on the Sun Tzu saying, "In ancient times, an experienced warrior first assured his own invulnerability and then waited for the enemy's vulnerability." The whole action follows the five animal generation cycle and allows you to become "stronger" and more victorious with each move.

First, redirect the attacker's energy to flow like water (Leopard), i.e., to bypass you. Water nourishes Wood.

Than catch, the attacker like a Crane (wood).
Wood feeds fire.
Be fire, act like a Dragon, and become invisible to the attacker.
Fire creates earth (snake).
Hit with a whip motion, as a snake does.
Earth bears (creates) metal (tiger) necessary to disable the attacker.
Following the generation, cycle will make you invincible.

Besides his troops, Qi Jiquang trained the Fujian local people in military skills as he wrote those who cannot be strong. After he left Fujian, many soldiers stayed in Fujian and kept training. The father of Fāng Qīniáng (creator of the White Crane style) was a martial artist and author logically conclude that he trained in the troops of Qi Jiquang. This conclusion is based on the fact that Fāng Qīniáng was born in the prefecture of Quanzhou in the Fujian province during the reign of the Jiajing Emperor (1521-1566) of the Ming dynasty, and the 32 forms are incorporated into the White Crane fighting style, which was created later. There is evidence that White Crane *Kata* did not exist before the era of Jiajing. *Wanshu Kata* is credited to the Chinese diplomat Wang (1621-1689), who was sent by the Qing government in 1683 to Okinawa. *Kusanku Kata* refers to Kwang Shang Fu. He was a martial artist sent around 1756 from China's Fujian province as an ambassador of the Qing dynasty to Ryukyu, where he died in 1762. Nowadays it is commonly accepted that the martial art of Karate as we know it today is based on the White Crane style. Author opinion is that with no doubt White crane style come out of Qi Jiquang verses and that Qi Jiquang verses are incorporating *Táng Shǒu*. Therefore, we can say that karate arose out of *Táng Shǒu*. It is important to remember a legend about Fāng Qīniáng that describes how she, at the age of sixteen, won a fight against the invincible man Zeng Cishu, who was a hard-style boxing expert with fingers like iron and a body as hard as a rock. This legend again confirms that *Táng Shǒu* was an art of self-defense for which you do not need to have a body as hard as a rock.

BUBISHI

There is one more written document explaining *Táng Shǒu* the Bubishi is if we use Patrick McCarthy expression: The classic manual of Combat. It is one of most important and valuable free hand combat document with texts and drawings. Most probably, we will never know who made first Bubishi. We can for certain say that Bubishi arise in Fujian province as ancestor of *Wu Bei Zhi*. For the time of Bubishi arise author will give his approach below based on hairstyle. When and by whom Bubishi come to Okinawa we will most probably never know due to the ban on carrying weapons and training martial arts on Okinawa lasted from 1477 to 1868. McCarthy in his latest Bubishi gave ten theories about that (McCarthy 2016). Author opinion is that Bubishi have roots in Qi Jiquang 32 forms (1560-61). Qi Jiquang forms were created in more secretive way than Bubishi and this indisputably show that Bubishi is younger and that evolved from Qi Jiquang forms. On the other side David S. Nisan and Lui Kangy (Nisan 2016) wrote that they believe that there was no Bubishi before Emperor Xian Feng era (1851-1861) Matsumura Sokon got Bubishi Book as present from military attaché in Fuzhou Fujian China at his visit to China in 1860. According to author observations, this is very close to reality. Author observed in details three Bubishi books. (It is disadvantaging that McCarthy redraw drawings from his Bubishi so several details were lost.) On drawings, there are fighters with different style haircut. This is important because hair styling is always changing trough time. There is a fighter with completely shaved head, two type of topknot and those with low knot but ALL have head shaved in front and on sides.

They are Chinese nationality because Ryukyuan were excepted from shaving the front head. This put Bubishi drawings indisputably in the time of Qing dynasty and after prince Rui (1612-1650) issued an edict on July 21, 1645, ordering all Han men to shave their foreheads and braid the rest of their hair into a queue.

Exceptions were allowed to Ryukyuan's who kept to have Ming style top knots and monks therefore in Bubishi we have a man with completely shaved head on drawing 16. (Arhat pretending to be drunk). On Bubishi, drawings there are fighters with beard and mustaches or face shaved and there are fighters with pate queue and those with only back queue. These details determine quiet exactly time of appearance from somewhere end of 18th to beginning of 19th century therefore author place them between 1775 and 1825 or let say round 1800AD. If we look at drawings of Qing Dynasty Emperors hair style than we see that first who did not have beard or mustaches was Xian Feng Emperor governing China from 1851 to 1861. Unfortunately, author did not find Emperors drawings without royal head covering. Another important fact is that many people during the normal working day bundle their tail in some sort of knot that tail was not in the way. Therefore, fighters done same as has done left man on above photo who has same bundle as fighters on Bubishi drawings. Nowadays there are several authors printing Bubishi books. For research author took drawings out of the *Bubishi* books by Fu Roku (2016), McCarthy (2006 and 2016) (both 48 drawings), David S. Nisan and Lui Kangy (Nisan 2016) (46 drawings) and Bubishi written in Chines that have only 23 drawing.

Author decoded all 48 drawings, including the example below:

Drawing 1.



Figure 87.

Attacking as if ringing a bell.

Defending as if lifting a thousand pounds of weight.

Source: (Fu Roku 2016)

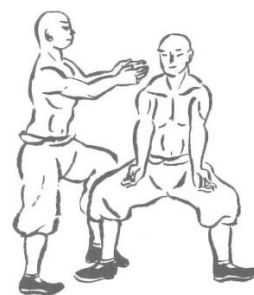


Figure 88.

One thousand pounds fall to the ground.

Bells and drums sounding together.

Source: (McCarthy 2006, 2016)

There is a small but important difference between the two drawings. Author find Fu Roku's version to be the more correct one. Both translations say that the attacker is attacking as if ringing a bell. This means that he has the intention to grab the right side of the man's throat as if grabbing a bell's pulling/swinging rope to choke him, and the attacker will fall to the ground as heavy as a thousand pounds. Defending as if lifting a thousand pounds of weight explains the end position of the man on the right—it looks like he is preparing to lift something heavy. Bells and drums sounding together has the same meaning as in the expression in the 32 verses of Qi Jiquang's *Jixiao Xinshu* regarding the Banner and Drum posture. This is an instruction for holding/catching a banner bar or a bell as soldiers do when carrying it in front of the body. After catching the bar there is a hand move, the same as you see when army drummers drum on the drum they carry in front of their bodies. There is a

small, very important movement that is unrecognizable at first glance and improves both the act of drumming as well as this action in martial arts. Some can find this movement in small-circle Jujitsu. This action was inserted in the White Crane style Kata Seienchin. Some can finalize this action with both hands in the form of the one blade of grass hit to the GB1 point to kill or with both hands in the form of the sand palm hit to GB1 and the GB2 head area, or just the ears.



Figure 89, 90. *Kata Seienchin*
Source: author's archive



Figure 91, 92, 93. *Kata Seienchin Bunkai*
Source: author's archive

Conclusion

Táng Shǒu officially originated at the beginning of Tang dynasty era (618-907 AD) and creator by the legend was Buddhist monk Bodhidharma who lived part of his adult life in Shaolin Monastery. There are only estimation that he lived sometime between 420 and 634 AD that is 1.500 years ago. These history dates fit somehow together.

- The purpose of *Táng Shǒu* martial art is self-defense.
- There are no much drawings or written documents except Qi Jiquang 32 verses and Bubishi
- Most important legends on this art are legends about Bodhidharma who taught Shaolin monks Martial art and Fāng Qīniáng creator of the White Crane style self-defense.
- Drawings explaining this art are in Qi Jiquang 32 verses and Bubishi
- Knowledge on *Táng Shǒu* is hidden and Qi Jiquang 32 verses and Bubishi. Only existing explanation is done by author in 2018.

Nowadays, the problem is that all Martial arts have become sports games. Same happened to 唐 *Táng* 手 *Shǒu* that transformed into karate. This transformation happened

during the last century. It started with the ten precepts written in 1908 AD by Anko Itosu and was finalized by his pupil Gichin Funakoshi in the twentieth century. Mr. Funakoshi (1868-1957) is globally accepted as the father of modern Karate. He explains in his book *Karate-Do: My Way of Life* (Funakoshi 2012) how he changed the characters 唐 *Kara* 手 *Te*, “Chinese hand,” to 空 *Kara* 手 *Te*, “empty hand” because he thought that this name was more correct. On this point author, agree with him absolutely. He switched the Chinese-Japanese character with another that had the same pronunciation in the Japanese language: 唐 *Kara* 手 *Te*, where *Kara* means “China” and *Te* means “hand,” with 空 *Kara* 手 *Te*, where *Kara* means “empty” and *Te* means “hand.” However, there is one thing that he overlooked. He did not know that the Chinese pronounce 唐 *Kara* 手 *Te* differently and as 唐 *Táng* 手 *Shǒu* where *Táng* refers to the *Táng* dynasty (618-907 AD) and *Shǒu* means “hand,” 空 *Kara* 手 *Te* is pronounced as *Kōng Shǒu* and means “empty hand.” This was the moment when the old art of *Táng Shǒu*, which was suitable for self-defense, started to disappear and be replaced by the sport version known as Karate. On August 3, 2016, the International Olympic Committee made the decision to rank Karate as a sports discipline in the 2020 Olympic Games. In this way, over a period of about one hundred years, 唐 *Táng* 手 *Shǒu* evolved from a martial art of self-defense into a sports game. All of today’s martial arts are sports, a sport is a game, and games have rules, limited place, *Agon*, and *Ludus*. *Agon* is the rule of competitor equality, and *Ludus* consists of the rules that make things unnecessarily more difficult while also prolonging the sport fight so that those who paid for entrance tickets can satisfy their need for violence. Author have found that the most significant difference between a sport and a real-life situation is the fact that in a sports game you can always give up and surrender to protect yourself from injuries and the competitor will respect this; in real life, the attacker will never respect your wish.

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Disclosure statement

No potential conflict of interest was reported by the authors.