

Ch'ang Tien Temple Style Of Tiger Claw Kung-Fu



Ch'ang Tien Temple Set #1 – The Stationary Form



HEALTH RISK ADVISORY

It is important that you see your
physician, or health care specialist
Before beginning any type of
Exercise program.

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To my wife Sandra K. Shively, who helped me cut through all the mess...

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To Robert K. Markorre Cooper, Inheritor-Successor of the Tibetan Charging White Crane system.

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To my many friends, and students throughout the U.S.A. and abroad who willingly gave of themselves to both learn and train under me...you were all essential to my growth.

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Table of Contents:	Page#
1) Introduction	6
2) A Personal Note...	8
3) IMPORTANT!	9
4) The Origin of Lion's Roar/Tibetan White Crane Kung-Fu	10
5) The Origin of Ch'ang Tien Temple Tiger Claw Kung-Fu	12
6) The Ape's Identity	15
The Ch'ang Tien Temple Set – The Stationary Form	17
Training Sequences –	
#1 The Opening Salutation	31
#2 - Circling Both Arms	32
#3 – Rising Up, Ripping Down	33
#4 - Circling Double Palms Strike & Retracting Tiger Claws	34
#5 - Over & Under Spear Hands	35
#6 - Ape Circling its Arms	36
#7 - Tiger Palm Claw & Punch - right & left side	37-41
#8 Ape Strikes the Tiger – right & left side	42-44
#9 Tiger Strikes Back – right & left side	45-50
#10 Ape & Tiger Fight Together – right & left side	51-54
#11 Double Hand Strikes & Close	55-59
Chi Gung Exercises	
Understanding Chi Flow	61-64
Circling Both Arms – forwards	65
Circling Both Arms – backwards	66
Chi Diffusing Drill(s)	67
Technical Breakdown	69-116
Strikes	
Wrist Locks	
Joint Locks/Takedowns/Throws	
Sweep & Throws	
Final Comments	117



1) Introduction	6
2) A Personal Note...	8
3) IMPORTANT!	9
4) The Origin of Lion's Roar/Tibetan White Crane Kung-Fu	10
5) The Origin of Ch'ang Tien Temple Tiger Claw Kung-Fu	12
6) The Ape's Identity	15

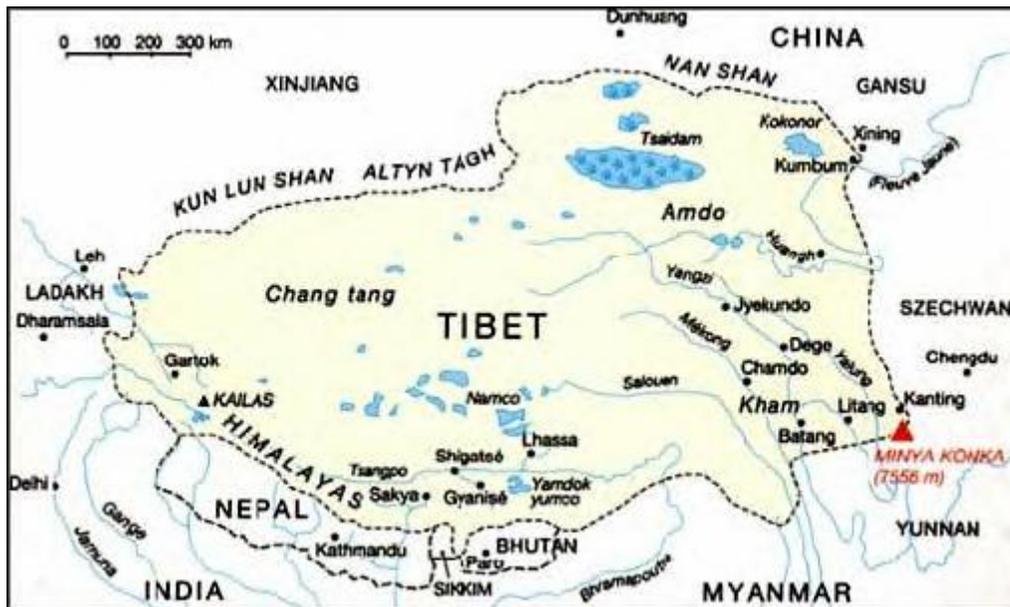
Introduction

The Ch'ang Tien Temple Set is a Chinese Kung-Fu form that belongs to the Tiger Claw Kung-Fu style within the Chinese martial arts system known as **SHAOLIN**.



Shaolin Temple

Specifically, the Ch'ang Tien Temple was an actual Shaolin Temple within South Western China. Residing close to the Himalayan Mountains, and also bordering alongside Tibet, the Ch'ang Tien Temple System developed an entirely different method of self-defense.



Ch'ang Tien Temple Set #1 – The Stationary Form

With a strong influence of Tibetan Lion's Roar, Tibetan White Crane Kung-Fu, Lama & Hop Gar Kung-Fu (among others), the Ch'ang Tien Temple System developed in the mountainous and rugged hills, mountains and valleys of the Himalayas.



Because the terrain was extremely rocky and uncertain, strong hand techniques were developed over kicking techniques. However, this does not mean that there are no kicks within the Ch'ang Tien Temple System.

Not unlike many of the more traditional combative sets, forms, or kata that are practiced throughout Asia, kicking and/or leg techniques were often “implied” and not actually specified. By this I mean that if there was an opportunity to use a kick and/or leg techniques within a set, form, or kata it could be easily inserted.

Therefore, the adding of kicks, joint locks, throws, pressure point strikes, and weapons was based upon an individual's level of understanding of the form, set, or kata.

The form, set, or kata within these pages is the first part of a three-part form. The first part deals mainly with fighting from a stationary position, the second part deals with dual hand techniques, while the third part allows the student to travel or step along the lines of a BOX pattern.

Originally, the Ch'ang Tien Temple Set was one long form of both the stationary patterns and the box stepping pattern. However, for ease of instruction, the form was divided into the three main parts: The Stationary Set, The Dual Hand Set, & the Box Set.

Within the Ch'ang Tien Temple Set you will find almost every type of punching and/or striking technique that is known within the martial arts. In addition to the striking techniques, you will also find a lot of circular hand movements that work well within Chin-Na, Ju-Jitsu, or Grappling (joint locking & throwing).

As you study the form, keep in mind that the Ch'ang Tien Temple Set is... A COMPLETE SYSTEM! By this I mean that your level of combative knowledge/skill will provide you with an excellent resource for “unlocking” the hidden potential within this form, set, or kata.

Best Of Luck

Ron Shively

A Personal Note...

I first learned this form, set, or kata – The Ch'ang Tien Temple Set in the late 1970's while being stationed at Ellsworth AFB, South Dakota – outside of Rapid City, South Dakota.

My instruction was at a martial arts school known as Spectrum Health Center, which also was known as the Lightning Fire Mountain School – Tibetan Chinese Gung-Fu Association. There were four (4) main styles of Chinese Kung-Fu taught at the school:

- Tibetan Charging White Crane
- Ch'ang Tien Temple Tiger Claw
- Northern Dragon Style, and
- Shanghai Cobra Hand Style.

My two instructors were Robert K. “Markorre” Cooper, and his assistant Michael Taicher.

Sifu Cooper learned this system from a Tibetan immigrant named Chou Dieh Hsiang, who had been a student of the Tibetan monk Kangsar Ming.

Ming had developed the Charging White Crane system after many years of study in the Tibetan Pure White Crane system. Ming had taught only one student – Chou Dieh Hsiang.

Chou studied with Ming for more than 20 years, until Ming's death and inherited the system from him. From there he went on a 10 - year pilgrimage throughout China, learning the other remaining systems. First learning the Ch'ang Tien Temple Tiger Claw System, second, the Northern Dragon Style, and finally the Shanghai Cobra Hand Style.

Chou returned to Tibet and lived there until the Communist takeover, where he was the lone survivor of his family that escaped. Emigrating to the West, Chou first stayed in Hong Kong, then the United States. Finding modern living to be unsettling, Chou finally moved to a small Mexican village just outside the US – Mexican border. It was there that Chou met Robert K. “Markorre” Cooper.

While being stationed as a Self-Defense Instructor for the US Marine Corps, Bob Cooper was able to learn all four styles from Chou Dieh Hsiang. Sifu Cooper's knowledge of these systems became known as the Lightning Fire Mountain School.

* * * **IMPORTANT** * * *

While there were several of us who trained as students under both Bob Cooper and Mike Taicher, to my knowledge no one in the US still claims to either know or teach all four styles, or any part of the Lightning Fire Mountain School system. This manual is an attempt to document a small portion of the training that I received while residing in Rapid City, South Dakota many years ago.

IMPORTANT!

Please keep in mind that many of these stories, myths, and legends concerning the development of this specific style of martial arts are just that – **STORIES!**

They are not meant to be used for a factual-historical basis.

They are at best a source of information that seeks only to be entertaining, and not necessarily used for enlightenment.

After reading this text, it is up to you - the reader - to decide as to whether to accept any part or portion of it.

The Origin of Lion's Roar/Tibetan White Crane Kung-Fu
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According to legend, Lion's Roar was created by a martial artist and Buddhist Lama named Ah Dat-Ta. Ah Dat-Ta is also sometimes known as the "Dai Dat Lama".



Ah Dat-Ta was born in 1426 and was a member of a nomadic tribe that traveled throughout Tibet and Chinghai. He was an active young man who practiced horsemanship, wrestling (Shuai-Jiao) and a special type of Chin-Na (seizing and controlling skill). After being ordained as a monk in Tibet, he also learned a martial art that was apparently Indian in origin.

For several years Ah Dat-Ta retreated to the mountains to live in seclusion, studying Buddhist texts and practicing meditation. He also hoped to improve his martial art skill. One day Ah Dat-Ta's meditation was disturbed by a loud sound. He left the cave he had been meditating in to investigate and found an ape trying to capture a crane. He was astonished. Despite the ape's great size and strength, the crane eluded the great swings and pecked at soft, vital points. Ah Dat-Ta was inspired to create a new martial art.



Ch'ang Tien Temple Set #1 – The Stationary Form

Ah Dat-Ta created a system that mimicked the deft evasion and vital point striking of the white crane and the ape's powerful swings and grabbing techniques. It was based upon the number eight, an important number in Chinese cosmology and numerology. The fundamental fighting theory was known as the "eight character true essence". The "eight character true essence" can be roughly translated as "strike the place that has a pulse, never a place that has no pulse, and stretch the arms out while keeping the body away".



The system consisted of 8 fist strikes, 8 palm strikes, 8 elbow strikes, 8 finger strikes, 8 kicking techniques, 8 seizing (clawing) techniques, 8 stances and 8 stepping patterns. It included techniques derived from a wide variety of influences including Mongolian wrestling (Shuai Jiao), Northern and Western Chinese long arm and kicking techniques, and Tibetan and Indian close range hand techniques and evasive footwork.

The Origin of Ch'ang Tien Temple Tiger Claw Kung-Fu Use With Permission



According to legend, the origin of the Ch'ang Tien Temple Tiger Claw system is based upon a story that was told throughout the style. The monks of the Ch'ang Tien Temple were known for their skill in martial arts.

It is said that a young boy, a novice – servant to the monks of the Ch'ang Tien Temple was performing his daily duties outside the walls of the temple. One of his duties or tasks was to carry buckets of water from the river back to the cistern so that the monks would have water to drink.

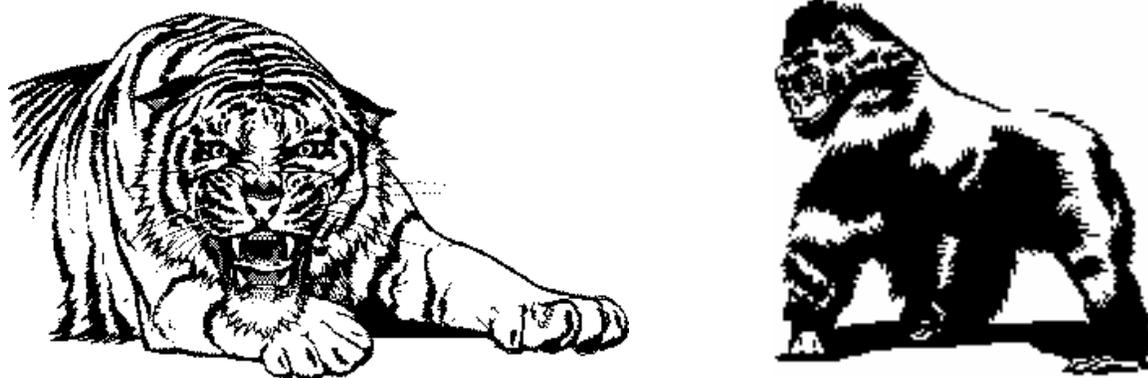
During one of his tasks the young boy saw a group of tigers moving past the walls of the temple. Calling out to the monks inside the temple to come and see this unusual sight, the monks stopped their training in martial arts to watch the animals move through the clearing that surrounded the temple. This was indeed a rare sight in that no one could remember ever seeing a tiger this close to the temple, or to have seen a group of tigers together.

It was at this moment that an ape came out of the forest, blocking the path of the oldest tiger. The monks knew that both creatures – the tiger and the ape – rarely saw each other in the wild, and that both were powerful animals and could be fierce fighters on their own. Both tiger and ape circled each other, until the ape lunged toward the elderly tiger, striking the large cat with his long arms and rock hard fists.

At first the monks believed that the ape would succeed in killing the tiger, but the big cat quickly recovered from the blows and used his razor sharp claws and teeth to rip and tear at the ape's limbs. The pitched battle between tiger and ape went on for several minutes until both animals were severely wounded and the ape chose to leave the tigers in the temple clearing to tend to his own wounds. It was at this time that the tigers walked off into the forest.

The monks stopped to reflect on the battle that just took place outside their walls. It was then that one of the monks spoke up saying, ***"I believe that the battle we just saw between tiger and ape was divinely inspired! That Heaven has given us instruction into a new type of martial arts!"***

All of the other monks quickly agreed that indeed this was not just a chance happening. That the battle between tiger and ape was not just an omen, or a sign, but was designed to give instruction to the monks who lived and trained in martial arts at the Ch'ang Tien Temple.



It is said that from the observation and the recording of this battle between tiger and ape by the monks that the style known as the Ch'ang Tien Temple style was created.

Chou Dieh Hsiang, who had been a student of the Tibetan monk Kangsar Ming, added the Ch'ang Tien Temple Tiger Claw Style to his own style of Tibetan Charging White Crane.

* * *

During my training at the Lightning Fire Mountain School, I asked as to why there was no fifth animal in their curriculum. The reason for my question was that traditional Shaolin Kung-Fu was comprised of five (5) animals:

1. **Dragon**
2. **Tiger**
3. **Snake**
4. **Crane**
5. **Leopard***

However, our training comprised of only four (4) animals:

1. **Crane**
2. **Tiger**
3. **Dragon**
4. **Snake/Cobra**

*There was no actual leopard animal style within our system. At that time the only answer to my question was that the leopard was not a known animal within the Khamba region of Tibet. Therefore, there was no known leopard style within Tibetan martial arts.

After leaving Rapid City, South Dakota and returning to South Western Michigan I came to realize that both of my instructors at the Lightning Fire Mountain School were basically saying, **“I don’t know why there wasn’t a leopard style within our system.”**

Admitting to ignorance of a subject is difficult to do. And for some people it is almost impossible to admit to one’s own ignorance, or to actually confess to not knowing.

On personal observation, I have come to believe that Chou Dieh Hsiang made his own choices as to what he thought was essential to his own training in the martial arts. That he – Chou – felt that his system had reached a level of completeness. It was not necessary to add any additional styles to make it any more complete.

As to whether or not there were any leopards living in the Himalayas, I was quick to learn that there was a type of big cat called a Snow Leopard, which was a common predator throughout the Himalayas. However, at this time I know of no one who ever developed a Tibetan Snow Leopard style of Kung-Fu. Therefore, it is safe to assume that the Tibetan styles of martial arts or Tibetan Kung-Fu possess only tiger methods of training.

Much later on I was able to learn that some Shaolin based systems that embrace a five animal conceptual method of training often combine their leopard techniques with tiger movements. Reason being is that since both of them are big cats, there was only the need for one feline based system of martial arts within their curriculum. Also, some of these other five animal systems often incorporated Praying Mantis methods of training to round out their training.

For those of you who have direct knowledge of the different animal styles within Shaolin Kung-Fu may understand why the choice was made to exclude a leopard system in favor of a praying mantis system.

Also, to some the tiger often represented one end of the feline spectrum while the leopard represented the other. Both animals – tiger and leopard – demonstrated two very unique methods of training, but still embraced a “Big Cat” philosophy/attitude when it came to martial arts.

The Ape's Identity



In both Chinese and Tibetan martial arts there are clear distinctions between what is called the Monkey Style or monkey techniques, and what are known as the Ape Style or ape techniques.

Many styles of Chinese Kung-Fu often refer to specific movements as being ape-like in design or origin. For the sake of earlier illustration, I used the image of an African Gorilla to best describe the actions of an ape with both the white crane and the tiger claw stories. However, while throughout Asia there are numerous types of primates - monkeys and lesser apes, there is also one type of ape that the Tibetans revered, even feared. That ape being the Yeti, Bigfoot, Sasquatch, or the Abominable Snowman.

My experiences in the Tibetan martial arts made it possible for me to both view and train in what were called the “Yeti Style”, on the “Yeti Techniques”. Simply put, the movements are those of a very powerful two-legged ape.

A few years prior to leaving Michigan, I had the chance to get meet with a friend from my earlier high school years. I had known that he was an American Indian, and had belonged to the Sioux Nation. Specifically, to the Potawatami tribe. However, I did not know that his mother was the medicine woman, or Shaman of their tribe.

I had known that his mother had been able to use her knowledge of herbal medicine to both treat and cure members of her family and her tribe from sickness and disease. What I did not know was that as the tribe's Shaman, she also possessed the knowledge of their ancient folklore. One of their ancient stories concerned the Bigfoot or Sasquatch.

When interest in the Sasquatch began to rise in the 70's and 80's, my friend asked his mother about them. Her only answer was that yes, she did know about them. And that the only additional thing she would add was that if you were ever in the forest and you ran into one, the only thing you could do was to step out of its way, and not bar its path. The only thing that the Sasquatch would then do is stop and look at you for a moment, then proceed on its way. However, if you failed to move aside, or try to block its path, the Sasquatch would become violent and try to kill you. Of course, the rumored stench of such an animal is so strong, so overpowering that you

could hardly stand near it for more than a few seconds without gasping for breath, or having your eyes tear from the odor.

Further research into the mystery of the Yeti & the Sasquatch also mentions that early American Missionaries who ventured into the forests of the north, would sometimes hear the tales of such a creature whispered among the different northern Indian tribes. One such missionary, who had a chance meeting with a possible Sasquatch, commented that the smell was so awful that he came to believe that the creature was possibly Hell-spawned. That it literally reeked of Hell-Fire and Brimstone!

It is my belief that the possible battles between the crane and the ape, as well as between the tiger and the ape described within this text could have happened not just with a lesser ape, but rather with a Yeti. Tibetan folklore and mysticism makes many references to the Yeti's existence, as well as to its known anti-social/violent behavior.

Additional research into the legends of both the Yeti and the Sasquatch-Bigfoot, also revealed that the only times in which man had direct contact with such a creature was during times of famine or drought. Often times a lack of available food will cause some creatures to begin nomadically foraging for food. Traveling in larger and larger circles, forcing them to expand their territory beyond their normal range(s). This could also be why both the Tiger and the Ape-Yeti had a chance meeting. Both creatures are known to avoid man, both are known for their solitary/anti-social behavior. And both creatures are known to be territorial – possessive of the lands and area they live in. Placing two such types of animals together within close proximity to one another would be reason enough for a battle!

In American Indian folklore, the Sasquatch-Bigfoot's only real enemy (excluding man) was the Grizzly bear. It was said that during times of famine or drought, the two animals would often fight over territory-land, and food. In such battles both animals would be severely wounded, and/or possibly killed as they fought to the death.

It's no wonder that for a Tibetan monk to see a tiger close to a temple clearing was a possible bad omen – as well as the possible threat that the tiger was looking for food and was driven by hunger to consider humans as a possible food source. Add to this the chance meeting of an ape or Yeti with the tiger, another possibly bad omen – you now have two possible bad omens coming together in combat, trying to cancel each other out.

It's no wonder that the monks came to reverence the incident as something divine both in design and intention.



**Ch'ang Tien Temple Set
#1 – The Stationary Form**

The Ch'ang Tien Temple Set – The Stationary Form



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The Ch'ang Tien Temple Set – The Stationary Form



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The Ch'ang Tien Temple Set – The Stationary Form



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The Ch'ang Tien Temple Set – The Stationary Form



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The Ch'ang Tien Temple Set – The Stationary Form



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The Ch'ang Tien Temple Set – The Stationary Form



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Ch'ang Tien Temple Set #1 – The Stationary Form

The Ch'ang Tien Temple Set – The Stationary Form



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The Ch'ang Tien Temple Set – The Stationary Form



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The Ch'ang Tien Temple Set – The Stationary Form



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Ch'ang Tien Temple Set #1 – The Stationary Form

The Ch'ang Tien Temple Set – The Stationary Form



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The Ch'ang Tien Temple Set – The Stationary Form



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131



132

The Ch'ang Tien Temple Set – The Stationary Form



133



134



135



Training Sequences –	
#1 The Opening Salutation	31
#2 - Circling Both Arms	32
#3 – Rising Up, Ripping Down	33
#4 - Circling Double Palms Strike & Retracting Tiger Claws	34
#5 - Over & Under Spear Hands	35
#6 - Ape Circling its Arms	36
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#11 Double Hand Strikes & Close	55-59

Training Sequences – #1 The Opening Salutation



1



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3



4

In these series of photographs a version of the Shaolin greeting is used. The main difference between the more traditional greeting and the Ch'ang Tien Temple greeting is that the left open hand does not actually physically touch or cover the right fist. The open left hand remains about two (2) inches above the clenched right fist.

The greeting continues with the left open hand retracting to the left shoulder with the clenched right fist maintaining the same approximate distance. This movement is actually accomplished by rotating the left shoulder, allowing the left elbow to drop to the left side.

The final movement(s) within the Opening Salutation are the same as mentioned above, but in reverse order. The left open hand follows the clenched right fist back to the center of the chest.

#2 - Circling Both Arms



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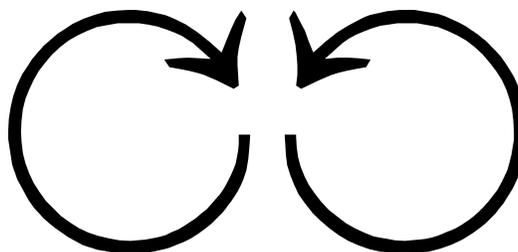
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In the 2nd sequence of movements, both hands drop downwards as both arms circle around from behind, ending in a downwards push with both hands to waist/groin level.

This movement is also the first chi developing, chi gung drill within the Ch'ang Tien Temple Set.

#3 – Rising Up, Ripping Down



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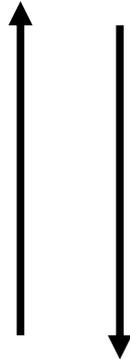
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The 3rd sequence swings both hands together towards the center at about groin level where both wrists touch as they come together. From there both arms rise upwards, with both hands opening in an outwards direction. After reaching the head/throat level, both clawing hands join together as you rake or rip downwards with twin tiger claws.

This movement is also the first chi diffusing drill in the Ch'ang Tien Temple Set.

#4 - Circling Double Palms Strike & Retracting Tiger Claws



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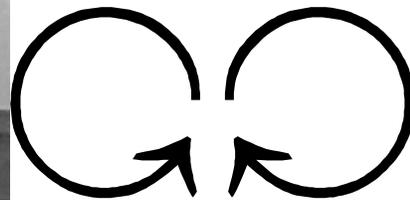
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The 4th sequence continues after the downward raking/ripping action. Both arms separate, circling behind your waist and back as they come forward in two double palm strikes at about head/chest level.

From there your right hand crosses over your left hand in a wrist-rolling maneuver. With both open hands facing each other, you execute two tiger claw ripping - pulling grabs that pull backwards and downwards.

This movement is also used in a chin-na inward wrist-lock maneuver.

#5 - Over & Under Spear Hands



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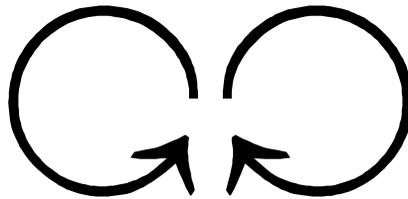
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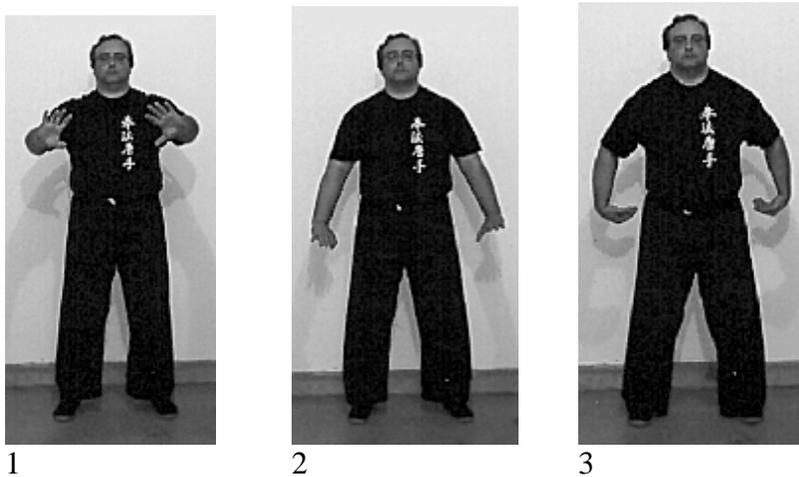
The 5th sequence is a duplication of #4, with both arms reaching behind you and coming forward. The main difference between the double palm strikes, and the over and under spear hands technique is in its application.

The initial idea is that both hands execute a finger jab/spear hand thrust technique into the eyes and throat of the attacker simultaneously. Damage can be done to the windpipe, the arteries and veins of the neck, the meridians-acupuncture points that are on both sides of the neck, as well as the breaking of the neck vertebrae - causing paralysis or death.

#6 - Ape Circling its Arms



In the majority of other martial arts styles or systems, power is delivered through a chambering of the hands at the waist. This type of punching is practiced thousands of times to develop proper rhythm and focus as the punch is being executed with either left or right hands.



In Ch'ang Tien Temple Tiger Claw Kung-Fu, power is developed through the combined circular movement of arms and waist. The arms travel in concentric circles, going in either a clockwise or a counterclockwise direction.

More of this will be explained in the Technical Breakdown to follow.

#7 - Tiger Palm Claw & Punch - right side



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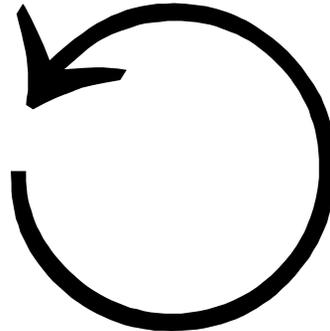
#7 - Tiger Palm Claw & Punch - right side (continued)



The Tiger Palm Claw is first chambered through a circling motion by circling your arm behind you, then executing a forward palm thrust. The fingers are kept in reserve for the second part.



Outward Rip

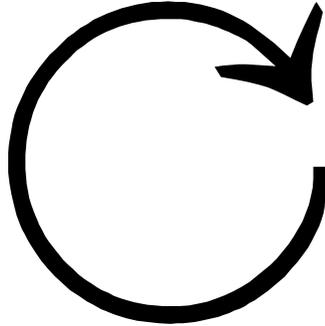


Immediately after the open hand palm strike, you turn your hand towards the outside, allowing your fingers to rake, rip, and claw in an outward direction.

#7 - Tiger Palm Claw & Punch - right side (continued)



Inward Rip



After executing the outward ripping motion, you turn your hand to the inside and execute an Inward Rip



Downward Rip



After the inward rip, your extended hand now executes a downward ripping motion.

#7 - Tiger Palm Claw & Punch - right side (continued)



Circling Arm



Chamber



Punch

After the third and final ripping motion, you circle your arm behind you once again and execute a punch.

Striking or punching power is not developed with the in & out action of the arm and hand repeatedly chambering and re-chambering at the waist. Instead power is developed through the constant movement of the arms and hands in concentric circles around the body.

In addition to aiding in the development of punching power, the constant use of circular movements around the body aids in the use of chin-na – joint locking and throwing and/or grappling techniques.

#7 - Tiger Palm Claw & Punch - left side



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This sequence is a left-handed repetition of Right Tiger Palm Claw & Punch

#8 Ape Strikes the Tiger – right side



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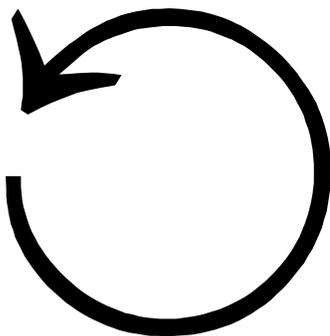
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#8 Ape Strikes the Tiger – right side

The 9th sequence uses a large circular arm movement that mimics the actions of an ape.

After punching with your right hand, drop your right fist to your groin level. From there start an outward swinging motion with your right arm, bringing it back around into a right chamber that follows through with a right punch.

This motion not only creates a large swinging circular blocking motion with your punching arm, but it also sets up your opponent for a possible joint lock and/or throw.

#8 Ape Strikes the Tiger – left side



1



2



3



4



5



6



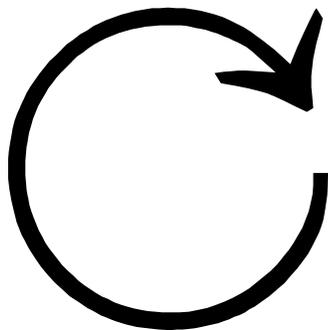
7



8



9



This sequence is a repeat of Ape Strikes the Tiger – right side.

Ch'ang Tien Temple Set #1 – The Stationary Form

#9 Tiger Strikes Back – right side



1



2



3



4



5



6



7



8



9



10



11



12

#9 Tiger Strikes Back – right side



13

Tiger Strikes Back is a three - part counter attack, which allows your arm to continually swing and strike against an opponent from three different directions.

#9 Tiger Strikes Back – right side (continued)



1



2



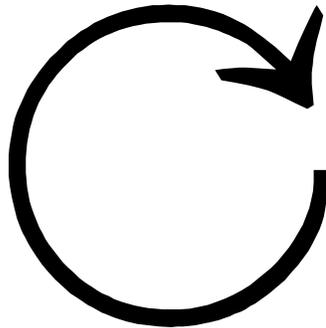
3



4



5



In the first part of this motion, your right arm is drawn back behind you into an inward, circular hook punch type motion. From there you execute a right inner ridge strike, right tiger claw, or a right hook punch.

#9 Tiger Strikes Back – right side (continued)



1



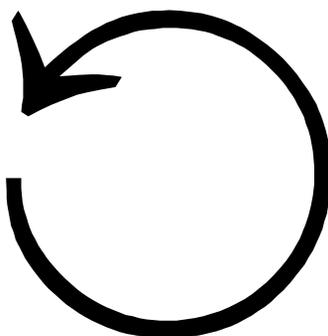
2



3



4



In the second part of Tiger Strikes Back, your right arm rebounds from the initial strike, circling around in an outward direction as it comes up from underneath executing a right back fist strike

#9 Tiger Strikes Back – right side (continued)



1



2



3



4

In the third part of Tiger Strikes Back, your right hand finishes the motion by pressing forward, then circling inward, ending with a right forward backfist strike.

#9 Tiger Strikes Back – left side



1



2



3



4



5



6



7



8



9



10



11



12

This sequence is a repeat of Tiger Strikes Back – right side.

#10 Ape & Tiger Fight Together – right side



1



2



3



4



5



6



7



8



9



10



11



12

#10 Ape & Tiger Fight Together (continued)

This sequence is actually a combination of both Ape and Tiger techniques. It is actually another three-part sequence where the arms and hands execute several concentric circles, while delivering several strikes to an opponent.



1



2



3



4



5

The first part of the motion starts with a rising uppercut punch, following thru with a rising elbow strike. From there the right arm drops downward and executes a right hammerfist blow.

#10 Ape & Tiger Fight Together (continued)



1



2



3



4

In the second part, the right arm circles around to the outside and delivers a right punch.



1



2



3

In the third and final movement the right arm circles at the elbow, dropping forward as it circles inward, upward, and then outward with a final open hand strike.

#10 Ape & Tiger Fight Together – left side



1



2



3



4



5



6



7



8



9



10



11



12

This sequence is a repeat of Ape & Tiger Fight Together – right side.

#11 Double Hand Strikes & Close



1



2



3



4



5



6



7



8



9



10



11



12

#11 Double Hand Strikes & Close – (continued)



13



14



15



16



17



18

In this final sequence, the intention is for both hands to move together as a unit, striking in two different directions before actually closing or finishing the form/kata/set.

Both arms sweep behind you as you chamber and execute double fist strikes/punches on 45' degree outward angles. You then repeat the rear arm sweep, reaching behind you as you again execute double fist punches on 45' degree inward angles.

From there, your arms separate as you circle both arms downward, behind and around you, and finally overtop and close.

#11 Double Hand Strikes & Close – (continued)



1



2



3



4



5



6

The intention here is that as both arms are moving together, they are building power and torque in the motion. Then the power-force is released in a double strike aimed at two opponents. Or possibly using one arm to block, while the other arm strikes the opponent.

#11 Double Hand Strikes & Close – (continued)



1



2



3



4



5

#11 Double Hand Strikes & Close – (continued)



1



2



3



4



5



6



7

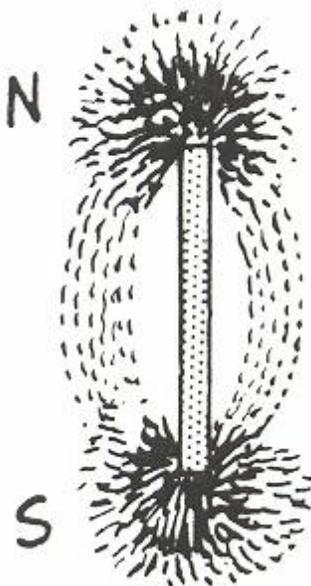


Chi Gung Exercises:

Understanding Chi Flow	61-64
Circling Both Arms – forwards	65
Circling Both Arms – backwards	66
Chi Diffusing Drill(s)	67

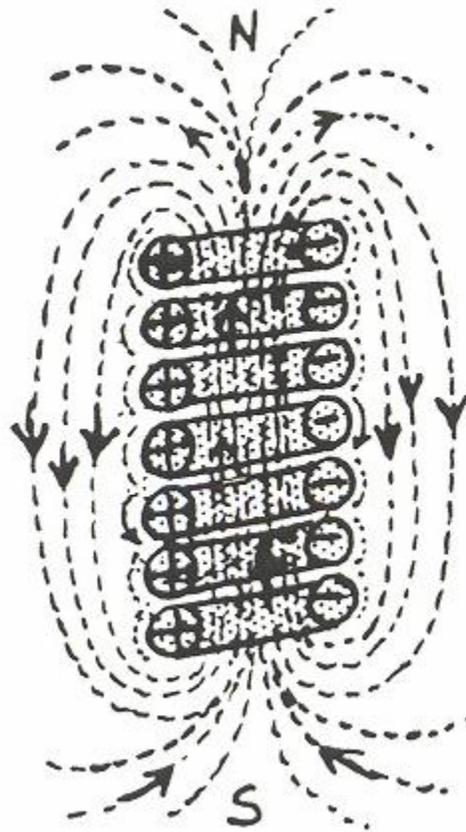
Chi Gung Exercises

The study of chi or energy is no different than the study of physics. The normal physical laws of motion, force, and energy apply equally well to the development and flow of chi-energy within the human body and throughout nature.



Magnetism is a natural force that is common throughout the universe. Magnetic lines of force or energy radiate out from the North Pole and enter into the South Pole.

Chi Gung Exercises



These same lines of magnetic force also exist when an electric current is applied to a conductor, thereby creating an electro and/or artificial magnet. The main difference between a natural magnet and an electro-magnet is that the natural magnet is long lasting or permanent, while the electro-magnet is only temporary.

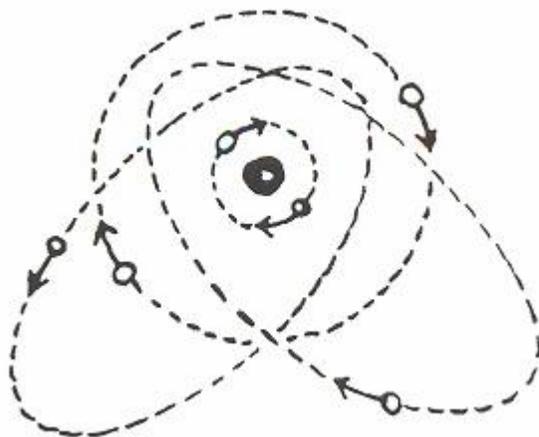
Also, the permanent magnet maintains a constant level of power or attraction/repulsion. No external power source is required to maintain energy levels. It also cannot change polarity, or increase and/or decrease in power unless some outside physical force interferes.

The electro-magnet has the advantage in that its polarity and energy levels can easily be changed or altered by merely changing the direction of electrical current flow, or increasing/decreasing the amount of electrical current passing through the conductor.

Chi Gung Exercises

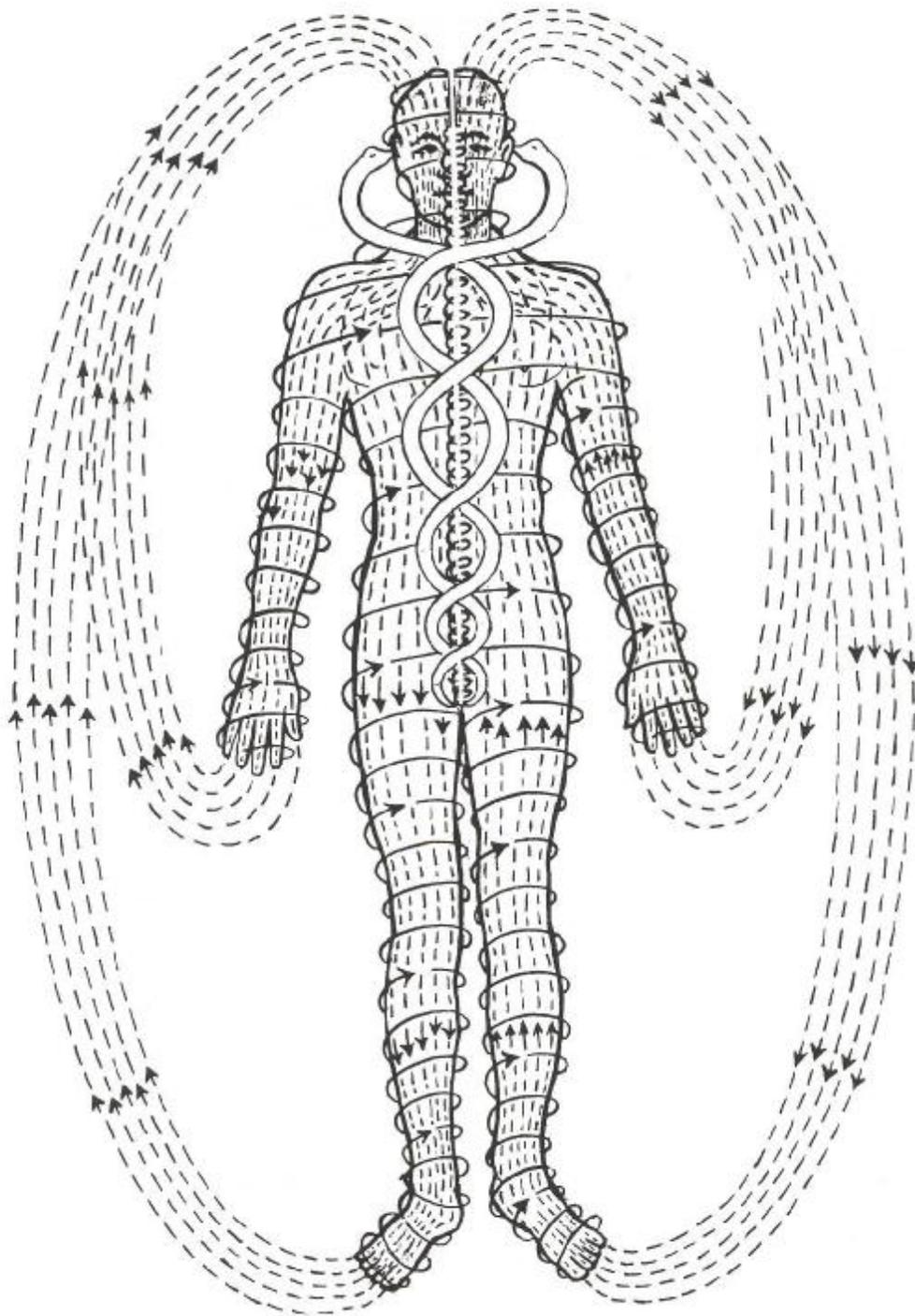


This same type of electro-magnetic activity can also be seen during cellular reproduction.



Magnetic properties are evident not just at the cellular level, but also at the atomic level as well.

Chi Gung Exercises



This illustration gives a basic example as to how magnetic chi-energy possibly flows within the human body.

Chi Gung Exercises - Circling Both Arms - forwards



1



2



3



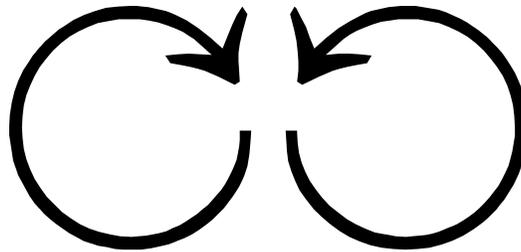
4



5



6



Many of the different styles of Chinese Martial Arts or Kung-Fu, almost always use some type of chi-gung related movement(s) that helps start or trigger the flow of chi during form/kata practice. In this drill, the movement of the arms is in a forward direction. Breathing is timed with the rising and falling of the arms during the circular motion.

This motion is designed to be repeated numerous times individually, or as one movement within the form/kata.

Chi Gung Exercises - Circling Both Arms – backwards



1



2



3



4



5



6

This movement is just the reverse of the previous chi gung drill. The only difference is in the direction of the movement; the first drill is forward and downward, the second drill is backward and upward.

This motion is designed to be repeated numerous times individually, or as one movement within the form/kata.

Chi Diffusing Drill(s) – Rising Up, Ripping Down



1



2



3



4



5

As with any chi gung related exercise, there is a need to both develop and increase the flow of chi during martial arts practice, as well as to reduce the flow of chi at the end of practice. Diffusing the flow of chi within the body is accomplished when two opposing parts of the body are brought together, such as two arms and/or two legs.

Relaxation of the mind, along with deep breathing exercises also lowers the flow of chi.



Technical Breakdown

Technical Breakdown:

The Opening Salutation **71-75**

- Simultaneous Block – Punch Combination
- Hook – Punch Combination
- Inward Elbow – Strike Combination
- Outward Elbow – Strike Combination

Circling Both Arms **76-79**

- Wristlock
- Abdomen/Groin Strike
- On-Guard Position
- Strike & Takedown #1
- Strike & Takedown #2
- Strike & Leg Sweep Takedown

Rising Up, Ripping Down **80-82**

Wrist Locks
Joint Locks/Takedowns/Throws
Sweep & Throws

Circling Double Palms Strike & Retracting Tiger Claws **83-85**

Wrist Locks
Joint Locks/Takedowns/Throws
Sweep & Throws

Over & Under Spear Hands **86-87**

Wrist Locks
Joint Locks/Takedowns/Throws
Sweep & Throws

Ape Circling its Arms **88**

Wrist Locks
Joint Locks/Takedowns/Throws
Sweep & Throws

Tiger Palm Claw & Punch **89-91**

Wrist Locks
Joint Locks/Takedowns/Throws
Sweep & Throws

Ape Strikes the Tiger **92-94**

Wrist Locks
Joint Locks/Takedowns/Throws
Sweep & Throws

Technical Breakdown:	Page
Tiger Strikes Back	95-102
Wrist Locks	
Joint Locks/Takedowns/Throws	
Sweep & Throws	
Ape & Tiger Fight Together	103-109
Wrist Locks	
Joint Locks/Takedowns/Throws	
Sweep & Throws	
Double Hand Strikes & Close	110-116
Wrist Locks	
Joint Locks/Takedowns/Throws	
Sweep & Throws	

Technical Breakdown - The Opening Salutation

For some people a salutation is just that - a greeting, and nothing more. However, in the Chinese Martial Arts, a salutation was a form of silent communication. Several things could be communicated between individuals with just simple and/or ordinary hand movements.

A salutation could easily convey the following:

- **This is MY Style!**
- **Who are YOU?**
- **Do YOU want to fight!**
- **Do YOU know who I AM?**



The Initial Greeting



The Activator/Challenge

It is quite obvious that what someone did with their hands or body after exchanging or offering the initial greeting quickly determined the course of action taken. In the above two photos the intention is a preparation or a readiness to fight - to defend oneself. However, in the bottom two photos we see the hands being lowered to one's sides, which now implies no violent action will be taken or initiated/started. Basically, what the bottom two photos are saying is, "**MY INTENTIONS ARE PEACEFUL! BUT I WILL FIGHT IF I HAVE TO!**"



Technical Breakdown - The Opening Salutation

NEVER ASSUME THAT A POSTURE OR STANCE HAS NO REAL COMBATIVE VALUE!

YOU DON'T KNOW WHAT HE/SHE IS CAPABLE OF SHOULD THE NEED FOR VIOLENT ACTION ARISE!



Any type of defensive movement or an attack can be delivered from what many people would falsely believe is a passive, non-aggressive posture.

Technical Breakdown - The Opening Salutation



In traditional Chinese martial arts, almost every type of salutation has some form combative and/or self-defense application hidden within it.



Simultaneous Block – Punch Combination

The most obvious type of application is the Simultaneous Block – Punch Combination. The actual intention here is to use the simplest, the quickest, the most direct application possible, thereby requiring the least amount of skill to develop.

Regardless of which hand is used, the application requires no special posture or stance to implement. This movement is not just fast, but explosive in nature and design.

This motion is not just defensive (your opponent punches first), but also offensive in nature. The open defensive hand serves as a primary block/check/deflection, while the clenched fist strikes at the same time.

Technical Breakdown - The Opening Salutation



Hook – Punch Combination

Western Boxers in particular like to train in the Ch'ang Tien Temple Style. Mainly because of the direct cross-applications between Boxing and this particular style of Kung-Fu.

Here the intention is to deliver a Hook – Punch to an opponent's head or torso through a twisting of the waist and a pivoting of the feet.



Inward Elbow – Strike Combination

Here the movement of the arm is kept short as you deliver an Inward Elbow – Strike.

Technical Breakdown - The Opening Salutation

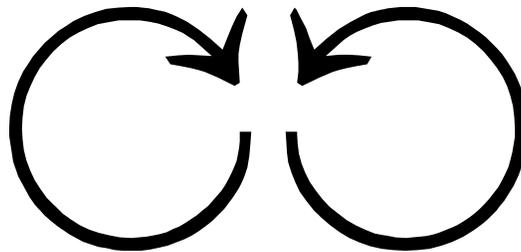


Outward Elbow – Strike Combination

For every action there is an equal and opposite reaction...this is especially true when applying the reverse motion of the Inward Elbow – Strike. Here the intention is to reinforce and amplify the elbow strike by applying additional force from the opposite hand.

There are literally dozens of other possible applications that could be derived from just the Opening Salutation. Hammer fists, leg sweeps, takedowns, throws, etc. are all possible within the formal greeting known as the Opening Salutation.

Technical Breakdown – Circling Both Arms



The circling motion used in this movement has the potential of being the resource from which a lot of joint locks, takedowns, throws, and strikes can be derived.

Technical Breakdown – Circling Both Arms



Wristlock

Anytime in which the arms or hands cross in a form/kata there is the potential for a possible joint lock that can be applied against an opponent.



Abdomen/Groin Strike

When the arms separate there is the opportunity to use a backhand strike to an opponent's groin and/or abdomen, or to go further into a takedown/throw combination.

Technical Breakdown – Circling Both Arms



On-Guard Position

Here the separation of the arms has been modified into an On-Guard position. This position is good for delivering additional punches or kicks to an opponent.



Strike & Takedown #1

Here the idea is to block the attacker's punch with an inside hand while your lead hand strikes his groin, then circles up and locks his elbow and shoulder joints for an immediate takedown.

Technical Breakdown – Circling Both Arms



Strike & Takedown #2

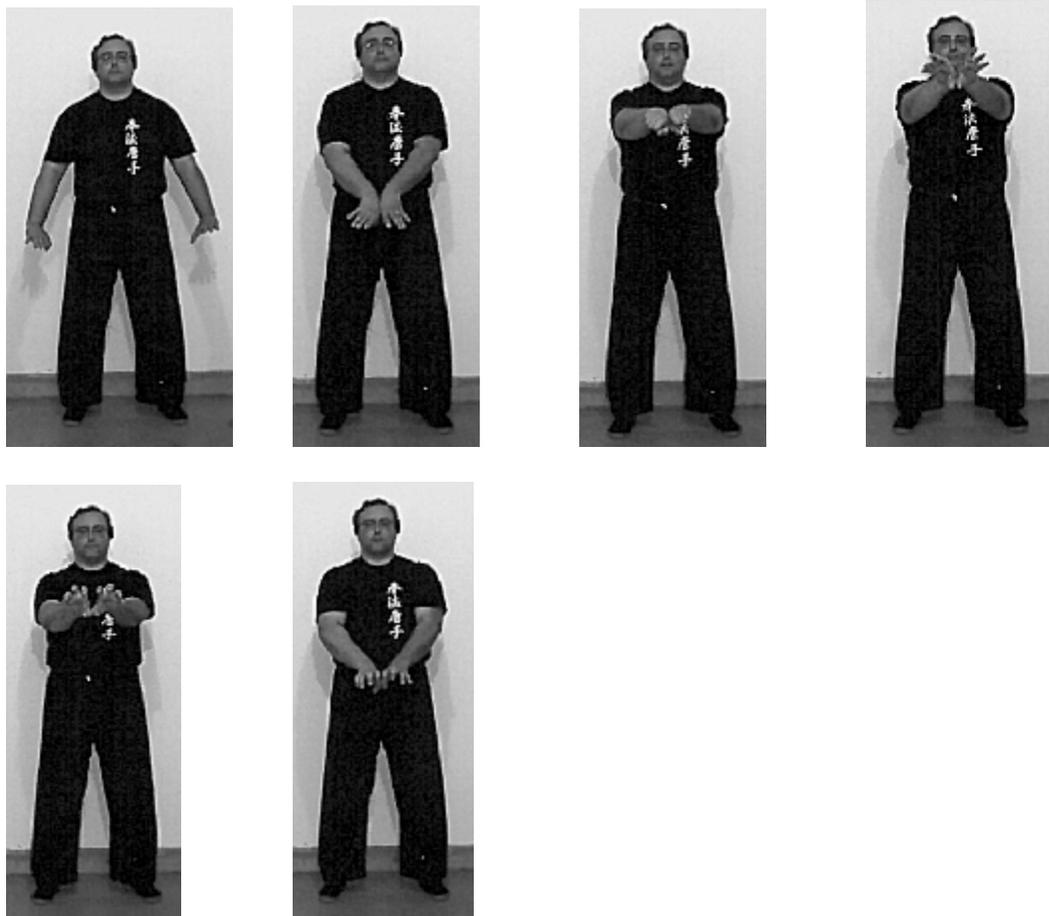
This second version increases the effectiveness of the takedown by applying additional body mechanics or leverage.



Strike & Leg Sweep Takedown/Throw

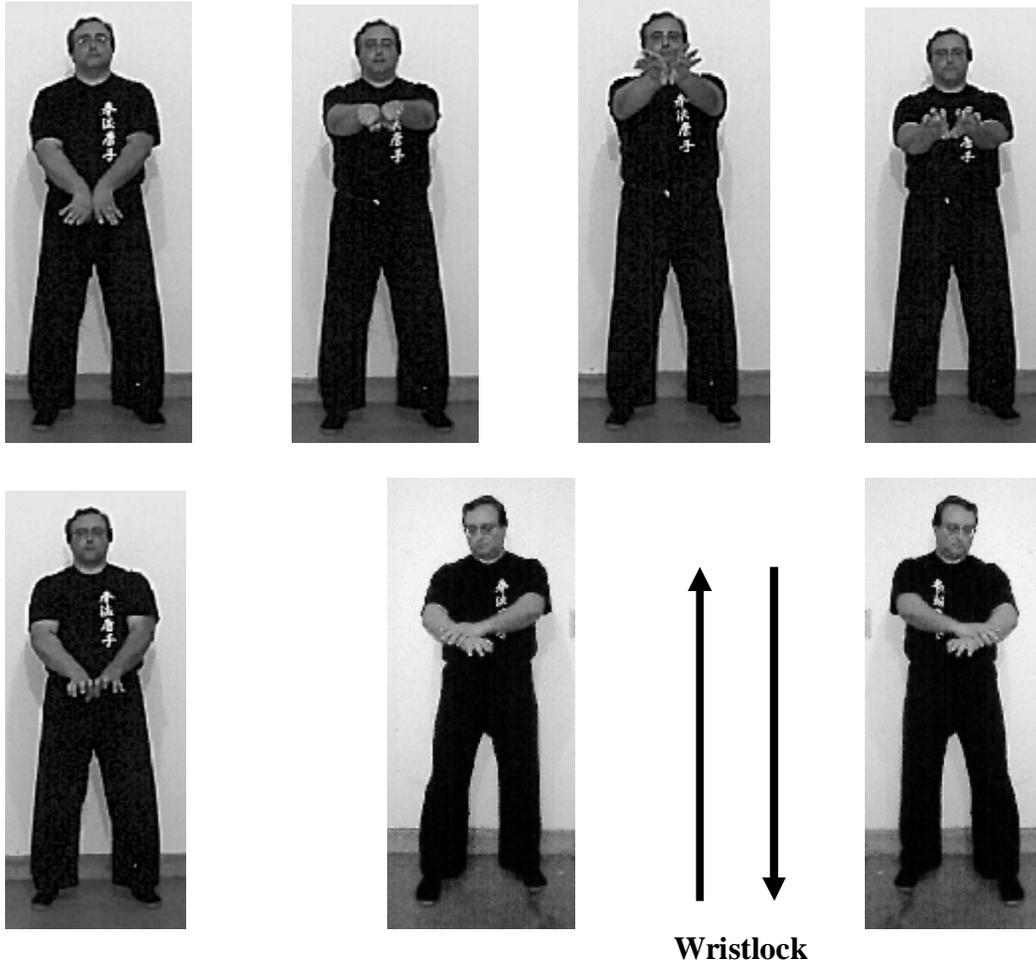
This variation adds an additional leg sweep motion to the initial takedown. Here your stepping foot steps in front of your opponent's leg, then simultaneously sweeps his leg backwards as you apply downward force. If this movement is done correctly the attacker can land on either his face, or on his back from the motion.

Technical Breakdown – Rising Up, Ripping Down



When two hands are often used together within a form/kata there is the potential that either one or both hands can be used within the hidden applications.

Technical Breakdown – Rising Up, Ripping Down



In this action, the rising and the falling of the arms, either singular or together, create the potential for an inside or an outside wristlock.

Technical Breakdown – Rising Up, Ripping Down



Right Joint lock/Takedown/Throw



Left Joint lock/Takedown/Throw

Technical Breakdown - Circling Double Palms Strike & Retracting Tiger Claws



Technical Breakdown - Circling Double Palms Strike & Retracting Tiger Claws



Wristlock

Here again the action of the arms or hands crossing creates the potential for an inside or an outside wristlock.

Technical Breakdown - Circling Double Palms Strike & Retracting Tiger Claws



Right Joint lock/Takedown/Throw



Left Joint lock/Takedown/Throw

Technical Breakdown - Over & Under Spear Hands



Wristlock

Here again the action of the arms or hands crossing creates the potential for an inside or an outside wristlock.

Technical Breakdown - Over & Under Spear Hands



Right Joint lock/Takedown/Throw



Left Joint lock/Takedown/Throw

Technical Breakdown - Ape Circling its Arms



Right Joint lock/Takedown/Throw



Left Joint lock/Takedown/Throw

Technical Breakdown - Tiger Palm Claw & Punch



Technical Breakdown - Tiger Palm Claw & Punch



Outward Rip - Wristlock



Inward Rip - Wristlock



Downward Rip - Wristlock

Technical Breakdown - Tiger Palm Claw & Punch



Joint lock/Takedown/Throw

Technical Breakdown - Ape Strikes the Tiger



Technical Breakdown - Ape Strikes the Tiger



Wristlock

Technical Breakdown - Ape Strikes the Tiger



Joint lock/Takedown/Throw

Ch'ang Tien Temple Set #1 – The Stationary Form

Technical Breakdown - Tiger Strikes Back



Technical Breakdown - Tiger Strikes Back



Wristlock

Technical Breakdown - Tiger Strikes Back



Joint lock/Takedown/Throw

Technical Breakdown - Tiger Strikes Back



Right Sweep & Throw

Technical Breakdown - Tiger Strikes Back



Wristlock

Technical Breakdown - Tiger Strikes Back



Left Joint lock/Takedown/Throw

Technical Breakdown - Tiger Strikes Back



Wristlock

Technical Breakdown - Tiger Strikes Back



Left Joint lock/Takedown/Throw

Technical Breakdown - Ape & Tiger Fight Together



Technical Breakdown - Ape & Tiger Fight Together



Wristlock

Technical Breakdown - Ape & Tiger Fight Together



Right Joint lock/Takedown/Throw

Technical Breakdown - Ape & Tiger Fight Together



Left Joint lock/Takedown/Throw

Technical Breakdown - Ape & Tiger Fight Together



Right Joint lock/Takedown/Throw

Technical Breakdown - Ape & Tiger Fight Together



Wristlock

Technical Breakdown - Ape & Tiger Fight Together



Left Joint lock/Takedown/Throw

Technical Breakdown - Double Hand Strikes & Close



Ch'ang Tien Temple Set #1 – The Stationary Form

Technical Breakdown - Double Hand Strikes & Close



Technical Breakdown - Double Hand Strikes & Close



Wristlock

Technical Breakdown - Double Hand Strikes & Close



Left Takedown



Right Takedown



Left Sweep & Throw



Right Sweep & Throw



Technical Breakdown - Double Hand Strikes & Close



Wristlock

Technical Breakdown - Double Hand Strikes & Close



Right Joint lock/Takedown/Throw



Left Joint lock/Takedown/Throw

Technical Breakdown - Double Hand Strikes & Close



Left Sweep & Throw



Right Sweep & Throw

Final Comments:

By now you have seen that within the Technical Breakdown the applications I have focused on were not just strikes, but also wristlocks, joint locks, takedowns, and throws.

At best, I have only covered approximately one-third (1/3) of the traditional form/kata known as the Ch'ang Tien Temple Set. Part #2 – the Dual Hand Set, and Part #3 – the Box Set are the subject for later texts.

However, I have only been able to show and/or demonstrate through photos about 25% of the actual technical potential that exists within the Ch'ang Tien Temple Set. There are a lot more joint locks, throws, and takedowns that have not been covered. My intention has been to only wet your appetite.

There are also other portions of the form/kata that are to remain hidden or secret. That being the empty hand to weapons applications, as well as the Dim Mak or pressure point striking.

In the beginning of this text I commented on the possibility that the Ch'ang Tien Temple Set is a complete system. I was NOT exaggerating or boasting in my claims! Many traditional Kung-Fu systems are often comprised of only one (1) form/kata. Sometimes the form/kata is broken down into smaller parts. Or it is kept secret, hidden from outsiders and practiced only behind closed doors. Normally these higher levels of training are reserved for only the following individuals:

- **Closed Door Students**
- **Family Disciples**
- **Inheritors**

At present I have only shown and/or demonstrated what would be called “Open Door” student level skills. The other three (3) skill levels are not written down, but are passed down through oral tradition.

Good Luck With Your Training,

Ron Shively