

CHINESE KUNG-FU SERIES 11

12 Fatal Leg-Attack Techniques

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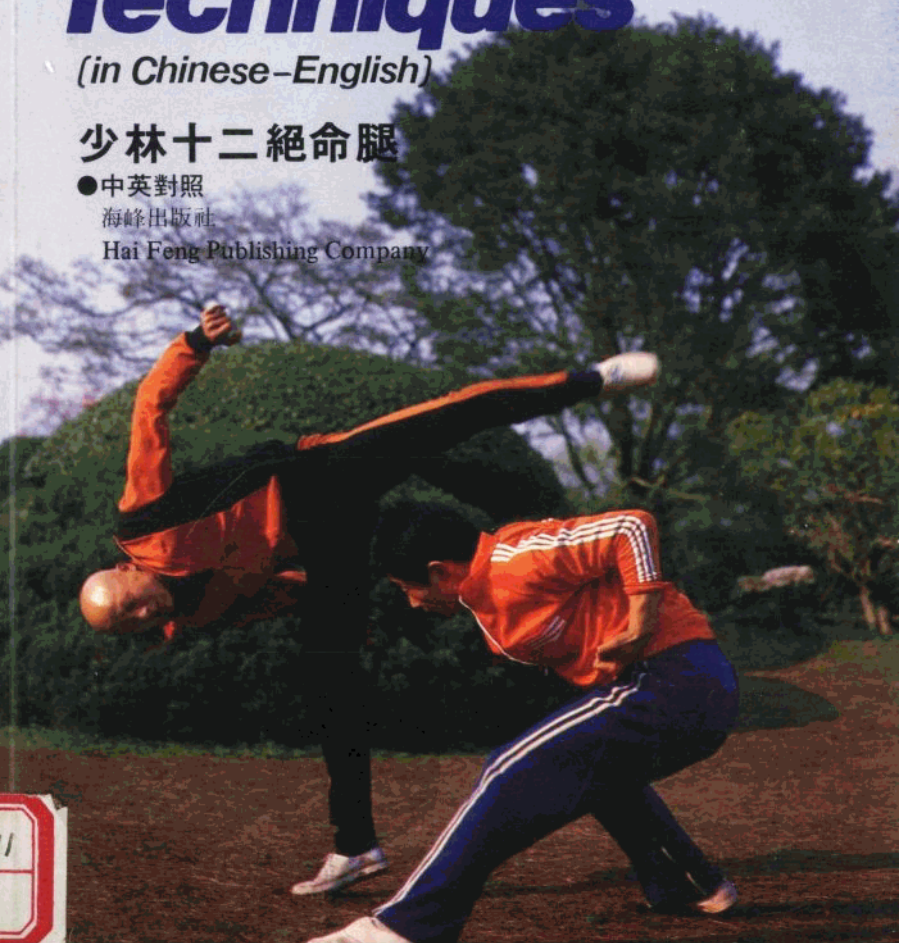
(in Chinese-English)

少林十二絕命腿

●中英對照

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前 言

《少林十二絕命腿》，是拙作《少林六十四腿擊法》的續篇。少林金剛禪自然門腿擊技術共一百零八法，尚有三十二地趟腿擊法正在撰寫中，即將與讀者見面。

十二絕命腿多為上盤腿法，招法兇狠，不可輕易使用；學練者應切實加強保護措施，慎勿疏虞。

少林金剛禪自然門是以“禪”為核心的武術和氣功派流，從理論到實踐，從修煉內涵到表現形式均自成體系，別具一格。金剛禪形——並非人為地創造出來的標誌，而是實修金剛禪氣功達到一定境界時的產物；金剛禪自然門之武術，其動作規律也含蘊其中。金剛禪自然門的武術與氣功，即動禪與靜禪是互相貫通，互相融合，共出一源的。

對金剛禪的基本理論以及“禪”與武術的關係，本人將在三十二地趟腿擊法一書中試作闡述，俾使讀者對本門的武術與功法有一概括了解；今後，如條件允許，本人還將把金剛禪自然門氣功及實修法一一寫出，奉獻給讀者諸君。

本書不當處，請讀者指正。

王信得

一九八四年四月

Foreword

"12 Fatal Leg-attack Techniques" is a sequel to another book of mine, "64 Leg-attack Methods of Shaolin Kungfu." In Shaolin *Jingang-Chan* Natural School, there are 108 leg-attack techniques in all, and a book on the remaining 32 groundfighting leg-attack techniques is now being written and will soon be published.

The 12 fatal leg-attack techniques are mostly high kicks and, therefore, are too dangerous to be used recklessly. Also, beginners should bear in mind that, in practice, serious protective measures should be taken to prevent injury.

The Shaolin *Jingang-Chan* Natural School, with *Chan* (spiritual transformation) as its kernel, is an unique system of *wushu* (combat arts) and *qigong* (breathing skills) both in practice and in theory, in the training of internal spirit and in the perfection of external form. The token of *Jingang-Chan*, ☸, is not a man-made symbol, but a representation of the sublime realm of perfect *Jingang-Chan qigong* and also an embodiment of the *Jingang-Chan* Natural School's combat principles. The *qigong* and *wushu* of Natural School, or "the static *Chan*" and "the dynamic *Chan*," are interdependent and derived from the same source.

To deepen readers' understanding, I will include in my new book, "32 Groundfighting Leg-attack Techniques," a detailed explanation of the basic *Jingang-Chan* theories and the relationship between "*Chan*" and *wushu*. Also, if circumstances permit, I will write and offer to the readers another book dealing comprehensively with the training of *Jingang-Chan* breathing skills.

It will be my great pleasure to have your kind comments on this book.

Wang Xinde
April 1984

論腿擊法之“法”

“踢、打、摔、拿、撲、推、撞”為少林散手對搏七法。其中，踢法被列為首位，說明至關重要。然而，踢的技擊法，也是不易練好和最難練精的。

踢法即用腿擊。要能夠即機即發，上、中、下三盤以及前後轉側，面面俱到，靈活應用，得心應手隨時向對方進擊或作出各種反應，踢法踢法較之其他六法，其難度尤大。

從實戰效果看，腿擊的長處在於：擊之最遠，發勁最烈，運用最靈，是最具有威脅的武器。因而，我們要重視腿擊。

訓練腿擊必須讓髖關節有良好的柔韌度。從這一意義上講，練習長拳的各類基本功，將大大增強散手拳手的基本功底，增強關節的靈敏和柔韌性。

此處着重介紹的，是實施腿擊法時最為基本的五大要法，即在實戰中適用而且必須遵循的基本準則。

一、鬆緊法

鬆和緊是一對矛盾。散打拳手應該在自己的訓練實踐中處理好這對矛盾。放鬆有兩個意義，首先是使自己思想鬆下來。上場之前思緒焦慮是思想緊張的表現。這將大大消耗拳手的精力、體力，嚴重的甚至將會損耗到無法勝任應戰的程度，因而鎮靜是思想放鬆的必要條件和散打拳手

所必備的意志品質。對於一個內心恬靜的優秀拳手來講，賽場緊張的氣勢應使其精神振奮，胆魄大增，鬪志旺盛，而又有足夠的鎮靜，以便應付各種複雜的情況，並迅速作出處理。放鬆的另一個意義是實戰中保持身心的鬆靜自然，以求得最佳的技擊效果。所有的動作都應該盡量使肌肉放鬆着進行。但是，當你的腿擊攻擊部抵達目標的一瞬間，應將你平時訓練的全部功夫發揮出來，這時候你應是高度緊張的。換言之，這種經肌肉放鬆而解放出來的能量使你的腿或拳的進攻瞬時速度獲得了加速度。

初學者不明瞭上述規律和奧秘所在。因此，實戰練習中實行腿攻擊時，從最初的意識驅動到提腿進攻，都使自己的腿部肌肉在整個進擊過程中，保持了高度的緊張。這樣，勢必破壞自己動作的協調，使腿法進攻時，力量下降，速度減緩，大大削弱腿擊的效果。

綜上所述，祇有充分放得“鬆”和“活”，才能高度的“緊”和“張”。至柔才能至剛，而鬆活是至柔的第一步基本功。也祇有在實戰中獲得至剛的客觀效果的人，才能真正體察到鬆活、至柔的重要。

二、機 變 法

每一個拳手無不努力爭取最充分、有效地保護自己，打擊對方，取得最大的實戰效果。

腿擊動作千變萬化，隨機應招，變幻莫測，實戰施以腿擊，全憑訓練水平加上實戰搏擊的經驗。無論做任意一種企圖打擊中、高部位（甚至低部）腿擊法，進攻者的小腿部、大腿部與膝蓋部，應該盡自己關節柔韌度的可能加以抬高，將膝提起幾乎與胸等高，人略後傾，身體略仰，以斜側面對向敵方，這一姿勢，至少有下列好處：

1. 可以消解敵方猛烈進攻的來拳、來腿。側身和提膝同時進行，幾乎可將胸、腹、肝、心臟、腎、脾、胆、胃、胃腔部、前後肋、浮肋等視為可供攻擊的要害部位，暴露得最少和破綻面最小。

2. 提膝可以直接消解某些敵方攻來的腿擊。

3. 給對方的自身防禦造成極大困難。這是因為：①實施腿擊者提膝越高，對手須作出防禦反應的區域也就越大。對方要在提膝和反擊之前的瞬間，迅速判斷出腿擊意圖，而要作到有效防衛，這是極為困難的。②腿的攻擊區域隨膝部的提高而增大；③腿擊者與腿擊目標間的距離縮短，這樣就較易作出正確的距離判斷，有效地實施腿擊；④腿擊者易於掌握平衡，此動作使協調性加強，拳手可以從容發揮自己的技術，身軀後傾和發腿的同時進行，甚至可能達到“後發先至”的實戰效果。

4. 使自己的後續腿擊獲得最大的靈活性。

綜上所述，提膝高於腰確實是個攻守兼備的好動作，但切記這是一個在不停頓的運動過程中的一個必經動作，而不是一個定姿。如不深刻理解，靈活運用，反致動作僵化，動輒挨打，被動非常。因此在實戰時，可以採用任何一種門戶應敵，機動地過渡到這一姿勢。

三、步 法

在實戰中，應招施以腿擊時身軀應不斷移動，向上、下、左、右不斷變化，其步法之前進、後退、左騰、右挪應該迅捷。每一動作都體現果斷，所有的活動盡可能將不必要的動作略去（當然不包括必要的假動作，使之精簡至最少程度。但要在對手面前顯出不規律），讓對方無法獲知進退和虛實，奇譎異常。這將大大增加腿擊成功的因素。

當然，個人的實戰習慣會有很大的差異。現舉步法中最常見的三種情況，加以說明。

有一種穩健型：在實戰中，亮出一個“門戶”，靜待來者，以逸待勞，依仗堅實的樁功，捱得打的沐浴功，較豐富的實戰經驗和強壯的體魄等“資本”，擺出基本不動的樁法，專候對手出擊，露出破綻隨機採用見空就鑽的戰術。如對方少露漏洞，那末，他仍舊是以守為主，這樣的拳手應該時刻注意身軀的靈活程度，千萬莫使軀體強直、僵硬，切忌過於死板。否則，在對手多變而連續不斷的戰術的進攻下，是會失利

的。

有一類拳手喜歡經常採用一種或數種變化的步法來迷惑對方，但對自己正在運用的這些步法並沒有深刻的解析和靈活運用的水平。一旦對方察覺你的前進、後退並無多大的實際戰術意義，那麼，對方就可能乘虛而入，猝不及防，這種情形非常危險，與其盲目多動，不如適量少動，以示沉着。那麼，對方也不易覺察你的缺點所在，反而在實戰的盤桓之中，容易窺探出對方的弱點，相機攻擊之。

第三類拳手是在實戰中，依仗良好的體質和訓練水平以及較靈敏的反應，習慣上喜歡在賽場內不停頓地連續跳、蹦，同時不停地擺動雙臂向對方進行多次飄忽不定的動作挑釁。這樣，對手粗看似乎難對付，但是他最大的缺點是破綻多、漏洞多、體力消耗大。如果一旦速度減緩，暴露出某些不協調，那麼，弱點就此產生。對於雙方來說，這一類型的拳手都應十分明確地通曉這樣一個戰術原則——在未起腿實行攻擊之前，必須仍然連續不斷地跳動，否則，在急緩之間就有被擊的危險。

總之，步法的穩固和迅速移動身法的不規律，應認為是實施腿擊的重要法則之一。

四、眼 法

眼睛也可以“擊”敵。中國醫學認為：五臟精氣注於目。實戰中利用眼睛來擊敵，其意義如下：

以明亮而帶有威力的眼神和簡潔有效的擊打動作協調配合，那麼，對方在連續挨打以後，就會得出這樣一個經驗：你的這種特殊的眼神是一個將要出現有效而嚴厲動作的信號。所以，祇要眼睛目光一變，對方的心理活動就會相應發生變化而作出反應，甚至在瞬間流露恐懼。進一步運用這種眼神來作為佯攻，也是很好的戰術手段，這將擾亂對手的心理防綫。

眼睛佯攻結合避上擊下，避下擊上，顧左擊右，盼右擊左的戰術動

作相配合，這同樣能取得很大的戰術效果。

眼睛可以呈現出斜頸歪視和斜視等眼神，表示在戰略上鄙視對手，使對手出現一種不服氣或憤怒的情感，讓對方出現自我干擾的心理活動。鄙視的眼光不可不用，但不可多用，適度為好，以成為賽場上一種戰術手段。

眼是神之舍。高明的戰術家就是透過這個心靈的窗戶來洞察對手的意圖，進而以眼神去調動敵人的。反之，要控制自己的眼神，使對手無法利用你的眼神來探知你的虛實，測量你的深淺。祇要眼神能起到調動對手，使對手進攻的決心遲遲不能果斷地行使，實戰中出現猶豫，那麼，你的目的可算已經達到。對方兩個動作之間的稍稍停頓呆滯的間隙，便是你進擊的時機。在實戰的任意一個體位上，都應讓敵方在你的注視之下。格鬥的過程錯綜複雜，盡可能地利用眼角餘光，擴大視野，這對於“一對二”，“一對三”的搏擊尤為必須。散打的全過程中，除了某種戰略需要，眯起眼睛矇混敵方外，最為重要的應讓自己的視覺呈現高度的警覺，這樣的精神狀態使你能夠憑眼睛接收大量的信息，判斷出對手的耐力、速度、靈敏、功夫、技術準備、實戰經驗、機動能力和應變手法，甚至具體地窺知下一個尚未出現的動作是什麼樣的。這種提前量的直覺是全憑靈感的，靈感的出現不依賴別的，也沒有什麼神秘，無非是多次反覆的實踐。實戰講究虛實。從某些意義上講，眼睛上出現的“招法”屬於最好的虛招。如要讓你的腿擊切實有效，達到精確的程度，則必須善於使用你的眼睛，不白白浪費你眼睛的能量。

放鬆、出勁的統一，動作的簡明、扼要，與身法多變的統一，心靈的警覺和整體觀都達到和諧一致、融滙貫通，這說明離成功已經不遠。

五、腰 法

當腿擊動作完成，尚未回收之前，身體應是如何的？自不待言，金剛禪內勁由腰而來。問題是外形動作結束時，為什麼軀幹、腰部和腿部

三者盡可能保持在同一直綫上？

問題很清楚，這樣能使全身動力，發揮於一點上。以拳手擊打沙袋爲例，在練沙袋的過程中，我們發現動力不同而效應也不同。有一種動力加之於沙袋上，沙袋產生激烈的震蕩，而並不會作整體的搖擺晃動；沙袋受到另一種動力的擊打，這種動力不僅使沙袋搖晃而且產生強烈的震蕩。這可是完全不同的兩種動力，拳手們的功夫，往往嚮往這兩種動力能在同一動作中體現，融合在一起。因爲前者使被擊者的局部受重創或肌肉、內臟深部受創，而後者則可使被擊者的重心移動而擊出界外，儘管該類動力也會致人傷害，但無前者厲害。高明的拳手可以擊中對方使其凌空旋轉落地而不受傷害。這兩類動力若能貫穿於一體，最基本條件就是全身的擊打力點，集中於一點，這就要求身軀、腰、腿處於同一直綫上。反之，身體各部的動力如不能和諧一致，那麼，在發出腿擊的全過程中，身體內部的各種不利於腿擊的因素，諸如臂、肩、腰、膝柔韌度不夠；動作不正確；重心不穩；體態移動的太過或不及；腹部肌肉緊張未適度等，會產生能量互相抵消，而使攻擊力大大減弱。這一動作正確與否還將影響你是否能獲得最遠的有效擊打距離。

On The Art Of Leg-Attack Techniques

On the list of the seven basic Shaolin combat methods—the “kicking, punching, throwing, grappling, pouncing, pushing and crashing”—“kicking” ranks first. This may well illustrate the importance of “kicking.” However, “kicking” is also the most difficult to master and perfect.

Compared with the other six methods, kicking is more difficult, for it takes much more efforts to use the legs so freely as to deliver accurate kicks to the opponent's upper, central and lower body, shift flexibly in all directions and attack or react with high proficiency.

In the view of actual combat, on the other hand, the leg attacks, or kicking techniques, are the farthest-reaching, the most powerful, flexible and dangerous techniques. Much heed, therefore, should be paid to the art of leg-attack techniques, namely, the art of training in and applying these techniques.

To a successful application of leg-attack techniques, the agility of the hip joints is most essential and, thereby, a systematic training in basics is required. The basic training in Chinese *Changquan* (Long Fist) is very helpful to solidifying the foundation of the free sparring fighters, for it may help them improve the flexibility and pliability of their joints. What this article intends to discuss is the five fundamental principles in the application of leg-attack techniques, principles every practitioner should follow no matter what leg techniques he may use in actual combat.

A. THE PRINCIPLE OF "TENSION AND RELAXATION"

"Tension" and "relaxation" are a contradiction. A good solution to it is essential to the success in free sparring. "Relaxation" in free sparring means two things: first, mental relaxation and second, physical relaxation. Prior to a competition, a good free sparring competitor should be calm and mentally relaxed, for pre-tournament nervousness, the reflection of unnecessary "tension," would consume his mental and physical energy greatly, sometimes even to so extreme an extent that he could hardly go on the fighting. The tense atmosphere prevailing in competitions could only make a mentally calm competitor more courageous, excited and also sober enough to adapt to the complicated and changing situations. Furthermore, he should also be physically relaxed so as to be able to achieve the best effect in combat. All his leg-attack techniques should be executed by relaxing the muscles first and then tensing them suddenly the moment when his legs contact the target. In this way, the force generated can be reinforced by an acceleration as a result.

Some beginners do not understand the relationship between relaxation and tension. So, when they throw leg techniques, their muscles are usually tensed all the time from the beginning to the end of an attacking process. As a result, the coordination of movements is ruined, the speed and force weakened and the expected effect lessened.

Obviously, only when there is sufficient relaxation, is there sufficient tension. Extreme hardness comes from extreme softness, and relaxation is the basis of extreme softness. Only when one comes to heed the importance of relaxation and extreme softness, can he achieve an objective extreme hardness in actual combat.

B. THE PRINCIPLE OF RAISING THE KNEE ABOVE THE WAIST

For every free sparring competitor, the goal in combat is to defend himself most safely and attack the opponent most effectively.

Leg-attack techniques vary greatly from one another and could be variably used, depending on the actual situation. Although the application of leg-attack techniques differs with practitioners' training level and combative experience, there is a general principle in the use of leg attacks for practitioners at different levels—the principle of raising the knee above the waist. When applying leg attacks—attacks either to the opponent's upper body or his central body (even to his lower body), the attacker should raise his knee as high as possible above the waist to the level paralleling the breast, with his body slightly leaning back to face the opponent sideways. This posture has at least the following advantages:

1. It could check the opponent's fierce punches and kicks, because it exposes few openings as it well conceals almost all the vital parts in the body, such as the chest, abdomen, liver, heart, kidney, spleen, gallbladder, stomach, gastral cavity and ribs.

2. It could directly dissolve some of the opponent's leg attacks.

3. It could make it extremely difficult for the opponent to defend himself, because: a.) when the attacker raises the knee higher, the opponent's responding time becomes shorter, and he could hardly make an effective defence in so short an instant; b.) when the attacker raises the knee higher, his attacking area becomes larger; c.) the distance between the attacker and the target is shortened, thus making it easier for the attacker to estimate the distance and make an effective attack; d.) it is easier for the attacker to keep his balance, coordinate his movements and, with the body leaning back and the leg extending simultaneously, execute a later-initiated but quicker-reaching attack.

4. It would be much easier to throw follow-up attacks.

From the above analyses, it can be seen clearly that raising the knee above the waist is an excellent movement for defence and offence. But you should bear in mind that it is only a transitional move, not a fixed stance. A misunderstanding of it would result in stiff and clumsy movements and place the user in a dangerous situation. In actual combat, one can use any stance to start the bout and, in the process of fighting, flexibly shift to the posture of raising the knee above the waist.

C. FOOTWORK

In the application of leg attacks in actual combat, the leg-attacker's body should be moved irregularly in all directions—upward and downward, and right and left—coupled with treacherous and steady footwork. He should make the moves unhesitatingly without any farfetched and redundant moves (excluding necessary feints, of course). Also, he should move irregularly and treacherously to deceive the opponent and secure the success of leg attacks.

The realistic practice varies greatly with practitioners' combating habits, of course. However, from the following three common examples, we can draw some general rules.

Here is a steady fighter, for instance. He has firm stancework, good endurance of blows, rich combative experience and a strong physique. When encountering with an opponent, he usually takes a static stance, waiting for an opportunity to attack when his opponent exposes an opening. If there is no exposure for a time, he would continue his defence-oriented strategy. For him, the most important thing is to keep the body flexible, because a stiff body would cause failure in face of the opponent's consecutive and variable attacks.

Here is another fighter, who likes to use irregular footwork to baffle his opponent. But, unfortunately, he does not know exactly the meaning of his footwork and can not use it freely either. So, he would be prone to attacks if his opponent becomes aware of his meaningless footwork. This is very dangerous. For him, moving less but more properly is much better than moving more but blindly. By so doing, he could conceal his weaknesses and place himself on a favorable stand to see the opponent's openings and attack him thereafter.

Here is a third fighter, who is strong, well-trained and sensitive. He likes to jump around continuously in the ring and feint upon the opponent with his treacherous and provocative arm moves. At first glance, he seems difficult to deal with, but since his strategy harbors some exposures and loopholes and is also energy-consuming, he is vulnerable when his pace slows down and his movements are done less coordinately. For him, it is important to go on his jumping and moving before he throws a leg-attack

technique, because a halt in movements would usually invite blows.

D. EYEWORk

The eyes can also be used to "attack" the enemy, for eyes have "energy," as reasoned by a concept of the traditional Chinese medicine that holds: "the eyes embody the energy of the internal organs."

The following are some examples of practical functions of eye expression in actual combat.

A sharp and stern eye expression accompanying repeated effective blows may make the opponent come to the conclusion that your sharp and stern eye expression is a sign of powerful and effective strikes. So, whenever a sharp and stern expression comes to your eyes, he would react psychologically, or would even be scared. In this situation, you could further use this kind of eye expression as an effective feint technique to destroy the opponent's psychological line of defence.

This feint technique may be much more fruitful if combined with other feint techniques, such as looking up but attacking below, looking left but striking right and looking right while hitting left.

When your eyes show a squint and sneering expression, they may provoke or irritate the opponent, stirring him psychologically. Although an excessive use of this eye expression is not advised, a proper application of it would be a necessary technique.

Since eyes are the window of one's mind, skilled martial artists can read the opponent's mind through his eyes. On the other hand, if your eyes are well-guarded and properly-controlled, it would be difficult for your opponent to read your mind. Once your eye expressions could manipulate the opponent, affect his determination in attacking and cause hesitation on his part, then your goal is achieved, for the brief halt between two movements on his part would give you a good chance to attack him. In actual combat, you should keep the opponent totally in your view no matter what position you may be in. The situation of actual combat is complicated and ever-changing and therefore, you should make best of your remaining sight to broaden the

field of view, particularly in the one-to-two and one-to-three battles. In the whole process of free sparring, except for the occasions when a narrowing-eye deceiving tactic is necessary, it is extremely crucial for you to keep your eyes wide open so as to take in as much information as possible, for, in this way, you can easily measure the opponent's stamina, speed, reflection, skill, combative preparation, combative experience, mobility and flexibility, or even his forthcoming movements. This is what we call the predictive intuition. It is a product of aspiration, which, nothing mysterious, stems from repeated practice. In actual combat, a combined use of feints and real attacks is essential to success, and eye feints, in a sense, are the best of feints. To make your leg attacks effective, fruitful and accurate, you should learn to make best of your eye expressions and waste nothing of your eye energy.

Once you could integrate relaxation with tension, clear-cut movements with treacherous bodywork and mental vigilance with physical ability, you are not far from success.

E. WAISTWORK

When a leg attack is completed but the leg is not drawn back yet, what is the body position? There is no doubt that the Jingang-Chan internal force is generated from the waist. But why should the torso, the waist and the legs be kept in a straight line as much as one can?

The reason is that, in this way, you can focus the force of your entire body on just one point. In the sandbag-hitting training, for instance, we can see that different forces produce different results. There is a kind of force which, when applied to the sandbag, sends it vibrating but not swinging. There is also another kind of force which, when applied to the bag, makes it swing but not vibrate. They are different kinds of forces. It is every pugilist's ideal to generate and integrate the two kinds of forces in just one strike, for the first kind of force would severely injure the hit part in the opponent's body or damage his muscles and internal organs, while the second kind of force would shift the opponent's center of gravity and send him out of the ring.