

GOHN DAGOW

**Movements for Health
and Self Defense**



功夫

氣功

by F. H. Treon and D. G. Hickmond



F.H. Treon III
Futzu Liu Suzy



Daniel G. Hickmond
Sien Seong Haw

About the Authors

Futzu Francis Treon was born Francis Harry Treon III in Scranton, Pennsylvania in 1929. At age eight his pelvis was crushed by a truck. While on crutches, he was the target of local bullies who took away his crutches and beat him with them. This mistreatment motivated him to leave home at age fifteen to study with a teacher whose philosophies of truth, justice, and honor were similar to his own. He discovered Grandmaster Chin Li in Phoenix, Arizona in 1945 and began to study Gohn Dagow under the grandmaster as a member of the Cantonese Gohn Dagow Federation. After years of training he became a Sien Seong (teacher), and in 1965 he became a Futzu (Master).

From 1949 to 1970 Futzu Treon taught the martial aspects of Gohn Dagow to the military as a member of the military and as a civilian. He trained representatives of the Security Department at Sandia Labs in Albuquerque, New Mexico and other governmental agencies. Futzu Treon founded the American Gohn Dagow Association.

After 1970 Futzu Treon assumed full-time responsibilities as the Master of Gohn Dagow. He established the International Center for Gohn Dagow. The Center was featured on National Educational Television in December 1971. He is the present director of the American Gohn Dagow Association.

In 1985 Futzu Treon moved to the beautiful Coleston Valley near Ashland, Oregon. His center is on nine acres with a pond and two year-round streams in the midst of century-old pine and fir trees.

Daniel Hickmond was born in Fresno, California in 1946. He received an M.A. in English Literature from California State University Fresno in 1975. Mr. Hickmond became Sien Seong in 1986 after studying with Futzu Treon for thirteen years. Sien Seong Hickmond currently teaches Gohn Dagow in Bend, Oregon.

CONTENTS

INTRODUCTION	i
CHAPTER I <i>The Thousand Mile Journey</i>	1
History and background of Gohn Dagow. Origins of Gohn Dagow. Differences between Gohn Dagow and other martial arts. Differences between Gohn Dagow, hard forms, and warrior forms. Explanation of <i>flowing</i> and <i>chi</i> . Customs, traditions, and courtesies of the art.	
CHAPTER II <i>The Dancer and the Dance</i>	17
This chapter explains the first technique a new student would learn. Photos and verbal explanation teach the movement. Basic philosophies are used to link the spiritual essence of the dance with its physical execution. This chapter is a capsule form of the essence of the entire art, for it contains the essential elements of physical, mental, and spiritual flowing contained in all aspects of the art.	
CHAPTER III <i>Defending</i>	45
This chapter emphasizes the martial aspect of the art. Numerous basic techniques are presented, and their defensive applications are explained and shown. Hand, arm, leg, and foot movements are emphasized with the intention of teaching the student to control himself and his opponent. Philosophies relating to the techniques are presented.	
CHAPTER IV <i>Three Circles of Life: Knowledge, Skill, and Effort</i>	89
This chapter ties together all the concepts of the art presented in the first three chapters. The student learns a complete kilmo or dance that incorporates several of the techniques learned. This chapter presents the most difficult and advanced techniques of the book. Here, too, philosophies are correlated with the movements to which they apply, reinforcing the necessity for physical, mental, and spiritual flowing.	
CHAPTER V <i>Conclusion: Yin and Yang</i>	127
The conclusion reaffirms the total development offered by Gohn Dagow. The student is again shown how each movement exemplifies physical, mental, and spiritual flowing. The spiritual impact of the art is revealed to the student, and the student is shown how contacting the inner energy can help in dealing with daily problems. This last chapter opens the door to greater learning far beyond the scope of this book.	

INDEX

CHAPTER I

The 1000 Mile Journey



In the Chinese martial arts various schools and fighting techniques developed partly because of different styles and philosophies. The terms *soft* and *hard* refer to different styles; the terms *monk* and *warrior* refer to different philosophies. Gohn Dagow is a soft, monk form, but to understand Gohn Dagow, it is essential to understand the meaning of *soft* and *hard*, and *monk* and *warrior*.

Soft style movements are different from *hard* style movements. *Soft* styles emphasize internal power; *hard* styles emphasize external, physical power.

Hard styles mainly display tense, sharp, rigid movements. Soft styles exemplify flowing motions. Tremendous speed can be developed in both styles, but tension helps create rigidity. Soft styles emphasize internal power, *chi*. They may also teach the development of extraordinary physical strength and body conditioning, *kung*. Although hard styles emphasize external, physical power, they may also teach self-control and the development of *chi*.

Sapling Bent
As the sapling is bent,
so grows the tree.



樹 苗

彎 曲

Circle Blocking - Closing (*Stationary*)

Circle Blocking is a blocking technique when used for self defense. As a moving meditation, its flowing, circular motions help the student discover the inner energy and control mentioned earlier. As a healing exercise it relieves stress, bursitis, tension, and muscle tightness in the shoulders.

1. Stand in the ready posture (Figure A).
2. Rotate the right hand so the palm faces forward. Keeping the right hand straight in line with the forearm, raise the right hand and forearm out and up from the right side of the body. Keep the elbow close to the body, but not tight against it (Figure B). Stop the right hand after it slightly passes the nose (Figure C). Fingertips of the right hand are above the eyebrows. This hand is blocking the face.
3. Rotate the left hand so the palm faces forward. Raise the left hand and forearm out and up from the left side of the body until the fingertips are at diaphragm height. Keep the elbow close to the body, but not tight against it (Figure B). Continue this circular motion across the midsection and down to the groin (Figure C). Stop the left hand at the groin palm facing down, fingers pointing to the right. This hand is blocking the groin.



Figure A.



Figure B.



Figure C.

Scoop Kick (*Right Leg*)

Another important kick is the *Scoop Kick*. It is only briefly explained here to reveal some of its "secrets."

Several different movements are combined with the *Scoop Kick*. The student will learn some of them in the following pages. From the most to the least difficult, they are: the *Scoop Kick Walk with Strikes*; the *Scoop Kick Walk with Circling Hands*; the *Scoop Kick Walk*; and the *Scoop Kick* itself. Before learning the first three techniques, the *Scoop Kick* alone must be learned.



Figure A.

1. Stand with hands on hips in a modified forward bow, weight centered between both feet, left foot in front of the right, left foot turned slightly to the right (Figure A).
2. Keeping the head and back straight, *Scoop Kick* with the right foot, kicking directly in front and as high as possible. Do not bend the knee, but do not lock it. The leg action is from the hip. Point the toes (Figure B).



Figure B.

3. Return to Figure A.

Hand Flower

According to oral tradition, a monk patterned the *Hand Flower* after observing the opening and closing of a flower. This is a beautiful movement because of its symbolism and because each posture has a history and tradition. Each movement imitates an object or an animal in nature.

1. To open the hand movement, the hands are in the same position as in *The Salutation* (Figure A).



Figure A.

2. Separate the hands about ten inches, keeping the fingers extended and joined with the thumb touching the edge of the hand (Figure B). This hand posture is called the *Sword*. When used as a fighting posture, either the point of the *Sword* (the fingers) or the edge or blade of the *Sword* (the edge of the hand) is the striking surface.



Figure B.

3. Keeping the hands the same distance apart, merely curl the fingers in the manner shown (Figure C). This hand posture is called the *Panther*. The point of the knuckles is the striking surface.



Figure C.

CONCLUSION

Yin and Yang



Physical changes may bring about spiritual changes, just as spiritual changes bring about physical changes. Mastering the physical effects the spiritual. These are two philosophies that the serious student of the art will eventually encounter, and they should be mentioned to the prospective serious student as well. They are intrinsically linked to the surging energy felt during the physical movements.

Combining the physical with the spiritual provides the basis for the art. Gohn Dagow is designed for total individual development. It is through the spiritual aspect of the art that one can see the reality of the philosophy: *mind, body, and spirit are one.*

Let us reflect on some of the movements learned, and explain their spiritual dimension.

GOHN DAGOW

Movements for Health and Self Defense

by F. H. Treon and D. G. Hickmond

The movements and philosophies of this ancient Chinese art have been handed down orally from one master to another since 2800 B.C. Now, for the first time, some of them are in written form. The philosophies, meditations, healing, and martial movements combine to give the student a practical and effective method for self-development.

Gohn Dagow — Movements for Health and Self Defense combines the physical, mental, and spiritual aspects of the art, softening the martial with pictures that complement its meditative and reflective mood. As a monk form, the martial is emphasized for self defense only. The material in *Gohn Dagow — Movements for Health and Self Defense* is best suited for non-violent persons. It is must reading for anyone interested in the ancient, classical Chinese martial art forms, or for anyone interested in health, healing, meditation, or growth development.