Beijing Institute of
Physical Education Press

# Chinese Wushu

● Written and Compiled by Cheng Chuanrui
● Translated and Proofread by Pan Zhiwei

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# Preface

In the different parts of the world, "Kung Fu" (skills) or "Chinese Kung Fu" is used like a synonym for Chinese WUSHU. When speaking of "Kung Fu", people usually know what it covers. However, when speaking of "WUSHU", quite often, they do not know what it is involves. Also, people usually have a clear understanding of what Taijiquan is, but, they have little or no idea that Taijiquan in reality is a component of WUSHU. It is evident that people are not as familiar with WUSHU as they are with boxing, that is why Wushu, as a sport form, is usually foreign to them. The main object of this book is to assist the reader to understand the skills and techniques of WUSHU.

As early as 1985, Professor Cheng Chuanrui, the author of this book, was engaged in an investigation visit to several European countries with the Chinese WUSHU Experts Group, where he delivered several lectures on Chinese WUSHU. He talked to the public and journalists, clarifying the difference between "Kung Fu" and "WUSHU", and the definition and connotation of the term, "WUSHU". Most overseas "WUSHU practitioners began to get acquainted with WUSHU through "Kung Fu Films" which started to be popular in the late 60's and early 70's when most of the "KungFu Films" producers were overseas Chinese whose ancestral homes were mainly distributed over Canton (Guandong) province of the People's Republic of China where the practice of WUSHU is known as the "Exercise of KungFu".

In Chinese language "KungFu" refers to the mastery by an individual of any kind of skill, for instance, if someone's calligraphy is superb, we may conclude that this person is very KungFu in penmanship, therefore, to use "KungFu" as a specific term to describe and to take the place of WUSHU is certainly not fully accurate. WUSHU (martial arts) is WUSHU, it is a unique fighting form which is quite different from Karat, Tae Kwun Do and Judo.

How can a definite explanation of what WUSHU is be provided? WUSHU is martial arts and is a general term to describe different moving routines of fists and the use of apparatus. It also refers to various confrontation tactics used in free fighting. For example, some forms such as Long Fists, Shaolin Quan, Taijiquan, Xingyiquan, Tongbeiquan and Baiguazhang fall into the category of Routines of Fists, while some arts like knife play, sword play, cudgel play, spear play, two knives play and double swords play are classified in the Routines with Apparatus.

There are two kinds of free fighting: one is used in competition with the necessary shield equipment such as glove, shinpad, chest protector and helmet, following the competition rules; the other is for self-defence.

Today's WUSHU is developing towards the direction of physical education and sports with the purpose to improve people's health and fitness levels and to be competition event. WUSHU used as self-defence can be regarded as one of the main purposes of this sport, but it is a secondary purpose because it does not support the educational aim of physical education and sport. In ancient China, Wushu functioned mainly in the military service and violent fighting — the substantial difference between modern and ancient WUSHU are determined in its developmental orientation.

The contents of WUSHU has been enriched with the changes of history, it can be characterized by the following points:

1. It has become an art form to be appreciated.
2. It is an effective way to mould a person's temperament.
3. It assists in cultivating a person's will.
4. It can help bring people's philosophical accomplishment to fullfilment.

This book, "Chinese WUSHU" focuses upon basic knowledge and different routines of technique, and was written especially for WUSHU beginners and those who have reached intermediate level. It is hoped that the publication of this English version will promote the development of this sport.

The author, Professor Cheng Chuanrui, is the Vice Chairman of WUSHU Department of Beijing Institute of Physical Education. He is an outstanding WUSHU educationalist well-known throughout China and abroad, and began to practise WUSHU when he was six years old. He won the national championship several times in the 1950's when the People's Republic of China was founded. Professor Cheng is a disciple of Mr. Xiu Jian Ci's (1882-1959), who was a great WUSHU master proficient in Shaolin Quan, Tongbeiquan, Taijiquan, Baigua zhang and Xing yiquan. When Professor Cheng studied in a university, he was fortunate to be instructed by the famous WUSHU educator Professor Zhang Wenguang (1916-) and Mr. Li Tianji (1914-). The latter is a master of Neijia Quan in China. Like a tiger that has grown wings, he brought all his efforts to cultivate his moral character, temper and perfect his WUSHU techniques. He has worked hard to extract special WUSHU knowledge from those WUSHU Masters. He has been teaching WUSHU for more than forty years and has gained an abundance of WUSHU teaching experience, and is now accepted in the Chinese WUSHU field as an outstanding master with his plentiful knowledge of WUSHU and his

good command of contemporary physical education and sport. His students range from government officers and senior WUSHU coaches to university instructors and professional WUSHU researchers. One may well say that he has students everywhere.

With his unflagging enthusiasm, he is now working hard at writing and compiling WUSHU books. He believes that it is his responsibility to make consistent and definite contributions to the Chinese and world WUSHU movement.

The translator, Mr. Pan Zhiwei, is a programme officer working in the Department of Foreign Affairs of Beijing Institute of Physical Education. He is a close friend of Professor Cheng Chuanrui's.

Our greatest debt is owned to Mr. Pan for his accurate translation of this book, because it makes it possible to unveil this mysterious and important sport form-WUSHU-to our reader.

Professor Cheng's motto is "To meet friends through WUSHU and make progress together."

# Chaptar 1 What Is Chinese Wushu

Wushu is an outstanding Chinese cultural legacy. It is socially valuable in terms of promoting health, strengthen will power, refining combat skills and enriching cultural life. Wushu as a sport takes mainly two forms: the "dance practice" of routine exercises and the sparring in duels.

Wushu routines incorporate kicking, beating, throwing, seizing, striking and thrusting into set routine exercises, using various combinations of attack and defence, advance and retreat, dynamic and static states, quickness and slowness, toughness and softness, solidity and emptiness in motion, etc. Free sparring is a duel of wit and skill under certain conditions and according to set rules.

## 1. Wushu Is A Traditional Chinese Sport

As a traditional sport, Wushu can be used for competition as well as for entertainment, self-defence, health keeping and mental disciplining, and has tremendous social value.

Competitive wushu may be divided into two major categories: contents in the performance of routine exercises, either barehanded or with apparatus, and matches in the forms of sanshou (free combat) and tuishou (push-hands), with complete sets of rules for competition in both categories.

In ancient China, wushu was not only an important means of fitness building and self-defence, but also a major subject for examination in the selection of soldiers. As early as Tang Dynasty in the seventh century, a system of military examina-

tion was adopted for recruiting servicemen. In the Song Dynasty (960-1275) there appears wushu contests in the form of leitai, literally meaning "fighting on a stage". Wushu competitions were promoted in the armed forces in the Ming Dynasty (1368-1644), boosting the development of martial arts. Up until the Qing Dynasty (1644-1911), leitai contests remained very popular among the folks.

During the 1920s a central wushu insitute was established, with branches set up in some provinces and cities. Beginning from 1932, a "national wushu meet" was held practically every year. In 1933 wushu was officially listed as a competitive event at national games. At the Sixth National Games held in Shanghai in 1935, wushu contests attracted foreign entries from the Phlippines, Malaysia and Java. In 1936, at the XIth Olympic Games in Berlin, demonstrations given by a group of Chinese wushu athletes were warmly received.

Wushu was included in the national sports programme after the founding of the People's Repulic of China. In 1958, the first regulations for wushu competition was drawn up by the State Physcial Culture and Sports Commission.

To encourage wushu athletes to raise their level of performance more quickly, the State Physical Culture and Sports Commission, taking into account the characteristic features of wushu, promulgated in 1985 a set tentative standards for determining the technical grades of wushu athletes. The grades were divided as follows: martial heroes, martial artists of first grade, martail artists of second grade, martial artists of third grade, and junior artists.

To further develop wushu on a scientific basis, the Wushu Research Insitute was set up by the State Physical Culture and Sports Commission in 1986 as a body for conducting wushu academic researchs at a high level. To meet the needs of wushu development, departments or special courses have been

opened at physical education colleges and teachers university for the training of wushu students.

Rich in content and diversified in form, wushu suits people of both sexes and all ages, and can be practised at any time and anywhere, with or without apparatus. That is why it has a mass following. A national organization-the Chinese Wushu Association-was set up in 1958. Thereafter, wushu bodies of various forms, including societies, coaching centres, research groups, spare-time schools and training classes, sprang up in both urban and rural areas all over the country, forming a vast network for the advancement of the sport.

## 2. The Formation and Development of Wushu.

Chinese wushu has a long tradition in histroy. As early as the time of the clan communes in primitive societies, there appeared the "play" of Jiaodi (wrestling) and the "dance" of Ganchi (axe and shield). There were the earliest embryos of the two forms of wushu, which served as a means to build up health, cure diseases, temper the fighting will and train military skills for the members of these societies.

During the Zhou Dynasty (11th-3rd centuries B.C.), wushu became an integral part of education. "Princes and scholars, learn to exercise with axe and shield", "in the Dongxu school". Youngsters of 15 years old were required to train in chariot driving and to learn to do the Wuxiang, a sport which took the form of "dance practice", in which the performer, with axe, spear or shield in hand, "inclines forward and backward, his hands and legs bend and stretch, now slow, now fast". People learned to do Wuxiang and to dance with axe and shield with a purpose that "in music and dance military drills reside", and that "study and military affairs are combined", in the mean time, "people, while trained in axe-and-shield dance, become

dignified in appearance and manners". This was a way physical education was carried out.

Wushu has developed and enriched itself through the life practice of the Chinese people during the long history of social development of the Chinese nation. From Zhou and Qin Dynasties to Yuan and Ming Dynasties (11th century B.C.-17th century A.D.), a great variety of wushu styles appeared within the realm of sport. Among them there have been dueling styles of "Jisoli" (trial of strength), "Jiaodi" (wrestling), "Shoubo" (sparring), "Xiangpu" (the equivalant of modern sumo), "Jijian" (fencing), "Jiaobang" (staff fight), "Ciqiang" (spear fight), etc. In addition, there have been routines exercises of swordplay, double swordplay, daggeraxe play, spearplay, shadow boxing exercises, etc. Of which some are team events. There were also set sparring events, such as "spear against shield", "sword against shield", performed by two contestants. These were sport events which had attained a high technical level and had won much popularity among the people.

Wushu as a long standing and well established sport has solid basis in the sciences. It involves many branches of natural and social sciences. Its guiding theories are based on the ancient Chinese classic philosophic thoughts of "Yin and Yang" ("The complementary opposites unite to form a whole"), and "the doctrine of the mean". Some stress toughness of movements, others softness; some stress dynamic, others static movements.

After the founding of the People's Republic of China on Oct. 1, 1949, wushu was taken as a component of socialist physical culture and sports, and has since developed spectacularly under the guidance and support given by the government. Guided by the State Physical Culture and Sports Commission and the Chinese Wushu Assocaition, wushu associations, societies, coaching centers, research groups, sparetime sports schools and

training classes mushroomed everywhere in all the provinces, autonomons regions, and most of the countries, and in this way a comprehensive network of wushu activities has been formed. These wushu organizations take it as their duty to teach wushu techniques, train outstanding athletes, and promote wushu competitions and demonstrations, all of which serve to liven up people's cultural life.

Wushu has become a part of education curriculum in all schools. The wushu courses are aimed to equip students with a basic knowledge of wushu, some combat skills and simple routines. In the schools, wushu competitions are often held, and advanced training is offered to meet the needs of wushu fans. Some colleges have even established wushu associations and research centers to study wushu in spare times.

The State Commission of Physcial Culture and Sports has set up a Chinese Wushu Research Institute in Beijing, which serves as China's highest research center in wushu theories and techiniques as well as a center for international wushu academic and technical exchanges.

With a view to inherit and develop this precious cultural legacy, a large scale campaign has been staged in China to investigate, unearth, collect and collate wushu routines. The campaign has been very fruitful. Before long, Chinese wushu become more illustrious and prominent among the sports of the world.

### 3. The Content and Classification of Wushu.

Chinese wushu is extremely rich in content, and there are numerous schools. It is divided into five categories according to the technical characteristics.

(1) Bare-handed fighting:

To this category belong all the bare-handed combat arts,

including the long-range boxing of chaquan and huaquan, taijiquan, nanquan, xingyiquan, baguazhang, bajiquan, tongbeiquan, fanziquan, piguaquan, shaoliquan, xiangxingquan, etc.

A. Changquan, including chaquan and huaquan, is a major school of wushu, which uses the three hand forms of fist, palm and paw, and the five foot stances of bowstep, horsestep, slide-step, empty-step, and rest-step. It is characterized by easy and stretching postures, agile, quick and powerful movements, and clear rhythm. It employs the techniques of leaps, jumps, rollings, tumblings and somersaults. Chaquan, huaquan and other styles of changquan each have their own unique characteristics and features.

B. Taijiquan is a soft, light and slow exercise which features continuous, circular and fluent movement. Different styles of taijiquan stress various aspects.

C. Nanquan, or southern boxing, is a general term for the schools of boxing popular in areas south of the Yangtze River. There have been a variety of schools and styles, such as the Yunchun and Wuzu schools in Fujian Province, and the Hong, Liu, Cai, Li and Mo famillies in Guangdong Province. Each of these has its own features, yet these schools have many things in common; powerful exertion of force, firm and steady footwork, clear-cut movements, and good positioning of body to be ready to react to attack from any direction. Nanquan performers often shout and have their muscles bulged when applying force.

D. Xingyiquan, or "Form and Spirit Boxing", always starts from a stance with body weight mainly resting on the back leg. It employs the palm cut, the straight blow, the corkscrew, the oblique thrust and the swing as its basic fist techniques. This style of boxing has evolved from imitation of the characteristic movements of certain animals, such as the dragon, the tiger, the monkey, the horse, the turtle, the cock, the hawk, the swallow, the snake, the eagle, and the bear. Xingyiquan is

characterized by simple and steady movements, straight forward and compact routines.

E. Baguazhang, or "Eight Trigram Palm", is a boxing with special features in footwork and the turning of the body. It uses changing palm techniques of pushing, holding, carrying, leading, thrusting, cutting, blocking, etc. The boxer walks crisscross in all the directions. It features swift body movements, flexible footwork, and constant changes of directions.

F. Bajiquan, or "Eight Extremes Boxing", is an infighting school of boxing, featuring short, sharp thrusts, powerful approaching, shouldering pressing and learning techniques. The routines are usually short and well-knit, executed with violent force. Heavy stamping and bold approaches are often used to aid the application of force.

G. Tongbeiquan features the five basic techniques of backhand blowing, slapping, thrusting, palm hacking and corkscrew blowing-all closely interwoven with each other, and supplemented by another eight techniques: circling, grasping, hooking, rubbing, cutting, scraping, poking, and flapping. One special feature is that the hand strikes out in the form of palm, and strikes blows in the form of fist. Shoulder-swinging and wrist-flipping are employed to make striking arms hit far with sudden, quick and explosive force.

H. Fanziquan boasts short, vigorous movements, compact and well-knit routines and swift force-application. A technique can be applied in different ways, and several techniques can be applied at the same time. Since Fanziquan is characterized by quick succession of hand and foot movement, a saying goes that "Fanziquan is like a string of firecrakers going off".

I. Piguaquan is mainly a long-range striking combat art, characterized by farreaching, powerful attacks that are coupled with infighting techniques. Violent extension and contraction and hacking plus parrying mark its performance. The ap-

plication of techniques requires that waist be turned and hips drawn in, the arms relaxed and crossed, and the force be focused on the shoulders and arms.

J. Shaolinquan is a great system that embraces a great variety of different styles, including the major honquan, minor honquan, paoquan, meihuaquan, qixinquan and luohanquan. Shaolinquan, which is taught at Shaolin Monastery in Songshan, Henan Province, features simple ,straight, small and compact postures and movements. One peculiarity is that the fist strikes out with the arm neither bent nor totally streched out. Hand are often flipped to generate an explosive force.

K. Chuojiaoquan is characterized by leg-attacking techniques. The basic leg techniques include stamping, heel-kicking, entangling, pointing, juggling, treading and grinding. In training, each step is followed by a foot kick, with alternating hand and foot movements. This is a style that shines in leg techniques.

L. Ditangquan is a style that features tumbling, falling, rolling and looping. Since it involves a lot of acrobatic stunts, its techniques have a higher degree of difficulty.

M. Xiangxingquan is an imitation-plus-fighting art, which blends combat techniques with imitation of certain animals or birds or appearances of certain persons. It consists of a great number of styles, such as eagle claw, preying mantis, monkey fighting, snake style and drunken style. Xiangxingquan emphasizes the imitation of the spirit of certain animals or persons. When practising Xiangxingquan, therefore one should not only imitate the appearance of the object, but should bring out its spiritual features, while wushu characteristics of attack and defence should be fully displayed.

(2) Weapons:

A. Short weapons, including broadsword, sword, dagger;

B. Long weapons, including spear, staff, falchion, long-handle broadsword;

C. Double weapons, including double broadwords, double swords, double hooks, double halberds, double twinhead spears;

D. Soft weapons, including nine-section whip, double whips, single broadsword plus whip, three-scetion cudgel, "meteor" hammer and rope-dart.

(3) Set sparring:

A. Bare-hand sparring, such as fist sparring and grappling with a sparring partner.

B. Armed sparring, such as broadswords combat, swords combat, spears combat, staffs combat, single broadsword against spear, three-section cudgel against spear.

C. Bare-hand against weapons like broadsword, spear or double spears.

(4) Group exercises:

This category includes all free-combat duels between two fighters according to certain fixed rules. Sanshou, push-hand, short and long weapon duels all fall into this category.

## 4. Some Characteristics of Wushu Training Methods

Chinese wushu has it own traditional training style. following are some of the basic characteristics of its training methods:

(1) Incorporating firmness into softness:

Chinese wushu stresses the intergration of the two, because "softness alone reduces one's strength, while firmness to the utmost would incur death"; "the constant is neither too firm", as the two are "complementary". Besides, "variation comes from interpenetration of the firmness and the softness", and "our strength lies in the combination of the firmness and the softness". Most wushu styles stress the training method

"with inner firmness and outer softness", "softness in appearance and firmness in mind" "incorporating softness into firmness and firmness into softness", etc. A wushu practitioner can be "as soft as a cottonroll, and as firm as an iron bar", and "coordination of firmness and softness brings about mentle stability".

(2) Coordination of inside and outside activities:

Inside activities here refer to functions of the mind, outside activities refer to bodily movements of the eye, the hand, the foot, the trunk, etc. One of the basic requirements of the bodily movement concerns postures and stances: "in standing, the body should be erect and relaxed, able to respond to (an attack from) any of the eight directions", and the five body parts (the head, two arms and two legs) should be balanced. Another requirement concerns correspondences of upper and lower body parts: the hand should coincide with the foot, the elbow with the knee, and the shoulder with the thigh. These correspondences are called "Wai-San-He", or the "Three outside Coordinations". A third requirement concerns complete coordination of bodily movements: there should be coordination between the hand, the eye, the torso, the foot, etc; when one of them moves, all of the others move, when one of them is at rest, all the other tend to rest.

But "outside activities are the expression of inside activities", i.e. there should be coordination of inside and outside activities. Without such coordination, one has not attained the highest level of wushu skills. "The mind controls the body, and it is the source of bodily movements". Without such control, bodily movements would lose their appropriateness. "When there is sincerity in your mind, there is strength in your limbs. "Sincerity implies ridding your mind of all sorts of distractions, and this of prime importance to a wushu practitioner. In addition, one's awareness should be coordinated with

one's intention, one's intention with chi, and one's chi with one's active use of energy. These correspondence are called "Nei-San-He", or "Three Inside Coordinations".

To sum up, there should be coordination in inside activities, in outside activities, and between inside and outside activities.

(3) The generation and control of Chi and breath;

Chi means intrinsic energy; it denotes the psychophysiological power associated with blood and breath. Chinese wushu attaches great importance to the training of Chi and the control of breath. For example, the Taijiquan practitioner is required to "make the Chi sink to the navel", and "be directed by the mind". This means that "Chi should be propelled from the navel", and that during exercise your "body and limbs become active through the controlled use of your Chi and breath". Many of the other Chinese wushu styles pay special attention to the control of Chi and breath as well.

(4) Stored energy in tendons and bones:

The two arms, two legs and the trunk are referred to as "the five body parts" or "the five tendons and bones" in huaquan. In Taijiquan, they are compared to "five bows", for "a human body has five bows". Stored energy, is sometimes referred to as "inside energy". This means that your limbs and trunk should be filled with a kind of strenuousness or inside energy when a posture or movement is being performed, and there should be a natural feeling of strain in these body parts. Wushu techniques require adequate stored energy or strenuousness in your limbs and trunk, as well as perfect balance and exactness in your movements and postures.

(5) Continuous and uninterrupted movements:

Chinese wushu required that all movements in a routine should be linked up and executed fluently in a smooth chain of actions. Under no circumstances should "Chi" be blocked and

the flow impeded. This applies to all the other styles of wushu, however, do not require the flowingness characteristics of taijiquan, but require that all movements, though they may be broken or interrupted in form, should be concerned in spirit, in "Chi", or in "Yi" (intention), so as to form a unified whole. A wushu practitioner can achieve this through his coordinated mental activities, or even through his eyesight.

(6) Correct and exact combat techniques:

The four basic combat techniques in wushu are kicking, beating, throwing, and seizing, which constitute almost all the attacking and defensive movements in wushu routines (as striking and thrusting in weapon routines). Each these basic techniques has a number of ways. For example, in kicking, there are heel kick, stretching side kick, toe kick, coiling sweeping kick, swinging kick, etc; in beating, there are punch, chop, upward prick, crush, etc. For example, the heel kick, stretching side kick and sliding kick all involve leg bending and stretching movements, but the heel kick should be done with the toes up, the sole leading, and the force applied to the heel; the stretching side kick should be done with the toes pointing sidewise, the sole leading, and the force applied to the center of the sole; and the sliding kick should be done with the toes pointing sidewise, the sole down, and the force applied to the outer edge of the foot. There are strict quality specifications for each way of the basic wushu techniques of kicking, beating, throwing and seizing. Care should be taken not to confuse one with another.

## 5. The Functions and Effects of Whshu.

(1) Wushu in building up the health:

Wushu routines consist of very rich and diversified movements, including extension and contraction, windmilling, balancing, jumping and somersaults, thus involving nearly all the

parts of the body. Compared with other sports, wushu requires better coordination among the muscle group moving centers, and between these centers and the automatic centers. Therefore systematic training with wushu can greatly improve the coordination between them. Taijiquan is a particularly helpful treatment for chronic diseases because it uses the mind to guide physical movements, thus helping enhance the process of rehabilitation and improve balance in the nervous system.

Research shows that regular exercise with wushu can improve the function of the cardiovascular system, enhance the aerobic and anaerobic metabolism, stimulate respiration, and increase vital capacity. It also has good effects in developing strength, agility and flexibility.

(2) Wushu's ethical and spiritual functions;

Through the millenniums of wushu's history, decorum and ethics have all along been emphasized. "Learning decorum and ethics before learning wushu skills", and "don't learn from the wicked; never teach the mean", are just two examples of the numerous moral maxims the Chinese wushu practitioners have followed in their practice. It has been a Chinese wushu tradition to give first priority to ethics in wushu learning and instruction.

A wushu practitioner, as well hold, should have lofty aim and pure motives. He should, among other things, place public interest above personal interest, defy brute force and prepare himself to defend righteousness, adopt an open attitude towards other people, practice courtesy, and always keep his own words. In studying wushu, commitment should be made and perfectionist attitudes adopted. In applying wushu, combat skills should not be used to bully the non-wushu people or the weak.

(3) Wushu can suit nearly everyone

Through the training in wushu, the practitioner is expect-

ed to acquire bravery, fortitude, sound psychology, lofty ethics and perfected mentality.

Since wushu is diversified in choerography, technical requirements, style and work load, it can suit nearly all people regardless of sex, age, physique and interest. In addition, wushu is easy to practice and popularize, because it is not limited by time, season, place or facility.

# Chapter 2 The Techniques of Changquan and Taijiquan

Technique refers to the requirements which the practitioner must obey when he practises any kind of fist or set routine exercises with weapons.

## Techniques of Changquan

Changquan is a general title of chaquan, huaquan, paoquan and hongquan. The movements are quick, powerful and rhythmic. There are a lot of ups and downs, turns, leaps, rollings and somersaults involved in the movements.

Each kind of fist has different sport characteristics and technique requirements, but they also have general basis and similar techniques.

1. Standard movements. Any kind of movement must be standard. The content of Wushu depends a lot on kicking, beating, thrusting and seizing. Any hand, eye, body and foot technique has the meaning of attack and defence. The most basic and important link of Wushu is that when you are in motion, you move according to rules and when you are still, your postures must have power. In Wushu competition, level is judged by the quality of each movement.

The basic movements of hand form, foot stance, body form, hand technique, foot work, body work, leg technique, balance, jump and somersaults must be standard and accurate. In order

to master the technique and promote level of Wushu, one must spend lot of energy on the training of basic skills and movements. China has an old saying, "If you don't work hard, you can't get real Kung Fu. "That means one should practise repetitively in order to train his strong will power.

For example, hand form: four fingers together, palm faces outside, wrist erect. There are five kinds of foot work: bow-step stance, horsestep stance, slide-step stance, empty-step stance, and rest-stance.

2. Quick in motion and static at standstill. One must finish his movement with power and speed. When he is at a standstill, he must not shake his body. Both the big movement such as fist punching, and small movement such as palm and wrist must be done accordingly.

There are both static and dynamic states in a whole set of movement. The contrast between fast movements and static postures stress the characteristic of Changquan.

3. Clear rhythm. The coordination of dynamic and static reveals a certain sense of rhythm. The hardness and softness of force, the fastness and slowness, emptiness and solidity of force are also important formations of rhythm.

4. Stress on Wushu consciousness:

Wushu consciousness generally refers to fighting consciousness. It can be understood as well "the attack and defence consciousness". The technique of Wushu consciousness is required to express on two aspects. One aspect refers to consciousness giving spirit. This can be understood as: each movement must have the spirit of attack and defence. Wushu is different from fighting carelessly or listlessly. Wushu requires concentration of mind. Another aspect is expressed on outer movement. No matter what kind of posture, it must be strict, complete and tense. Nowadays there is a wrong concept of the unfoldness of movement. The result is the looseness

of each movement. This is resulted from lacking of Wushu consciousness.

5. Breathing smoothly:

Traditional Wushu stresses on the coordination of inside and outside exercises, which refers to the coordination of mind and consciousness, consciousness and breath, breath and force. There are four ways of breathing: breathe in, breathe out, hold breath and half-breathe.

The set routine exercises of Changquan is generally complicated in structure, fast in movement, heavy in sport load and it needs a lot of oxygen. The way of breathing affects the quality of each movement.

The practitioner is required to breathe by stomach. Thus he can use force freely. When he jumps or moves from low level to high level, he breathes in. When he is still, he half breathes. When he does quick movements, he holds his breath, When moves from high level to low level, he breathes out. In different movement and situation, he use different way of breathing.

## Techniques of Taijiquan

1 head: look forward, slightly close mouth, tongue touches the upper teeth.
2 neck: naturally erect, not loose or tense.
3 shoulder: balanced shoulder.
4 chest: slight relaxed and hold inward, do not lean forward or backward.
5 elbow: naturally curve, do not be stiff.
6 wrist: do not be soft.
7 back: unfold and stretch, do not bend back.
8 waist: loose, erect, and natural.

9 buttock: tense, do not stick out.

10 foot: stable.

Although there are five styles of Taijiquan: Yang Style, Wu Style, Wú Style, Sun Style, Chen Style, they are similar in five points:

1 Calm down and concentrate your mind, breathe naturally:

The practitioner is asked to concentrate his mind and get rid of worldly affairs. Using consciousness to guide movements, the practitioner must breathe stably and evenly.

2 Relax and soften his body:

The body is natrually relaxed. Do not shake body. The movements go smoothly like the clouds flowing, continuously and softly.

3 The movements go in curved lines. The movements are linked up and executed fluently in a complete chain of actions.

4 Harmonious and clear.

5 Coordinate hardness and softness:

The movements must be neither loose nor stiff. Soft in appearance but firm inside.

# Chapter 3 Xingyiquan

## Movements Demonstrations For Wu Xing Quan

### Shan Ti Shi (The Beginning Form) (Three Points Stance)

1. Standing erect, the arms drop naturally, head is upright, the toes are outward, the heels close up to form the "standing at attention" posture. Look horizontally to the front (Fig-1).

Points: Concentrate your mind, feel easy at your head and neck, and feel comfortable on your face, close your mouth, the tip of tongue touches upper palate, relax every part of your body.

2. Body turns right 90° with right heel as axis. (Fig-2).

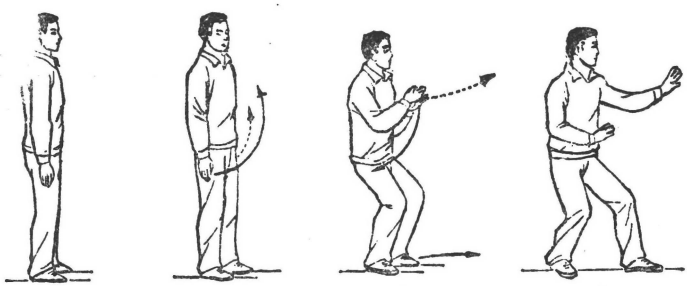
Points: The turning of feet should be in line with that of body, to aviod the shaking of shoulder from happening.

3. Legs bend downward slowly to make the whole body form a posture of half squat with the body weight on the right leg, left forearm raises from the front of body, left hand stops before the chest with palm facing downward and fingers forward; at the same time, right forearm raises upward, too, to make the right hand cover the back of left hand (the index finger of right hand is over the middle finger of the left hand), elbows bend slightly, look horizontally forward (Fig-3).

Points: The body should not lean backward; Loosen

your shoulders, hold your elbows close to the ribs, keep your head upright, contract your hips, bend your knees, support your waist and stabilize your body.

4. The direction of the body motion remains unchanged, the left foot moves a step forward, with the left knee bending slightly, body weight shifts onto the right leg, meanwhile, left hand extends forward, elbow bends slightly with the palm facing front downward, five fingers separate, draw the palm in and bring it up to chest level; the right hand retreats to the front of abdomen, the thumb approaches to the navel with wrist sinking downward; look at the index finger of the left hand. (Fig-4)




Points: (1) Upper body should be upright, without leaning backward or forward, keep the same direction, feel natural on your face, draw the chin in slightly. (2) Loosen shoulders down but hold back a bit, loosen also elbow of left arm, never straighten it, the index finger of left hand should prick upward while the thumb holds open outward to make the "Hukou"* form a semi-circle shape with the centre of hand buckling inward; the right forearm is close to the right side of abdomen, five fingers of right hand keep open. Support firmly your

* Part of the hand between the thumb and the index finger.

wrist. (3) Draw chest in a bit, never contract tensely, the muscles on the both side of your ribs stratch downward comfortably, and you feel that the abdomen is full of strong energy; muscles on back should stratch to both sides as forcefully as possible, and the waist should be supported, buttocks should be projected outward. (4) Contract hips backward, knees buckle inward slightly, the front knee should not be beyond the ankle joint (the front leg never bows too much), the toes buckle the floor, body weight is on the right leg with left leg bearing a small part of body weight, the buttocks should be opposite to the heels in a top-low way by a distance approximately two feet. Breathe naturally and try to be stable.

In practice, you are supposed to attach importance to the various points mentioned above, never neglect any part of it. A so-called saying as "universal styles come from the Three Points Stance-Shan Ti Shi" indicates that the principle of this standing form is extreamly important, which is quite helpful for practitioners to cultivate internal strength and to adjust breath, meanwhile, which also establish a foundation for beginner to practise other movements because most of steps in Xingyiquan are deprived from "Shan Ti Shi"; what is more important is that each part of this stance, namely, the upper, middle and lower part of body, reflects the requirements and characteristics of Xingyiquan. It's from here that you can gain the experiences of main points for learning and soften your way for further study; even though you got certain experiences, you should practise oftenly this kind of "Standing Stance" so that you can have a good command of elements of Xingyiquan.

This "Shan Ti Shi" makes the whole body to move in a natural and coherent manner, by mutual contradictions and control between the muscle groups, this stance makes body movements be finished with an all-satisfactory and completed posture.

Any actions of Xingyiquan hereafter cannot be separated from the basic rules of "Shan Ti Shi" (Three Points Stance).

## I. Pi Quan

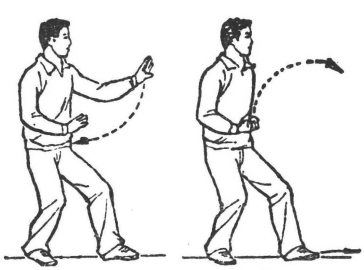
### (The Splitting First)

(1) Preparing Form

Pi Quan movements are the kind of routines characterized by alternating left hand with right hand, and left foot with right foot; the preparing form is the typical "Three Points Stance". (Fig-5)

(2) Beginning Form of Splitting Fist — Left Side

Beginning from "Shan Ti Shi", left hand (front hand) falls down and becomes fist; at the same time, right hand also changes for fist; with fists turning over and being close to the both sides of navel, the forearms stick to the both sides of abdomen; look forward (Fig-6).



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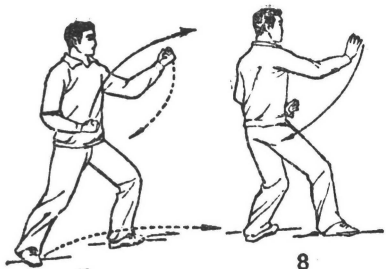
Points: (1) Keep the moving direction unchanged, hold fists tightly, do not feel tensions in thoracic cavity, breathe naturally, never hold your breath; the falling path of left

hand shows a circle orbit, falling first, drawing back second, do not withdraw your hands back directly, loosen your shoulders, arms are close to the ribs, fists should be turned over at the same time. (2) Left foot moves a small step forward (approximately in a foot length), left toes turn outward about 45°, knee bends slightly, body weight shifts onto the left leg; keep right foot from moving, right leg presses forward to form an almost straight posture, meanwhile, from the front of chest and chin, left fist drills out and raises upward and forward in an arc way; fistpalm tilts slightly outward with the little finger turning upward; the tip of elbow loosens, at this moment, the left arm extends forward in a suitable arc manner, never straighten it; the left fist is at nose level; keep right fist from moving, look at left fist (Fig-7).

Points: The extension of left fist must be in line with the action that left foot moves a step forward; when do the move that fist drills and move a small step forward, keep the body direction unchanged, notice that never buckle your rear shoulder forward, make the shoulders parallel; lift your left fist upward along the chest, never extend it forward forcefully until it almost reach the front of mouth, at the same time, support your waist and keep your head upright.

(3) Splitting Fist Falling Form — Right Side Right leg moves a step forward forcefully, (do not lift the leg too high), knees bend slightly, followed by left leg moving half a step forward with body weight still being on the left leg, meanwhile, right fist thrusts from the front of chest and mouth, immediately, fist changes for palm to split forward with the centre of palm facing forward and downward, and elbow bending slightly; then, left fist turns inward, and changes for palm, and locats in the front of abdomen with the thumb being close to the navel; look at the index finger of right hand (Fig-8).



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Points: when right hand splits downward, the action of which should be coherent with the right foot landing the floor, body is not allowed to raise as moving a step forward but keep balanced; the moves of body, upper limbs and lower limbs are similar to the former "Three Points Stance", the only difference is that the stride here is not so big.

(4) Splitting Fist Beginning Form — Right Side

a. Right hand, in the course of falling, changes for fist, at the same time, left hand becomes fist, too; fist-palms turn over to be next to the both sides of navel, forearms are close to the both sides of abdomen; look forward (Fig-9).

Points: The forward moving action is exactly the same with that in left side (See Fig-6. again).

b. Right foot moves a small step forward, toes are outward slightly, knee bends a bit, keep left foot from moving, left leg presses the floor with body weight shifting onto the right leg; meanwhile, right fist drills upward from the front of chest and chin with fist-palm swaying upward and tilting outward slightly; Sink your tip of elbow, never straighten your right arm, right fist at this moment is at nose level, keep left fist from moving; look at right fist (Fig-10).

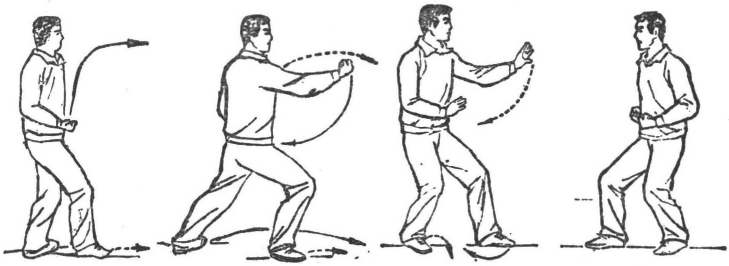
Points: Read Points for Fig-7 again and pay attention to the differences between right and left side.

(5) Splitting Fist Falling Form — Left Side

With regard to the moves and points of this side, please read that for Fig-8, notice that the only difference is that the right side and left side are reversed.

(6) Splitting Fist — The Turning of Body

When body turns around, split left palm, then change it for fist, in the course of falling, right palm, at the same time, becomes fist as well, fistpalms turn over and move to the both sides of abdomen; following that, left foot buckles inward with left heel as axis, body turns to the right about 180°, right foot straightens with toes as axis, the heel lifts up a bit to form a right empty-step stance; look forward (Fig-12)



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Points: When turning around, keep body moving in a balanced way, never shake to either side of body, buckle your left foot; the falling of left hand should be in line with the turning of body, eyes should follow the turning direction of body, lowing head and bending waist do not make sense, support your waist and keep your head upright.

(7) Splitting Fist Beginning Form — Right Side

Right foot moves half a step forward, toes are outward (approximately 45°), knee bends a bit, keep left foot from moving, left leg presses the floor with body weight shifting onto the right leg, meanwhile, right fist drills upward from the front of chest and chin with the fist-palm swaying upward and tilting outward slightly; Sink the tip of elbow, never straighten your right arm, right fist at this moment is at nose level, keep left fist from moving; look at right fist (see fig-10, the moving direction is reversed).

This action can be played back according to the original path by taking turns of left side with right side, never turn your body around until you split left fist; the actions and points here are totally the same with that of Fig-12, only the moving direction is reversed.

(8) Splitting Fist — Closing Form

a. After turning body, right foot moves a small step; right fist drills out, then, left foot moves a step forward again, followed by right foot moving half a step to complete the posture of Falling Form of Splitting Fist — Left Side (Figs-9, 10 and 11)

b. Draw left foot back to make it be close to the heel of right foot, at the same time, bend your left arm and put it in the front of your chest, then, loosen arms slowly and hang by both sides of body, followed by body standing erect slowly, at this moment, the body still leans forward, meanwhile, notice that your "chi" is sinking downward, relax your shoulder; look horizontally forward. (See Fig-2).

## II. Beng Quan

## (Crushing Fist)

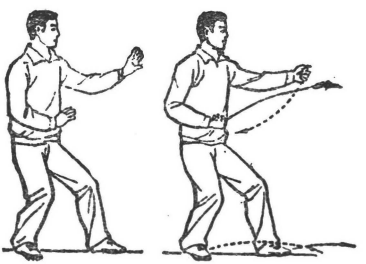
Beng Quan is a kind of routine exercise that left and right fists take turns to blow straight, when doing so, not only is it

required to crush in a quick and explosive manner, but also keep body movements in an integral and coherent way, namely, to keep in line with your footwork such as, launching forward, withdrawing, raising and falling. The footwork is nothing but a single pattern, that is, left foot moves forward, right foot presses the floor forcefully, and then moves a step forword, in this process, you bend your knees and squat your body and finish all actions in a balanced way.

When moving a step forward, right leg presses the floor as powerful as possible, body weight rests on the right leg mainly as foot lands, which requires that left leg should extend forward and right leg press backward with the maximum power, so that the upper and lower limbs and trunk can be trained simultaneously.

(1). Preparing Form

The method of this preparing form is completely the same with that of "Three Points Stance" (Fig-13).



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(2) Crushing Fist — Right Side

a. Beginning from "Three Points Stance", change hands for fists first to make them look like something spiral, following that, right fist turns over, right elbow is close to the right waist

with forearm sticking to the right side of abdomen; look at left fist (Fig-14).

Points: After left hand changed for fist, the tip of elbow still keeps downward, loosen your shoulders downward, keep your head and neck erect, although it is required to hold fist tightly, do not feel tensions in your mind, relax your muscles on trunk, do not hold breath consciously but breathe naturally.

b. Left foot moves a step forcefully forward, and followed by right foot moving a small step with body weight still resting on the right leg and the heel of front foot being opposite to the ankle bone of back foot by a distance approximately 20-30 cm between them. In the course of moving forward, right fist blows forward straightly along the direction of left arm with the fist-eye facing upward and the fist-back tilting a bit forward, draw your left fist back and step it by the left side of waist (under the left ribs) with fist-palm facing upward to form a twist step posture with right fist extending forward and left leg being in front; look at right fist (Fig-15).

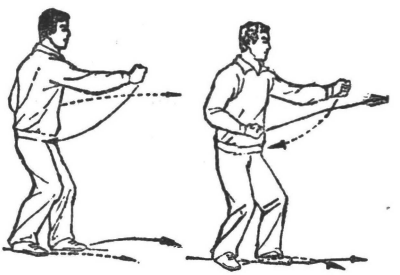
Points: when left foot moves forward, do not lift the foot too high, when the left foot falls down, the heel lands first, but never stack the floor deliberately; right leg presses the floor powerfully, do not lift body high, the bigger the stride of a step, the better; after fist blows, right arm should follow forward, left hip draws back slightly, upper body leans left forward; loosen right elbow, body should be stable, head should be upright, support your waist. The moving forward and the landing of left foot should be finished coordinately with the blow of right fist.

(3) Crushing Fist — Left Side

Left foot moves a step forward continuously and forcefully followed by right foot moving a small step, (footwork of this kind is the same with that of Crushing Fist — Right Side); meanwhile, left fist blows straight forward along the direction

of right arm with fist-palm facing right, draw your right fist back and stop it by the right side of waist with fist-palm facing upward to form a following foot posture with left fist and left leg being in front; look at left fist (Fig-16).

Points: Body still keeps a posture of half tilt to the right side, left shoulder can not extend forward too much, hips contract back slightly, the requirements for other parts are the same with that of Crushing Fist — Right Side. (See Fig-15 and read its instructions).



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(4) Crushing Fist — Right Side

Instructions and points are the same with that of Crushing Fist — Right Side (2). (See Fig-15)

(5) Crushing Fist — Left Side.

Instructions and points are the same with that of Crushing Fist — Left Side (3), (See Fig-16)

Based on instructions and points mentioned above, you can take turns to blow straight forward by your left fist and right fist, the numbers of repetition are subject to the condition of play-ground, in general, you do not turn body around until you blow your right fist.

(6) Crushing Fist — The Turning of Body

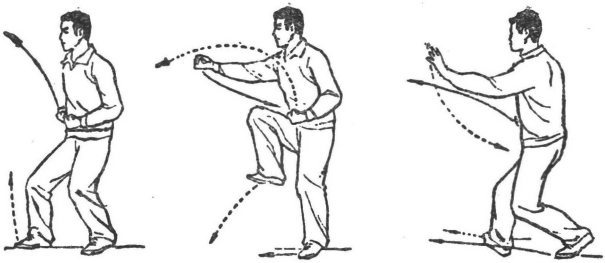
a. After blowing right fist (see Fig-15), left toes turns outward (about 90°), right fist stops by right side of abdomen after taking right fist back, keep right fist from moving; right heel acts as an axis, toes face front, following the turning of body, body turns about 180° to right and backward, look forward, (Fig-17).

Points: Left foot buckling backward, right fist taking back and body turning right and backward should be finished continuously, the time between these actions should not be delayed too long, never bend your head and waist.

b. Right fist goes forward and upward from the front of chest and mouth, the whole arm should take an arc shape, never straighten it; fist-palm is upward in a tilted manner and lean outward slightly, the little finger wraps strength upward, at the same time, right knee lifts upward also, toes turns to right (buckling upward), left leg bends slightly, to form a posture of standing on one leg-Left Stance; look at right fist (Fig-18).

c. Keep the above form moving, left foot swings horizontally forward as powerful as possible, then, left foot moves a step forward with heel being away from the floor, left knee sticks to the back of right knee to form a posture of half crossed-leg sitting stance; when right foot lands, left fist, through the front of chest, goes up along the right arm and changes for palm to split downward with palm facing forward and downward, right fist drops to change for palm and draw back to the front of abdomen with thumb being close to navel and fist-palm downward; look at the index finger of left palm (Fig-19).

Points: The upward drilling of right fist and upward lift of right knee should be finished coordinately, when your right foot lands, you should do that horizontally forward with great power, legs should be close to each other when you do half



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crossed-leg sitting stance, and finish left hand forward splitting and right foot land simultaneously.

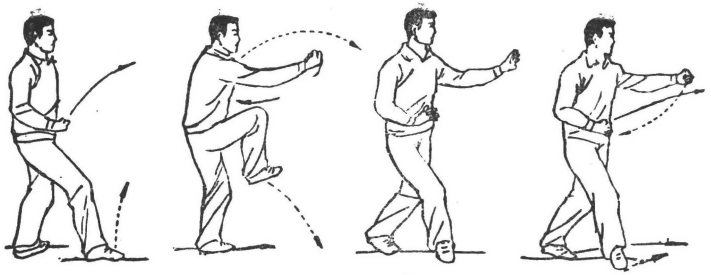
(7) Crushing Fist — Right Side

Palms change for fists and hold tightly, right foot moves a small step forward, left foot moves forcefully a big step forward, and followed by right foot moving another small step, the distance between feet are approximately 20-30 cm,at the same time, right fist blows straight forward, take left fist back to left side of waist; instructions and points here are exactly the same with that of former Crushing Fist — Right Side, see fingers of former Crushing Fist — Right Side.

You may play back this Crushing Fist according to the original routine with right and left fists, there is no definite limitation for playing back on the aspect of numbers; you may do that depend on your physical conditions.

(8)Crushing Fist — Conclusion

a. All the actions including turning around to the right side, lifting right leg and splitting fist are completely the same with the former Splitting Fist — The Turning of Body and Splitting Fist — Right Side (See Figs-20, 21, 22, 23 and 24), when you are in Crushing Fist — Right Side, keep body from moving, right foot withdraws half a step backward, and left foot with-



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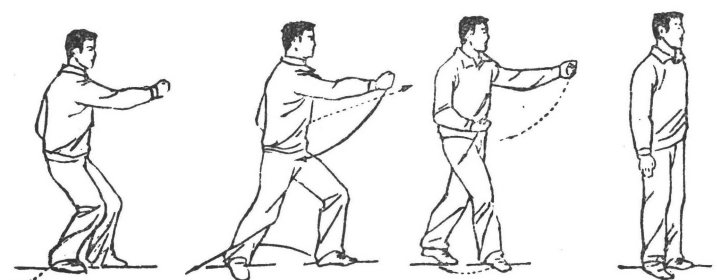
draws to the rear of right foot with legs crossing eath other, left foot following right foot being placed horizontally, and left heel being away from the floor to form half a crossed-leg sitting stance; when left foot withdraws, left fist strikes forward, take right fist back and stop it by the right side of waist with fist-palm being upward; look at left fist (Figs-25, 26).



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b. Left arm bends and falls by the front of chest, hands drop at both sides of body, at the same time, take right foot

back and make it be close to the left foot, body stands up slowly, loosen your shoulder; look forward (Fig-27).

Points: When withdrawing right foot, you keep fist from moving and also keep right shoulder from twisting backward; when withdrawing left foot, you press the floor with heel and lift it, knees should be close to each other, the withdrawal of left foot and the forward strike of left fist must be finished in an integral manner.

## III. Zhuang Quan

### (Drilling Fist)

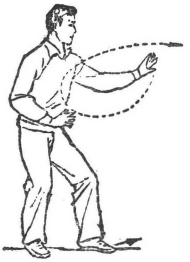
(1) Preparing Form

The beginning form is completely the same with that of "Three Points Stance", please consult Fig-4. (Fig-28)

(2) Drilling Fist — Right Side

a. Beginning from preparing form, left hand changes for fist and drops, then, in the front of abdomen, turns over with fist-palm facing upward, after that, drills upward by chest and mouth; at the same time, right hand changes for fist, too, and turns over with fist-palm facing downward, and being close to the right side of navel; left foot moves a small step forward as left hand drills, toes are outward, knees bow slightly forward; look at the little finger of left fist. (Fig-29)

b. Right foot moves a big step forward, following that, left foot moves half a step forward with body weight resting on the left leg; meanwhile, by chest and mouth, right fist drills up along the top of left fist and keeps at nose level; left fist turns inward (wrist buckles inward) and retreats to the front of chest with fist-palm being downward, and thumb being close to navel; look at the little finger of right fist (Fig-30).



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Points: The move of left foot and the drill of left fist should be completed in a coherent way, so do the move of right foot and the drill of left fist; stride must be big when you move, heel lands first, never lift foot too high, notice that the front fist, the front toes and nose should form a right-angled triangle, fist drilling up should wrap strength outward, fist pushing down wrap strength inward, loosen elbow, feel comfortable on shoulders, feet should be stable.

(3) Drilling Fist — Left Side

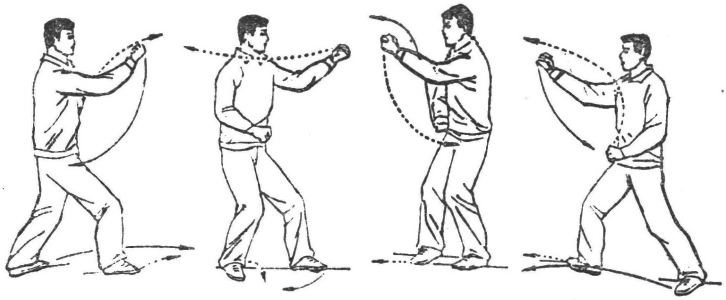
Right foot moves a small step forward with toes being outward, then, left foot moves a big step forward, following that, right foot moves half a step forward with body weight resting on the right leg; at the same time, by chest and mouth, left fist turns over and drills up along the top of right fist with fist-palm facing upward, and keep it at nose level; right fist turns inward (wrist buckles inward), withdraw it to the front of abdomen with fist-palm facing downward, and thumb being close to the navel; look at the little finger of left fist (Figs-31, 32).

Points: Instructions here are totally the same with that of Drilling Fist — Right Side, except that the moving direction is reversed. In this way, you may practise as many times as

you want by taking turns of left side with right side according to the conditions of playground.

(4) Drilling Fist — The Turning of Body

a. After drilling left fist (left fist and left foot are in front), your toes are inward, body turns to the right and backward with left heel as axis; keeping the original position, arms turn right 180°, following the turning of body, in the course of body turning, right foot twists into a straight manner with toes as axis; then, right foot moves a small step with toes being outward; by chest and mouth, right fist drills up along the top of left fist (fist-palm faces up), left fist turns inward (wrist buckles inward) and withdraws to the front of abdomen with fist-palm facing downward, and thumb being close to navel; look at the little finger of right fist (Figs-33, 34).



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b. Keep this form moving, left foot moves on, left fist drills up; you may repeat this whole routine according to your physical conditions.

Points: When turning around, you must look at left fist; by holding force, arms move with the turning of body, do not turn right foot until body turns approximately 90°; straighten your head and support your waist.

(5) Drilling Fist — Conclusion

When you get to the original position, finish Drilling Fist — The Turning of Body and complete Drilling Fist — Left Side, then stop; following that, left arm bends upward and by the front of chest, falls downward, the arms drop at both side of body, meanwhile, you take left foot back to make it be close to the right foot, then, body stands up, but the upper body still keeps a posture tilting slightly to right side; sink your shoulders with a nice comfortable feeling, breathe naturally; look forward (Fig-2).

## IV. Pao Quan

### (Pounding Fist)

(1) Preparing Form

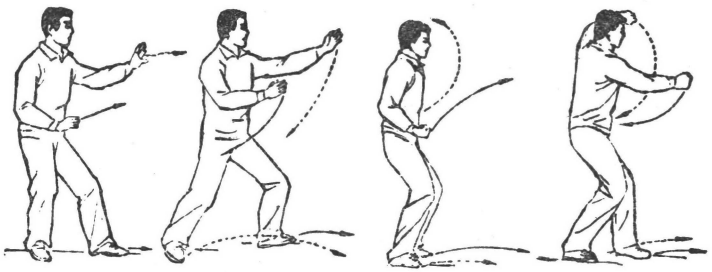
Beginning form is totally the same with that of Three Points Stance. See Fig-4 and read its instruction again (Fig-35).

(2) Pounding Fist — Right Side

a. Beginning from the posture of Three Points Stance, left foot moves half a step forward, meanwhile, left arm twists slightly outward, fist-palm sways upward with fingers facing forward; right arm twists slightly outward, too right palm extends forward to form a posture tilted opposite to left palm; following that, right foot presses the floor forcefully, and moves a step forward in an explosive manner (never lift body high), then, bend knees to form a half squat position, immediately left foot moves on, and lift the inside ankle that is next to the right foot, in the course that right foot moves forward, palms change for fists and withdraw to both sides of abdomen with fist-palm facing upward; look at left forward (Figs-36, 37).

b. Left foot moves a tilted step to left forward, followed by right foot moving half a step forward with body weight rest-

ing on the right leg; at the same time, by chest and face, left fist goes up and turns over, changing the fist-palm facing inward to outward, and stops by left frontal eminence of head with fist-palm facing forward; from waist, along the moving direction of left foot, right fist strikes forward with fist-eye facing up, elbow bends slightly and fist is at chest level; look at right fist (Fig-38).



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Points: a. The moving forward of left foot should be finished simultaneously with the forward extension of right hand; so do the landing of right foot and withdrawal of fists, the above actions must be done in an integral way.

b. The forward strike of right fist should be in line with the forward moving and landing of left foot; the rising of left fist should go up along the chest and drill up from the front of nose first, turn over second, the whole process should follow the turning of body, never withstand up directly in an oblique manner; after framing, never hold your fist too high, but keep your shoulders parallel and sink them downward.

(3) Pounding Fist — Left Side

a. Left foot moves half a step forward, knee bends to

form a half squat position with right heel following and stops by the inside ankle that is next to the left foot; meanwhile, left fist falls down until to the same height with right fist, and together fists retreat to both sides of abdomen with fist-palm facing upward; look at right forward (Fig-39).

b. Right foot moves a tilted step to right forward, followed by left foot moving half a step with body weight resting on the left leg; at the same time, right fist goes up by chest and the front of face, and turns over, stops by right frontal eminence with fist-palm facing forward; from the chest and along the moving direction of right foot, left fist strikes forward with fist-palm facing upward, elbow bends slightly, fist is at chest level; look at left fist (Fig-40).

Points: The points for this form are completely the same with that of Pounding Fist — Right Side except that moving direction is reversed.

(4) Pounding Fist — Right Side

a. Right foot moves half a step forward, knees bend to form a half squat position, following right foot, left foot moves on, and then, stops by the inside ankle that is next to the right foot, simultaneously, right fist falls down until to the same height with left fist, and withdrew to both sides of abdomen with fist-palm facing upward; look at left forward (see Fig-37).

b. Left foot moves and right fist strikes, (see Fig-38). In this way, you may practise by taking turns of left side actions with right side actions repeatedly.

(5) Pounding Fist — The Turning of Body

a. After you finish Pounding Fist — Right Side, stop for a moment, then, body turns very quickly to the left and backward with left foot as axis; following the direction of turning, right foot lands by the side of left foot, immediately left foot lifts up and stops by the inside ankle that is next to right foot; at the same time, right fist falls down and, together

with left fist, withdraws to both sides of abdomen with fist-palm facing upward, look at left forward (Fig-41).

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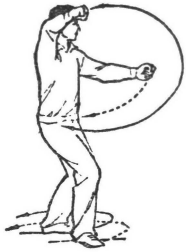

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b. The above form stops for a moment, then left foot moves and right fist strikes to the left forward to form a Pounding Fist-Right Side position; then, left foot moves a small step, right foot moves a big step and right fist strikes to form a Pounding Fist — Left Side position (Figs-42, 43 and 44).

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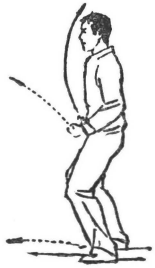

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You may play back according to the original routines, the actions are completely the same with that mentioned before, except that the moving direction is reversed.

(6) Pounding Fist — Conclusion

At the end of original beginning form, after finishing Pounding Fist — Left Side actions, you continue to complete Pounding Fist — The Turning of Body actions, then finish Pounding Fist — Right Side actions; Stop for a moment, fists fall down through the front of chest and drop at both sides of body, simultaneously left foot draws back and moves to be close to the right foot to form a position of standing at attention; look forward, (Fig-2).

## V. Heng Quan

## (Crossing Fist)

(1) Preparing Form

The Beginning form is exactly the same with that of Three Points Stance. (Fig-45).

(2) Crossing Fist — Right Side

Hold fists tightly, left foot moves a step to left forward, followed by right foot moving half a step with body weight being on the right leg; meanwhile, right fist, through the front of chest and under the left elbow, rushes out in a squessed manner with right forearm twisting outward, fist-palm facing upward at mouth level, and elbow bending slightly to take an arc shape; following the upper body turning to the left, left fist withdraws to the place under the right elbow with fist-palm facing downward; look at right fist (Fig-46).

Points: When right fist extends forward, fist-palm should turn upward and outward slowly, left arm should wrap strength inward and downward, you may experience that your arms are squessing a rope, never feel relaxed; Not only should right fist show powers rushing forward, but also contain the strength rolling obliquely to right side (never do all these actions in a

very remarkable way); contract your hips, buckle knees, straighten head and relax shoulders with right shoulder leaning forward and stabilize your body.

(3) Crossing Fist — Left Side.

Left foot moves half a step forward, followed by right foot moving a big step to right forward through the place close to left foot which moves again half a step with body weight resting on the left leg; at the same time, with squessed powers, left fist rushes out under the right elbow, now, fist-palm turns up at mouth height, elbow bends slightly to form an arc shape, right fist withdraws and stays under the left elbow with the upper body turning to the right and fist-palm facing downward, look at left fist (Fig-47).

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Points: when left foot moves a small step forward, do not make toes outward, right foot should move a big step but must take an arc orbit through the place close to the left foot, never lift body up as moving forward but keep balanced.

(4) Crossing Fist — Right Side

Right foot moves half a step forward, followed by left foot moving a big step to left forward through the place close to the right foot, right foot again moves half a step forward with

body weight resting on the right leg; at the same time, through the front of chest, with the squessed strength, right fist rushes out from the the place under the left elbow, fist-palm turns up at mouth height; meanwhile, left fist retreats and stays under right elbow, the requirements for each part of body are the same with that of former Crossing Fist — Right Side actions (Fig-46).

By this way, you may practise by taking turns of right side actions with left side actions repeatedly.

(5) Crossing Fist — The Turning of Body

After you finish Crossing Fist — Left Side actions, (right foot and left fist are in front), stop for a while, turn body to left backward; Right foot, following the turning of body, lands to the inside of left foot in a buckled way (Fig-48), with that, left foot lifts up and moves a big step forward along the inside of right foot, and right foot moves half a step with body weight resting on the right leg; at the same time, as body turns, right fist rushes out through the front of chest and the place under the left elbow, with the upper body turning to the left, left fist retreats and stays under the right elbow with fist-palm facing upward; look at right fist, (Fig-49).

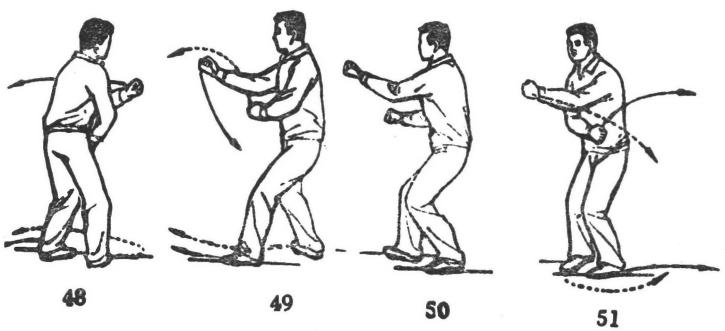
Points: After body turned to the left, try to stabilize body moves, arms should turn with the turning of body (right arm twists outward, left arm twists inward with the purpose to wrap force each other); the buckled step made by right foot should not be too big, body actions should be stable, coherent and quick.

In this way, you may play back according to the original routine with moving right foot and striking left fist, the actions in right side and left side are the same, except the reversed direction. (Fig-50)

(6) Crossing Fist — Conclusion

At the end of original beginning position, after you blow fist forward (left fist and right leg are in front), you may com-

plete the Crossing Fist — The Turning of Body (Fig-51), then finish Crossing Fist — Right Side action (Fig-46), you may stop for a while, then, fists fall down through the front of chest, drop at both sides of body; at the same time, left foot retreats to be close to the right foot to form "standing at attention" position; look forward (See Fig-2).




## Five Elements and Ring Chains Fist From

(1) Preparing Form

The beginning form is the same with that of "Three Points Stance", you may read again the instruction for "Three Points Stance" (Fig-52).

(2) Crushing Fist with Moving Forward Stance-Right Side

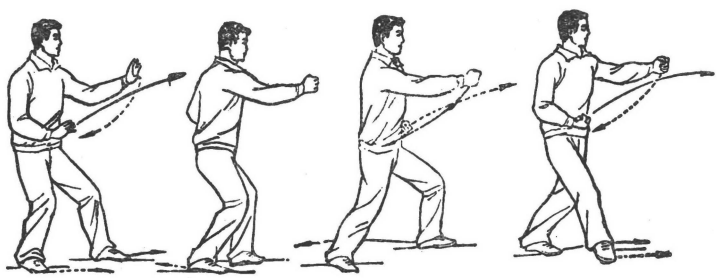
Palms become fists and hold tightly, then left foot moves a step forward, followed by right foot moving half a step with body weight resting on the right leg; front foot is opposite to back heel with somewhat 20-30 cm between them; at the same time, right fist strikes forward along the direction of left arm, fist-eye is upward, the back of fist tilts slightly for-

ward, left fist withdraws to the left side of waist with fist-palm facing upward; look at right fist (Fig-53).

Points: The moving forward and landing of left foot should be finished coordinately with the strike of right fist, never lift foot high, try to stabilize body and support your waist.

(3) Crushing Fist with Moving Backward Stance — Left Side.

Keep left foot and right fist from moving, right foot withdraws half a step backward, then, left foot retreats to the rear of right foot along the direction of right foot with legs crossing each other, left foot following the moving force and right foot being placed obliquely ahead, left foot keeps away from the floor slightly to form an almost squat position; left fist strikes forward with fist-eye facing upward when left foot retreats backward, at the same time, right fist withdraws to the right side of waist with fist-palm facing upward; look at left fist (Figs-54, 55).



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Points: when drawing right foot back, right shoulder is not allowed to turn backward; when left foot retreats, you press the floor with toes first and then leave off the floor; Knees should be close to each other. (Left knee touches the back of right knee), the backward withdrawal of left foot

should be finished coordinately with the forward strike of left fist.

(4) Crushing Fist with Following Stance — Right Side

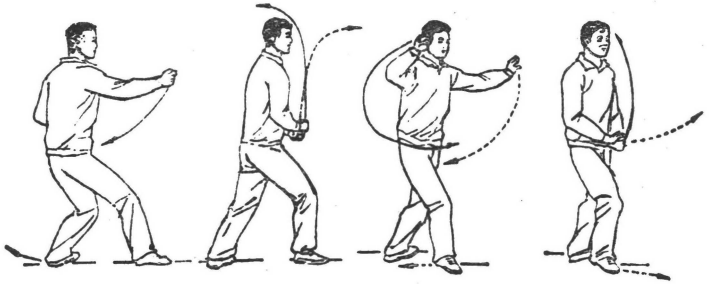
Right foot moves a step forward, followed by left foot moving half a step; at the same time, right fist strikes straight forward along the direction of right foot, the fist-eye is upward and keeps at chest level; left fist withdraws to the left side of waist with fist-palm being upward to form a posture of Crushing Fist with Following Stance with right fist and foot being in front; look at right fist (Fig-56).

Points: The moving forward of right foot should be in line with the strike of right fist; sink your shoulder downward; left elbow touches ribs closely; head is upright and support your waist.

(5) Moving Backward Stance with Fist Holding

a. Left foot withdraws half a step to left backward, at the same time, right elbow bends, right fist inserts in an up to down manner along the chest with fist-palm facing upward; left fist is under right fist with fist-palm facing downward. (Fig-57).

b. Together arms swing upward (right fist and left palm),



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and separate in front of head, fall down to both sides of body to form a circle, stop before abdomen, right fist lands to the inside of left fist-palm; upper body turns to the right slightly, at the same time, right foot draws to the front of left foot; look forward (Figs-58, 59).

Points: a The downward insertion of right fist should be finished coordinately with the backward withdrawal of left foot, arms should be close to abdomen, shoulder should sink force downward as much as possible. b. When arms separating, you look at right fist, the landing of right fist to the inside of left fist-palm should be in line with the withdrawal of right foot, hand and foot make a sound to indicate the coordination between them. Straigthen your head, sink shoulder, support waist, forearms should be close to abdomen where you feel that the "Chi" is sinking downward.

(6) Pounding Fist with Moving Forward Stance

Right foot moves a step forward (sway to right slightly), followed by left foot moving half a step; at the same time, left palm becomes fists and strikes forward, right fist, through the front of chest, goes up and turns over to withstand, stops by the right upward side to form a twisted stance with right foot and left fist in front; look at left fist (Fig-60).

Points: The forward moving and landing of right foot should be completed coordinately with the strike of left fist; when right fist goes up, the fist-palm should turn from inside to forward, and prick upward first and turn outward second, never withstand horizontally; sink your shoulder and support your waist.

(7) Splitting Fist with Moving Backward Stance — Left Side

a. Right fist drops in the front of chest with fist-palm facing upward, left fist draws back and stops by the left side of

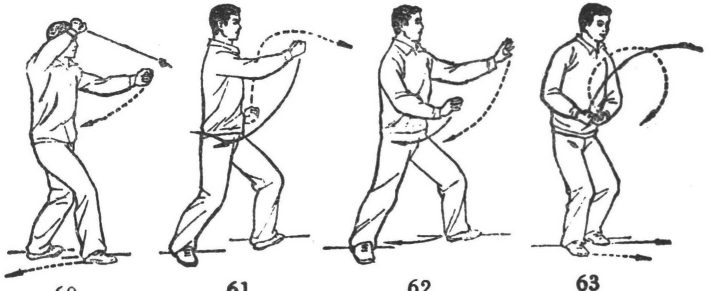
waist, also with fist-palm facing upward; following that, right foot withdraws a step backward; look at right fist.

b. Through the top of right forearm, left fist extends forward, then becomes palm and turns over and pushes down, at the time when left fist becomes palm and pushes down, right fist does the same thing and stops before abdomen; look at left palm (Figs-61, 62).

Points: Complete the above two actions continuously without stopping in between, forearm wraps force inward as right fist falls down, fist-palm goes up first and becomes palm as left arm extends forward. Never straigthen your arms but sinking them and loosening elbow.

(8) Drilling Fist with Twisted Stance — Right Side

a. Stop the above form for a moment, keep right foot from moving, body turns to the right slightly; palm falls down along the left side of body and change for fists, then, draw them to the front of abdomen with fist-palm facing upward and forearms holding by both sides of waist; at the same time, draw your left foot back and lift it to make it be close to the ankle of right foot; look at left side horizontally (Fig-63).



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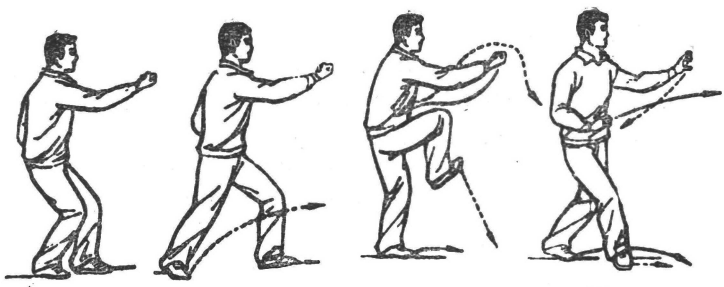
b. Body turns to the left, left fist thrusts up by the front of chest, then, left foot moves half a step; at the same time, right fist thrusts up along the direction of left forearm to reach nose level, then, left fist turns inward, and withdraws to the left side of abdomen with fist-palm facing downward; look at right fist (Fig-64).

Points: a. You should finish the actions that palms become fists and pull fists back coordinately with the actions that draw left foot back; b. you should also complete the action that right fist thrusts up coordinately with the action that left foot moves forward and lands; support your waist and keep your head upright.

(9) Double Splitting Fist with Jumping Stance

Keep hands from moving, left foot moves half a step straight forward with knees bending slightly, following that, right leg lifts up with toes buckling upward, then, right heel presses forcefully forward and downward and lands, followed by left foot moving half a step forward with heel being off the floor to form a crossed-leg half squat posture with right foot being horizontally in front and left foot following back; at the same time, left fist becomes palm, extends forward and splits downward along the inside of right arm, notice that hand should not be higher than mouth, right fist withdraws to the front of abdomen after becoming palm; look at the tip of the index finger of left palm (Figs-65, 66, 67).

Points: Never straigthen your left leg but keep your body in a balanced manner as you lift up your right leg and press it forward. The landing of right foot should be finished coordinately with the forward split of left palm, the knee of left leg should touch closely to the back of knee of right leg (front leg); keep your head upright, sink your shoulder and support your waist.



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(10) Crushing Fist with Moving Forward Stance — Right Side

Palms become fists, right foot moves a small step forward first, then, left foot moves a big step forward followed by again right foot moving half a step forward with body weight resting on the back leg; at the same time, right fist strikes straight forward along the left arm with fist-eye facing upward, left fist retreats to the left side of waist (fist-palm is up); look at right fist (Fig-68).

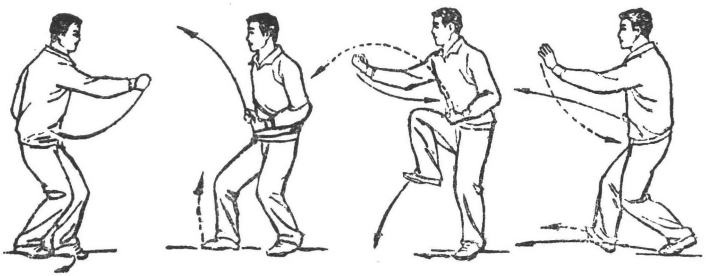
Points: Keep body position from changing, as right foot moves a small step forward, the moving forward of left foot should be finished in a far, stable and swift way.

(11) The Turning of Body

a. Left toes are outward, body turns to the right and backward 180° with right foot as axis; at the same time, elbow bends, right fist draws back to the right side of waist (fist-palm upward). with body weight resting on the left leg; look forward (Fig-69).

b. Beginning from the front of chest and chin, right fist thrusts upward and downward to reach the nose level; right leg lifts up with toes buckling upward, then, right

heel presses forcefully forward and downward and lands in a horizontal manner, followed by left foot moving half a step forward with heel being off the floor, left knee touches closely the back of right knee to form a crossed-leg half squat position with right foot being obliquely in front and left foot following back; at the same time, left fist extends upward, along the inside of right arm and splits forward and downward, the front hand at this moment should not be higher than mouth, right fist becomes palm and retreats to the front of abdomen; look at the tip of the index finger of left palm (Figs-70, 71).



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Points: Turn body quickly, keep body moving direction paralelly, never straigthen your left leg but keeping balanced as you lift up your left foot and press it forward, you should bring the landing of right foot into correspondence with the forward split of left fist; the knee of rear leg should touch closely the back of knee of front leg as you do crossed-leg sitting stance; keep your head upright, sink your shoulder and support your waist.

The moves instructions taught above are the single pattern of this kind of ring chains fists, if you go on playing back to the original position, you may move a small step forward (right

foot) and a big step forward (left foot) to strike right pounding fist and finish "Crushing Fist with Moving Backward Stance-Left Side, Crushing Fist with Following Stance-Right Side, and Moving Backward Stance with Fist Holding" etc.; the moves here are completely the same with that instructed before, the only difference is the reversed moving direction, that is why the instruction diagrams are not drawn here, you may review the instructions in the preceding parts.

(12) Conclusion

When you play back to the original position, turn body to finish the conclusion, the moves of conclusion is exactly the same with that of "Pounding Fist", (see closing form of Pounding Fist).

## Twelve Animal-like Fists Form

### 1. Dragon-like Form

(1) Preparing Form

The same with "Three Points Stance" (Fig-72).

(2) Dragon-like Rising And Falling Form — Left Side

Palms become fists (Left palm becomes fist in the course of falling); left fist falls down through the front of body and extends upward and forward by abdomen, chest and chin to reach nose level with fist-palm facing inward, following that, right fist extends up along the inside of left arm, when fists are close to each other, right fists turns inward swiftly, becomes palm and pushes down to the front of body (the distance between palm and the floor are about 20-30 cm); right palm retreats to the left side of hip, arm takes the shape of arc; at the time when palms push down, body turns to the left, followed by left foot twisting outward (left toes act

as axis); right foot (back foot) twists straight with heel being off the floor and body leaning forward slightly to form a posture of fully squat crossed-leg sitting stance with the centre of palms facing downward; look at right hand (Fig-73).

Points: Finish the actions that body squats and palms push down as quickly as possible, and also in a coordinate manner; buttocks should be close to the heel, keep your head upright and support your waist.

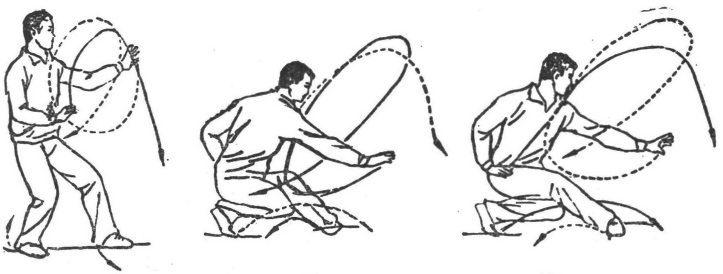
(3) Dragon-like Rising And Falling Form — Right Side

Palms become fists (right palm changes into fist just in the course of falling), right fist draws back from the front of body, goes up and extends forward by abdomen, chest and chin with fist-palm facing inward to reach nose level, at the same time, body jumps up, feet spring up by pressing the floor powerfully, in the air, feet become a cross stance with right foot in front and left foot back, following that, left fist stretches up along the inside of right arm, when fists are almost close to each other, left fist turns inward quickly and becomes palm to push down to the front of body, (the distance between fist and the floor are approximately 20-30 cm); right palm withdraws to the right side of hip, arm takes an arc shape; at the same time when palms push down, body turns to the right and squats downward suddenly to form a fully squat crossed-leg sitting stance with right toes being outward, and left heel being off the floor, palms push down together, body leans forward slightly: look at left hand (Fig-74).

Points: You should bring the rising of body into correspondence with the upward extension of arms, you should also make the falling of body be in line with the downward push of palms, feet cross in the air should be finished swiftly.

(4) Dragon-like Rising And Falling Form — Left Side

The actions here are the same with that of "Right Side", reversing "Right" and "Left" (Fig-75).



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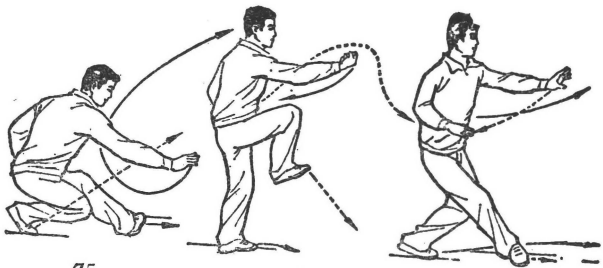
(5) Double Splitting Fists with Rising Body and Leaping Stance

Palms become fists (right palm becomes fist just in the course of falling), right fist pulls back to the front of body and goes upward and forward by abdomen, chest and chin to reach nose level with fist-palm facing inward; put left fist by the left side of waist; at the same time, body rises straightly with right heel lifting up and toes buckling upward, then, left leg leaps a step forward, heel lands first in a horizontal manner to form a semi-squat crossed-leg sitting stance with right foot in front and left foot back; meanwhile, left fist extends upward along the inside of right arm, when the fist are almost close to each other, turn inward and becomes palm to push forward quickly, and keep left fist at shoulder level, right palm draws to the front of abdomen; look at the index finger of left hand (Figs-76, 77).

Points: The upward rise (drill) of right fist should be in line with the leaping action of left foot; with the power from heel, right foot steps forward, which should be finished coordinately with the forward push and downward fall of left palm.



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(6) Crushing Fist with Moving Forward Stance — Right Side

Palms become fists, right foot moves half a step forward, followed by left foot moving a step forward and again, right foot moves another half a step; at the same time, right fist strikes straight forward (Crushing Fist); look at right fist (Fig-78).

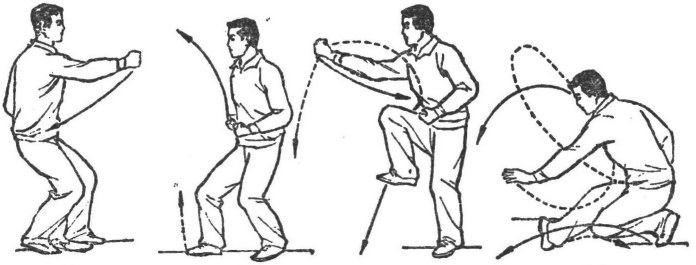
(7) The Turning of Body

Continue with the above form, right hand withdraws to the right side of waist (with fist-palm facing upward), with left toes being inward, body turns to the right and back 180° with right foot as axis, then, right fist stretches forward and upward by chest and chin; at the same time, right leg lifts up with toes buckling upward and knee bending slightly; look at right fist (Figs-79, 80).

(8) Dragon-like Falling Form — Right Side

Right foot falls down in a horizontal manner, body falls downward swiftly, straighten left foot with heel being off the floor; at the same time, left fist goes up along the inside of right arm, when fists are nearly close to each other, become palms quickly and turns over to push to the front of body (the distance between left fist and the floor are 20-40 cm), right

palm draws to the right side of hip, arms form an arc shape with palm facing downward, at the time when palm pushes down and legs squat, body turns to the right to take a shape of full squat crossed-leg sitting stance; look at left hand (Fig-81).



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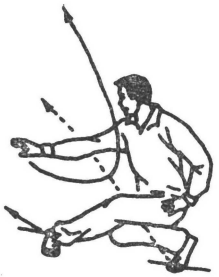
(9) Dragon-like Rising And Falling Form — Left Side

Right palm becomes fist, left palm, taking back from the front of body and becoming fist, extends upward by chest and chin (fist-plam faces inward) to reach the nose level, at the same time, body rises, feet press the floor powerfully to spring up to make feet change into crossed-leg stance in the air (with left foot in front, right foot back), meanwhile, right fist goes up along the inside of left arm, when stretching to where fists are almost close to each other, becomes palm quickly and turns over to push down, left palm withdraws to the left side of hip, right palm pushes straight forward and downward (with about 20-40 cm distance between fist and the floor), body turns to the left and falls to form a full squat crossed-leg sitting stance with fist-palm facing downward; look at right palm (Fig-82).



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(10) Double Splitting Palm with Body Rising And Leaping Stance

The instructions and points here are the same with the former one, reversing the moving direction.

(11) Crushing Fist with Moving Forward Stance — Right Side

The same with the fomer "Crushing Fist with Moving Forward Stance — Right Side", reversing the "Right" and "Left".

(12) The Turning of Body

The same with the former "The Turning of Body", reversing the moving direction.

(13) Dragon-like Falling Form — Right Side

(14) Dragon-like Rising and Falling Form — Left Side

These two forms are the same with the instructions and points of (8) and (9), reversing the moving direction.

(15) Conclusion

When you play back to the original position, after you finish the left side actions, lift your body up, straighten your right foot with toes being outward, at the same time, left palm thrusts out under right palm, draw your right palm to the front of abdomen; look at left hand to form a Three Points Stance,

then, take your left foot and palm to finish "stand at attention" posture.

## 2. Tiger-like Form

(1) Preparing Form

The same with "Three Points Stance" (Fig-83).

(2) Tiger-like Form — Left Side

a. Left foot moves half a step forward, followed by left palm extending forward a bit, fist-palm turns to the right with fingers pointing forward; at the same time, right palm stretches forward from the front of body with fist-palm facing leftward, fingers pointing forward and palms being opposite to each other in an oblique manner; look at front palm (Fig-84).

b. Right foot continues to move a big step forward, followed by left leg moving into the inside of right leg with left foot being close to where near to the right ankle and toes of left foot buckling up, bend knees to complete half squat posture standing on one leg; at the same time, palms withdraw from the front of abdomen to both sides of waist with fist-palms facing upward; look at left forward (Fig-85).

c. Left foot moves a step to the left front, followed by right foot moving half a step forward with heels being opposite to each other by a distance of 20-40 cm, body weight is on the right leg to form a left empty-step stance; at the same time, fists go up along the chest, fist-palms face inward, when moving to the front of mouth, turns to inward forcefully and become palms and push forward to make fist-palms be at chest level with fist-palm facing forward and "Hukou"* being opposite to each other; look at the tip of the index finger of left hand (Fig-86).

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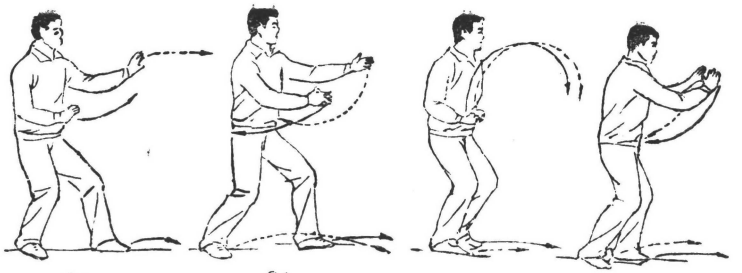
* Part of the hand between the thumb and the index finger.



83 84 85 86

Points: a. Bring the forward moving of left foot into correspondence with the forward extension of right palm; never stop moving after left foot lands but press the floor to move right foot in a quick and balance manner. b. Finish the actions simultaneously that right foot moving and palms withdrawing, and keep forearms, after withdrawing, close to both sides of ribs, never expend outward, left foot should touch the ankle of right foot with sole being off the floor; stabilize your body, support your waist and keep your head upright. c. The actions that left foot moving forward should be completed coordinately with that palms turning and forward pressing; before pressing forward, palms should thrust upward along the path close to the front of chest and mouth, then, press forward in an arc path, never push forward straightly, sink your shoulders, loosen your elbows, support your waist, straighten your neck and buckle your knees inward slightly after you finish pressing action.

(3) Tiger-like Form — Right Side

a. Left foot moves half a step, followed by right foot moving to where near to the ankle of left foot, legs are close to each other with toes of right foot buckling upward and knees bending slightly to form a half squat posture standing on one leg;

at the same time, palms become fists and withdraw to both sides of waist with fist-palm facing upward and forearm being close to waist; look at right forward (Fig-87). b. Right foot moves a step to right forward in a tilted manner, followed by left foot moving half a step to make heels be opposite to each other by a distance approximately 20-40 cm; body weight is on the left leg to form right empty-step stance; at the same time, fists go up along the chest with fist-palms facing inward, just in the front of mouth, turn inward forcefully and become palms to press forward, keep the palms at chest level with fist-palm facing forward and "Hukuo" being opposite to each other; look at the tips of the index finger of left hand (Fig-88).

87

88

Points: a. Bring the action that left foot moves half a step forward into correspondence with that palms draw back simultaneously; right foot touches closely to the ankle of left fist with sole being off the floor, stabilize your body, support your waist and straighten your head. b. The action that right foot moves forward should be finished coordinately with that palms turn and forward press, before press forward, palms should thrust up along the path close to chest to the front of

mouth, then, press forward in an arc way, never push forward straightly; sink your shoulder, loosen your elbows, support your waist, straighten your neck and buckle your knees inward slightly after you finish pressing action.

(4) Tiger-like Form — Left Side

a. Right foot moves half a step forward, followed by left foot moving to the ankle of right foot, legs are close to each other with toes of left foot buckling up, bend knees to complete a half squat posture standing on one leg; at the same time, palms become fists and withdraw to both sides of waist with fist-palm facing upward and forearms being close to the waist; look at left forward (See Fig-85).

b. The instructions and points are the same with the former "Tiger-like Form — Right Side (Figs.-87, 88).

(5) Tiger-like Form — Right Side.

The actions and points are the same with the former "Tiger-like Form — Right Side (Figs-87, 88).

(6) The Turning of Body

After you finish the right-side actions, turn body to the left and back 150° with left sole as axis; with body turning, palms become fists and draw to the both sides of waist with fist-palms facing upward; at the same time, carry right foot to the inside of left foot (about 20-30 cm) and land, lift your left foot and take it next to the ankle of right foot to make legs close to each other with the toes of left foot buckling up; look at left forward (Fig-89).

Left foot moves to the left front with a tilted step, followed by right foot moving half a step to make heels be opposite to each other in a rear-front way with a distance about 20-40 cm between them, body weight is on the right leg; at the same time, fists go up along the chest with fist-palm facing inward; when extending to the front of mouth, fists turn inward powerfully and become palms to press forward to reach

chest level with fist-palm facing forward and "Hukuo" being opposite to each other; look at left forward (Fig-90).

89

90

Points: Turn body quickly; the place where right foot lands should not be too far away from the left foot, lift your left foot to the right at the moment when right foot almost lands, keep your body in a balanced way, support your waist, straighten your head and make your forearms be close to both sides of waist.

(7) Tiger-like Form — Left Side

The actions and points are the same with the former left-side actions, reversing "right" and "left".

(8) Tiger-like Form — Right Side

The actions and points are the same with the former right side actions, reversing "right" and "left".

You may repeat the above movements as many times as you want according to your physical conditions and the size of the floor. Notice that never turn body until you finish the right side actions wiht right foot being in front.

(9) Conclusion

When you play back to the original position, and after you finish the left side actions, you take left foot back to

make it be close to right foot, palms fall down along the chest and stop by both sides of body to form "standing at attention" posture.

## 3. Monkey-like Form

### Section I

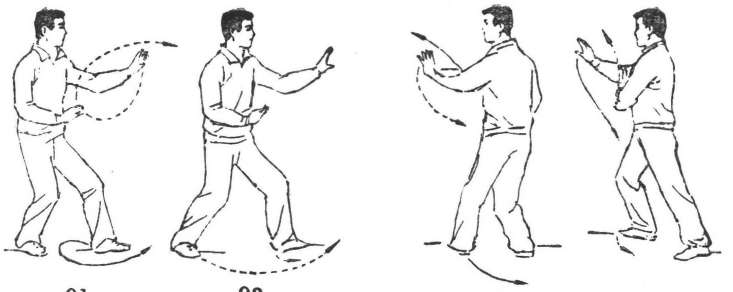
(1) Preparing Form

The same with "Three Points Stance" (Fig-91).

(2) Monkey Hangs Style — Turn to the Left

a. Body turns to the right quickly, in a downward and inward way, draw left palm to the front of chest, fist-palm turns up; at the same time, draw left foot to the inside of right foot, stop for a moment, turn body to the left swiftly followed by left foot moving a step forward with toes being outwrd, meanwhile left palm turns downward and outward and pushes outward in a horizontal manner, the left fist-palm keeps at shoulder level with the little finger swaying upward and fist-palm swaying outward (Fig-92). b. Body weight shifts onto the left leg, body continues to turn leftward, right foot buckles to the inside of left foot to take a "/\" shape; then left foot withdraws a big step along the direction of the heel of right foot; at the same time, on the top of left palm, right palm extends forward to reach the eye level, left palm retreats to the front of abdomen with fist-palms facing downward, body weight is on the right leg, look at right hand (Figs-93, 94).

Points: a. The actions that pull left palm back, turn left palm over to push outward should be in line with the actions that pull left foot back and swing outward; the moving of eyes



91 92 93 94

should follow the turning of body. b. when you buckle right foot, turn your waist to the left side as powerful as possible, the withdrawal of left foot should be in line with the extension of right palm.

(3) Monkey Gets the Benifit of Rope

Bring right foot backward half a step swiftly with sole resting on the floor, knees bending slightly and body weight being on the left leg to form a right empty-step stance; at the same time, take right palm to the front of hip, extend left palm forward along the direction of right shoulder to reach shoulder level with fist-palm downward. Look forward (Fig-95).

Points: Body contracts backward as fully as possible while right foot retreats backward, support your waist and straighten your neck.

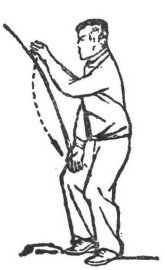
(4) Monkey Climbs up a Pole

a. Right foot moves half a step forward, at the same time, right palm extends forward from the space under left palm to reach eye level; left palm retreats to the front of abdomen with fist-palm facing downward. Look at right hand (Fig-96).

b. Left foot moves a step forward again, never stops after landing but leaping a step forward forcefully by pressing left

foot, meanwhile, lift left leg; at the same time of leaping, left palm extends swiftly forward and upward along the space over right palm to reach eye level, right palm withdraws to the front of abdomen with fist-palm facing downward. Look at left palm (Fig-97).

c. Right foot moves a step forward forcefully, followed by left foot moving half a step forward; at the same time, right palm extends forward from the space over left palm to reach eye level, left palm retreats to the front of abdomen with fist-palm facing down. Look at right palm (Fig-98).



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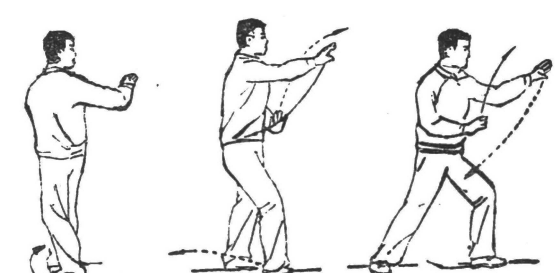
Points: Finish the actions (a), (b) and (c) continuously without stopping in between, and finish the actions moving forward and extending palm as swiftly as possible; in a stable manner, you leap as far as possible, too; the actions that left foot leaps and left palm extends forward should be completed coordinately; finish a balanced landing. Look at your left and right hands according to the extension and withdrawal of palms. (This section assumes that you do your beginning form by facing east, therefore, you finish your "climbing up a pole" and leaping action by facing north-east corner).

## Section II

(5) Monkey Hangs Style-Turn to the Right

a. Body turns to the left swiftly, in a downward and inward way, draw right palm to the front of chest, fist-palm turns up; at the same time, right foot withdraws to the inside of left foot, steps for a moment, turn body to the right swiftly, followed by right foot moving a step forward with toes being outward, meanwhile, right fist turns downward and outward and pushes in a horizontal manner, the right palm keeps at shoulder level with the little finger swaying upward and fist-palm swaying outward (Fig-99).

b. Body weight shifts onto the right leg, body continues to turn to the right, left foot buckles to the inside of right foot to take a " /\ " shape; then, right foot withdraws a big step along the direction of heel of left foot; at the same time, on the top of right palm, left palm extends forward to reach eye level; right palm retreats to the front of abdomen with fist-palm facing downward, body weight is on the left leg; look at left hand (Figs-100, 101).



99 100 101

Points: a. The actions that pull right palm back, turn right palm over to push outward should be in line with that pull right foot back and swing outward; the moving of eye should follow the turning of body. b. when you buckle right foot, turn your waist to right side as powerful as possible.

(6) Monkey Gets the Benefit of Rope

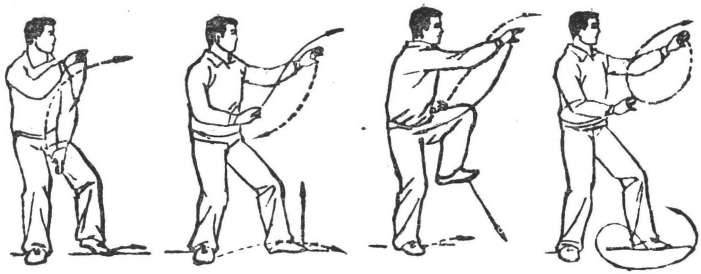
Left foot draws backward half a step swiftly with sole resting on the floor, knees bending slightly and body weight being on the right leg to form a left empty-step stance; at the same time, take left palm to the front of the hip, extend right palm forward along the direction of left shoulder to reach shoulder level with fist-palm facing downward. Look forward (Fig-102).

Points: Body contrcts backward as fully as possible while left foot retreats backward, right knee should bend as fully as possible, support your waist and straighten your neck.

(7) Monkey Climbs up A Pole

a. Left foot moves half a step forward, at the same time, left palm extends forward from the space under the right palm to reach eye level; right palm retreats to the front of abdomen with fist-palm facing downward. Look at left hand (Fig-103). b. Right foot moves a step forward again, never stops after landing but leaps a step forward forcefully by pressing right foot, meanwhile, lift left leg; at the same time of leaping, right palm extends swiftly forward and upward along the space over left palm to reach eye level, left palm withdraws to the front of abdomen with fist-palm facing downward. Look at right palm (Fig-104).

c. Left foot moves a step forward forcefully, followed by right foot moving half a step forward; at the same time, left palm extends forward from the space over the right palm to reach eye level, right palm retreats to the front of abdomen with fist-palm facing downward. Look at left palm (Fig-105).



102 103 104 105

Points: Finish the actions (a), (b) and (c) continuously without stopping in between, and finish the actions that moves forward and extends palm as quickly as possible; in a stable manner, you leap as far as you can; the actions that right foot leaps and right palm extends forward should be completed coordinately; Finish a balanced landing. Look at your left and right hands according to the alternative extension and withdrawal of palms. (This section supposes that you finish your leap action by facing south-east corner).

(8) Monkey Hangs Style-Turn to the Left

a. Body turns to the right swiftly; in a downward and inward manner, draw left palm to the front of chest, fist-palm turns up; at the same time, draw left foot to the inside of right foot, stop for a moment, turn body to the left swiftly, followed by left foot moving quickly a step forward with toes being outward, meanwhile, left palm turns downward and outward and pushes outward in a horizontal manner to reach shoulder level with the little finger swaying up and fist-palm outward, look at left palm. This Form is the same with that

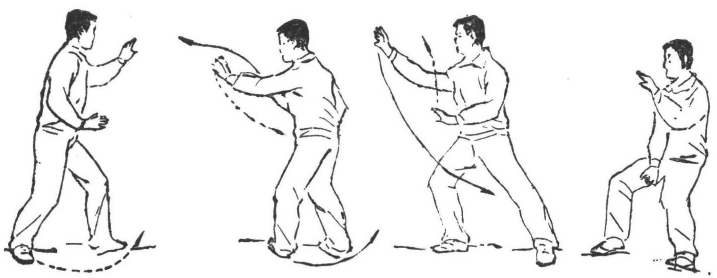
taught in Section I, reversing the moving direction. (Fig-106).

b. The instructions here are the same with Monkey Hangs Style taught in Section I. (Figs-107, 108).

(9) Monkey Gets Benefit of Rope

(10) Monkey Climbs up a Pole

These two forms are the same with the actions and points of "Monkey Gets Benefit of Rope" and "Monkey Climbs up A Pole" instructed in Section I, reversing "right" and "left" moving direction. This section assumes that you finish your "Climb up a Pole" and "leaping" action by facing southwest corner. (Fig-109).



106 107 108 109

There are still Section 4,5 and 6 in this Monkey-like Form, which are the same with the former right and left side actions except that the leap direction in section 4 is to the northeast, and that the leap direction in Section 5 is to the west; Please read the former instructions for right and left side actions. Remember that when right hand is in front, turn body to right side and vice versa.

(11) Conclusion

When you play to Section 5 with right hand being in front, turn to right to play section 6 to finish Monkey Gets Benefits of Rope — back style (with right hand above, left foot in front, as Fig-102), left palm extends forward from the front of chest, right palm falls to the front of abdomen; at the same time, left foot moves forward to form the original Three Points Stance posture (see Fig-91), stop the above action for a while, take left foot back, hands drop by both sides of body to finish "standing at attention" posture.

## 4. Horse-Like Form

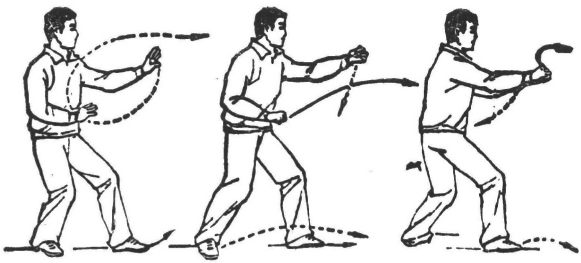
(1) Preparing Form

The same with Three Points Stance (Fig-110).

(2) Horse-like Form — Right Side

Left foot moves a small step forward, at the same time, palms become fists, left fist turns over with fist-palm facing upward, body weight is on the left leg (Fig-111); stop for a moment, right foot moves a big step forward, followed by left foot moving half a step forward with body weight resting on the left leg; meanwhile, right fist turns over with fist-palm facing upward and extends forward along the space under the left arm to reach shoulder level; at the moment when they are close to each other, fist turns inward with fist-palm facing downward, left fist retreats to the inside of right elbow, arms take an arc shape. Look at right fist (Fig-112).

Points: Push right fist forward as powerful as you can, and also draw left fist back with a great power to add strength to the front fist; keep certain distance between left foot and front foot, knees buckle inward slightly, support your waist, straigthen your head and sink your shoulder.



110 111 112

(3) Horse-like Form — Left Side

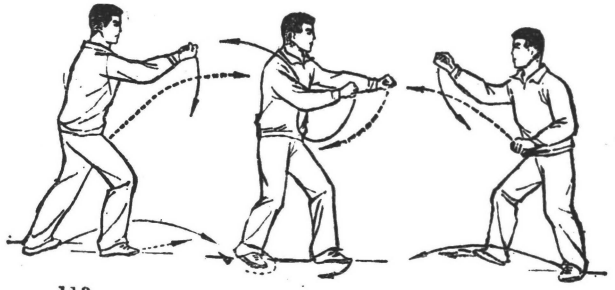
Right foot moves a small step forward, body weight shifts onto forward, too; at the same time, the fist-palm of right hand turns up, left fist retreats to the front of abdomen; then, left foot moves powerfully a big step forward, followed by right foot moving half a step forward with body weight resting on the right leg; at the same time, left fist turns over with fist-palm facing upward, and extend forward along the space under the right fist to reach should level; at the moment when they are close to each other, fists turn inward with fist-palm facing downward, right fist retreats to the inside of the left elbow, arms take an arc shape. Look at left fist (Figs-113, 114).

(4) The Turning of Body

Body turns to the right and back with left foot as axis, toes are inward, after straigthening, right foot moves half a step forward again, toes are outward; at the same time, right fist drops and goes up by the front of abdomen, chest and chin to reach eye level with fist-palm swaying to inside; take left fist to the front of abdomen with fist-palm facing downward. Look at right fist (Fig-115).

(5) Horse-like Form — Left Side

The actions here are the same with the former Horse-like Form-Left Side, reversing the moving direction. (Fig-116).



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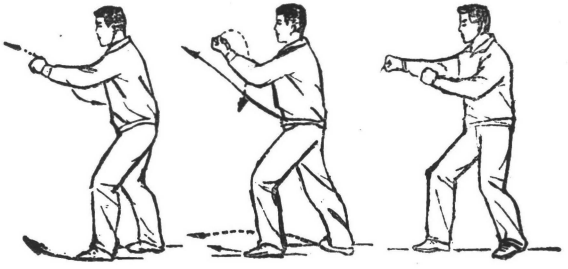


116 117 118

(6) Horse-like Form — Right Side

The actions here are the same with the former Horse-Like Form-Right Side, reversing the moving direction (Figs-117, 118).

(7) Conclusion

When you play back to the original beginning form position, do left-side actions, then, turn body back to play left-side actions again and stop (Figs-113, 114); take left hand and right foot back to form the original "standing at attention" posture.

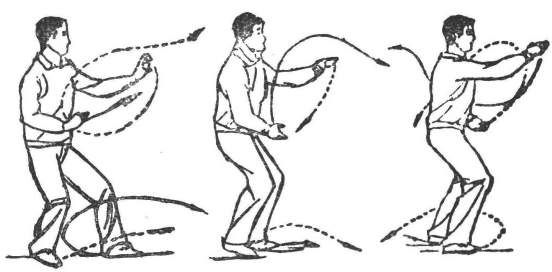
## 5. Chinese Alligator-like Form — Left Side

(1)Preparing Form

The same with "Three Points Stance" (Fig-119).

(2) Chinese Alligator-like Form — Left Side

Body turns to the right, without stopping, turns to the left; at the same time, left palm goes in a downward-inward-upward path to become covering palm in the front of mouth and opens obliquely to the left forward to reach mouth level, arms take an arc shape with fist-palm facing downward; following the moving of left arm, left foot retreats to the inside of right foot, and continuously moves a step to left forward, following that, right foot moves forward and stops by the inside of left foot with toes being on floor; right fist-palm turns upward following the turning of wrist and stops in front of abdomen. Look at left palm (Fig-120).



119 120 121

Points: Take left foot and left palm back simultaneously, then, move to the left; when left palm opens to left forward, just think that the periphery of your palm is exerting forces, support your waist and straighten your head.

(3) Chinese Alligator-like Form — Right Side

Continue the above form, right foot goes on moving a a step to right forward, following that, left foot moves too, and stops by the inside of right foot with the toes being on the floor; at the same time, from the front of chest, right palm turns upward and to the left side to become covering palm before the mouth and opens obliquely to reach mouth level, arms take the shape of arc with fist-palm facing downward; left palm falls and turns over with palm facing upward, stops in the front of abdomen, look at right palm (Fig-121).

Points: The actions that right foot moves forward and lands should be finished simultaneously with the actions that left palm opens; after left palm opens to the left, right palm does not stop in the front of abdomen but opening to the right; after right palm opens, you feel that the edge of your right palm is exerting force, support your waist and straighten your head, the swing of arms should be coherent.

(4) Chinese Alligator-like Form — Left Side

The actions and points are the same with the former Left Side one (See Fig-120).

(5) Chinese Alligator-like Form — Right Side

The actions and points are the same with the former Right Side one (See Fig-121).

(6) The Turning of Body

After finishing right side actions, you never stop, with left foot being on the floor slightly, you turn your body swiftly to the left backward, following the turning of body, left palm opens upward and to the left from the front of abdomen with fist-palm facing downwerd, left foot lands to the left backward direction; right palm also goes downward, by the front of chest, turns to the right forward and becomes covering palm to open, keep it at mouth level with fist-palm facing downward; at the time when right palm turns over and opens, left palm falls

down, stops in the front of chest with fist-palm facing upward; after body turns to the left backward, right foot moves a step forward, following that, left foot moves to the inside of right foot with toes being on the floor. Look at right palm (Fig-122).

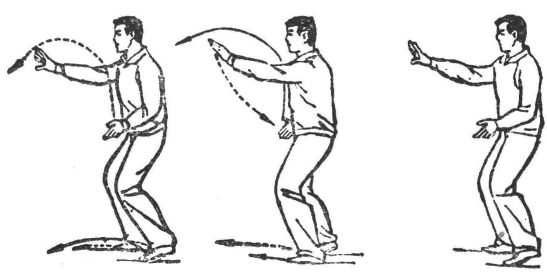
Points: Body turns to the left and back swiftly, right foot moves immediately after left foot lands, without stopping in between; the swing of arms should be coherent. The turning of body should be carried out by waist and finished in a reflex way.

(7) Chinese Alligator-like Form — Left Side

The same with the former one, reversing the moving direction (Fig-123).

(8) Chinese Alligator-like Form — Right Side

The same with the former one, reversing the moving direction (Fig-124).



122 123 124

(9) Conclusion

When you play back to the original posture, turn to the left and backward again to continut to play the left side actions, retreat your right foot, left palm falls to the front of body, hands drop at both sides of body, retreat left foot and make

it be close to the right foot to form "standing at attention" posture.

## 6. Cock-like Form

(1) Preparing Form

The same with "Three Points Stance", except that body leans forward slightly, you may read the instruction for beginning form of splitting fist (Fig-125).

(2) Hopping Step with Palm Forward Thrust A (A Golden cock stands on one leg)

1) Right palm thrusts out from the space under left palm to reach chest level, left palm withdraws to the left side of waist (fist-palm down); at the same time, body crouches down slightly, left foot moves half a step forward, knees bend and make a bow-step stance, right knee bends with heel being off the floor and body leaning a bit forward; look at right hand. (Fig-126).

2) Right foot moves forcefully a step forward, knees bend and make a semi-crouch position, following that, left leg goes to the inside of right leg with left foot lifting up and toes hooking upward and being close to the ankle of right leg to form a "standing on one leg" posture; at the same time, left palm thrusts out from the place under right palm to reach chest level, right palm withdraws to the right side of waist (fist-palm down). Look at left hand. (Fig-127).

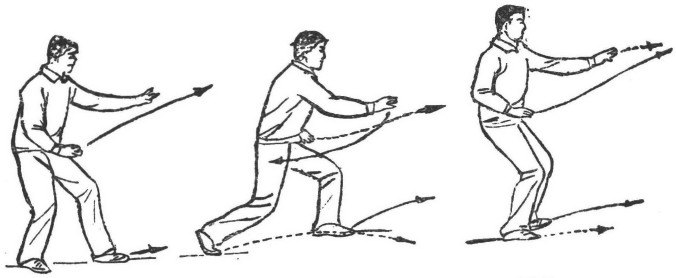
Points: Never make body lean forward too much when legs move forward; finish your hopping step as far as possible and in a stable way, support your waist, straighten your head and concentrate your mind through the whole process.

(3) Hopping Step with Palm Forward Thrust B (A Golden cock stands on one leg)

The actions are the same with that of (1) and (2), just repeat them once;

Different points: In (1) and (2), you move your left foot beginning with "Three Points Stance", while in (3), you move your left foot beginning with a lifting step; the rest of actions are the same.

(4) Hopping Step-Golden Cock Stands on One Leg Keep hands from moving, left foot moves powerfully a step first, followed by right foot moving another step, knees bend to form a semi-crouch posture, left foot moves to the inside of right leg, close to the ankle of right leg with toes buckling upward to form a "stading on one leg" posture. Look at left hand (See Fig-127).



125 126 127

Points: In this third "standing on one leg" posture, keep body in the same height as right and left feet move forward; legs should be close to each other, move your steps quickly, the actions of legs should be coherent, support your waist and relax your shoulder.

(5) Splitting Fist with Moving Forward Stance — Right Side

Left foot moves a step forward, followed by right foot moving to be near to the left heel with body crouching down slightly; right palm becomes fist, and strikes to the space under the left palm, at the same time, as left foot moves, hold left palm over right wrist. Look at right fist (Fig-128).

Points: The landing of front foot should be finished quickly and coordinately with the strike of right fist, support your waist, straighten your head, left elbow bends slightly.

(6) Turn Body with Palm Holding-Left Side (Golden Cock Jerks Its Plumes)

1)Body turns to the right about 90°, right leg withdraws a step backward, left leg withdraws backward slightly, too, with feet being put in a horizontal way to form a semi-horse-step stance, at the same time, left palm holds open to left downward direction forcefully, stops by the side of left knee (palm down), left arm takes an arc shape, right fist, by bending elbow, lift to the front of frontal eminence (fist-palm outward); look at left palm (Fig-129).

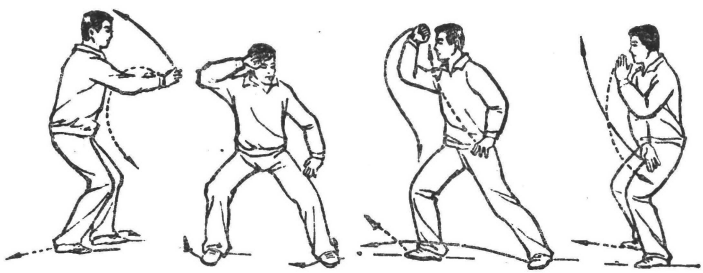
Points: 1) The respectively opening of left palm and right fist should be finished coordinately with the backward withdrawal of right leg. when turning body, waist should twist powerfully; support your waist, straighten your neck and contract your hip. 2) The above form stops for a moment, then, body turns to the right swiftly, left leg presses the floor forcefully. Left palm continues to hold backward, stops by the side of left hip, keep right fist from moving. Look at forward-downward direction (Fig-130).

Points: Actions that body turns to the left and that left leg presses the floor forcefully should be completed coordinately, never keep left heel from the floor.

(7) Palm Downward Insertion with Standing on One Leg

Left foot moves a step forward, knees bend to form a semi-crouch stance, following that, right leg moves to the inside

of left leg with right foot being close to the ankle of left foot and toes bending upward to form a "standing on one leg" stance-left side; at the same time, right fist becomes palm, and inserts to left downward along the front of chest (palm outward), left palm pricks up to right upward from left downward part and by the chest, stops by the front of right forward (Fig-131).



128 129 130 131

Points: When left palm pricks up, and right palm pushes down, keep your arm be close to the body, finish these actions coordinately, the little finger of two hands wrap forces inward, hand and wrist should be straight, body is upright and stable; straighten your head, support your waist, legs should be close to each other, keep right foot from the floor.

(8) Palm Pricks with Moving Forward Stance — Right Side

Right foot moves a step forward with knees bending slightly, followed by left foot moving half a step forward with body weight on the left leg, at the same time, arms goes up from right side and falls down from left side and separate, right palm pricks up from eye level with tips of fingers up and arm bending slightly, left hand stops by the side of left hip

with palm down, never straighten your arm. Look at the index finger of right hand (Fig-132).

Points: The prick upward of right hand and the fall of left hand should be finished coordinately with the landing of right foot; prick up forcefully, relax your shoulder, straighten your head and sink your waist.

(9) Splitting Fist with Moving Forward Stance — Left Side.

1) Keep left foot and left palm from moving, right palm turns outward and pushes down with the centre of palm upward, at the same time, right foot moves a bit forward, with toes outward approximately 45°, look at right palm (Fig-133).

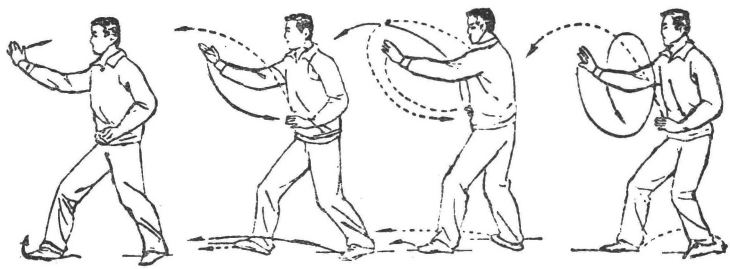
2) Left foot moves a step forward, followed by right foot moving half a step forward with body weight on the right leg; at the same time, left hand splits down along the inside of right arm, keep at shoulder level, right palm withdraws to the front of abdomen with palm facing forward and downward. Look at fingers of left palm (Fig-134).

Points: You should finish the action that move a small step forward and the action that right palm turns outward in a coordinated manner; you should bring the forward moving of left foot into correspondence with the forward spilt of left palm; left leg bends slightly, support your waist and relax your shoulder.

(10) Splitting Fist with Moving Forward Stance — Right Side

Palms become fists, left fist falls by the front of chest, and extends forward and upward (fist-palm up): at the same time, left foot moves a small step forward with toes being outward; keep the above form moving, right fist extends to the inside of left arm, when fists are close to each other, quickly right fist turns inward to become palm and split forward; at the same time, right foot moves a step

forward with body weight resting on the left leg to form Splitting Fist — Right Side. Look at right palm (Fig-135).



132 133 134 135

Points: This form is the same with the left side actions except the reserved moving direction.

(11) Splittig Fist with Standing on One Leg — Left Side

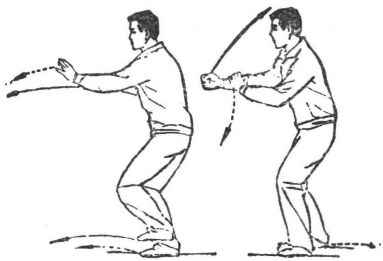
Palms become fists, right fist falls by the front of chest and extends forward and upward with fist-palm up; keep the above form from moving, left fist extends forward along the inside of right arm, when the fists are close to each other, left fist turns inward and becomes palm, left foot lifts up immediately to be close to the ankle of right foot, palm withdraws to the front of abdomen with fist-palms down; at the same time, right foot retreats to the left foot and lands quickly, knees bend to form a semi-crouch stance, left foot lifts up immediately to be close to the ankle of right foot with toes bending upward to form a "standing on one leg" stance. Look at left palm (Fig-136).

Points: Withdraw right hand first and then extend it up; Finish the downward split of left palm coordinately with the landing of right foot, complete your "standing on one leg" stance in a stable and forceful manner, support your waist,

straighten your head, relax your shoulder and stabilize your body.

(12) Crushing Fist with Moving Forward Stance — Right Side

The same with the former (5), reversing the moving direction (Fig-137).



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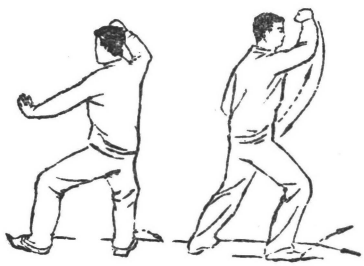
(13) Body Turns with Palms Holding — Left Side

The same with the former (6), reversing the moving direction (Figs-138, 139).



138 139

(14) Palm Downward Insertion with Standing on One Leg Stance.

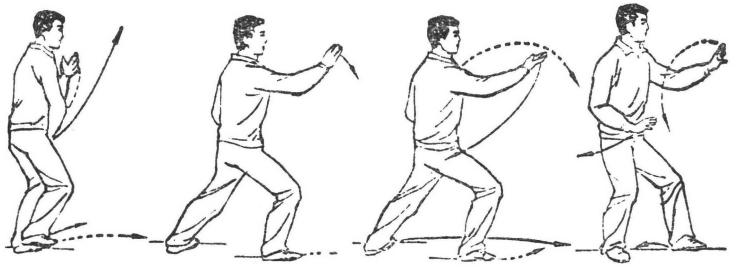
The same with (7), reversing moving direction (Fig-140).

(15) Palm Pricks with Moving Forward Stance — Right Side

The same with (8), reversing moving direction (Fig-141).

(16) Splitting Fist with Moving Forward Stance — Left Side

The same with (9), reversing moving direction (Figs-142, 143).



140 141 142 143

(17) Conclusion

Left elbow bends, left hand falls down from the front of chest, arms drop to the both sides of body, at the same time, draw left foot back and keep it be close to the right foot to form "standing at attention" position.

## 7. Hawk-like Form

(1) Preparing Form

The same with "Three Points Stance" (Fig-144).

(2) The Style That Hawk Ties Body

Palms become fists, right fist-palm turns up and extends forward and upward from the place under left forearm to reach eyes level, at the same time, when left fist extends forward in the front of right fist, fist-palm turns up and retreats to the front of abdomen with fist-palms inward, after palms become fists, left foot moves half a step forward, then, right foot moves a step forward, at the time as right fist goes up, followed by left leg moving to the inside of right leg with left foot being close to the right ankle and toes buckling upward. Look at right fist (Fig-145).

Points: You should finish the extension of right fist coordinately with the landing of right foot, stabilize your body, sink your shoulder and support your waist.

(3) The Style That Hawk Flies into Woods

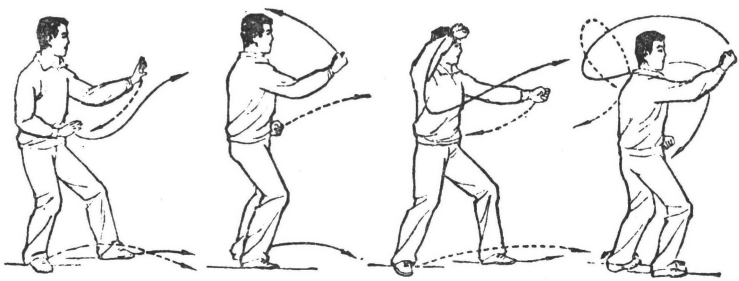
Left foot moves straight forward with body weight still resting on the right leg and toes being inward slightly; at the same time, left fist strikes forward to reach chest level with the eye of fist being upward, right forearm turns outward and upward to withstand. put right fist in the front of right frontal eminence with fist-palm forward and eye of fist downward to form a Pounding Fist with following step-left side. Look at left fist (Fig-146).

Points: The moving forward of left foot should be in line with the strike of left fist and right fist holds upward, never straighten your left arm, left elbow should be opposite to left knee, knees should sway inward slightly, sink your shoulder.

(4) The Style That Hawk Flies into the Sky

Right forearm twists and falls down, fist-palm turns up, left fist turns up first and then buckles inward, right fist extends forward and upward along the top part of left wrist to reach eyelash level with fist-palm being inward, left fist

withdraws to the space under the right elbow with fist-palm facing downward, left elbow is close to the left side of the chest, at the time when left fist extends up, right foot moves a step forward simultaneously. Look at right fist (Fig-147).



144 145 146 147

Points: Forearm wraps forces inward when right fist falls down, never stretch forward until fist-palm turns up, finish the forward extension of right fist coordinately with the moving forward of right foot, sink your shoulder and straighten your head.

(5) The Style That Hawk Turns over

Body turns to the left with right toes being inward, at the same time, right elbow bends and turns to the left, under the right elbow, left fist goes to the front of left shoulder, right fist falls to the place under the left elbow, left fist turns over to left upward with fist-palm inward, then, arms turn from the front to right and back, right fist turns to the left backward, bend elbow to take right fist to the side of right waist with fist-palm up, left fist falls down from the front of right shoulder, and turns to the left side by the front of abdomen and extends to reach waist level; at the same time,

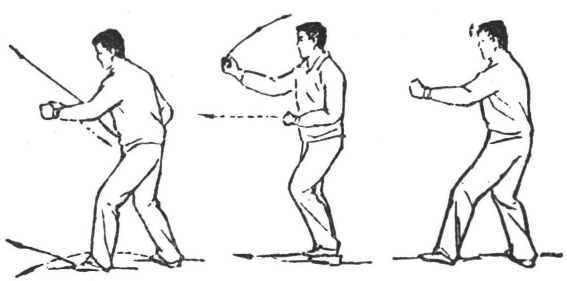
body turns to the left, followed by right foot twisting straight like three points stance. Look at left fist (Fig-148).

Points: Body turns from the right to the left, then from the left to the right backward and again to the left without stopping in between, you should also look at left and right side according to the turning direction of body; after you turn to the right backward, turn to the left suddenly, when you finish the final left turning action, body crouches down a bit, but never lean forward too much.

(6) The Style That Hawk Ties Body

The same with (2), except that (2) begins with Three Points Stance, while this form begins with fists holding and body turning. (Fig-149)

(7) The Style That Hawk Flies into The Wood (Fig-150).



148 149 150

(8) The Style that Hawk Flies into the Sky and

(9) The Style that Hawk Turns over are respectively the same with that of (3), (4) and (5), reversing moving direction.

(10) Conclusion

When you play back to the original position, adopt the style that hawk turns over again, stop for a moment, take

left hand and left foot back to form "standing at attention" posture.

## 8. Swallow-like Form

(1) Preparing Form

The same with "Three Points Stance" (Fig-151).

(2) The Style That Swallow Grasps Water

1) Right palm extends out under the left forearm, then, right forearm goes up and back to become fist, then, pricks up by the right side and the front of body; at the same time, left palm becomes fist and draws back, and extends downward and to the right from the front of the chest, cross the right wrist to form a "hand-crossed position", and immediately turns from the inside to the place under the right fist with fist-palm facing downward and right fist-palm inward; body turns to the right and the left with body weight resting between the legs, left knee bows forward a bit with right heel being off the floor, knee bends downward. Look forward (Figs-152, 153).

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Points: Do not lean body forward too much, turn quickly with waist as axis, eyes follow the direction of turning, support your waist, sink your shoulder, right foot presses the floor forcefully.

2) The above form stops for a moment, right foot moves a step forward powerfully, bend knees to form a semi-crouch position, followed by left foot moving on to be near to the ankle of right leg, with toes bending upward and legs being close to each other; at the same time, arms separate to left and right sides from the top, make two arms at shoulder level with elbow bending slightly. Look at left forward direction (Fig-154).

Points: The separation of fists should be finished coordinately with the moving forward of right foot, leap as far as possible and land in a balanced way, support your waist and straighten your head.

(3) Crushing Fist with Moving Forward Stance — Right Side (Golden Cock Eats Grain)

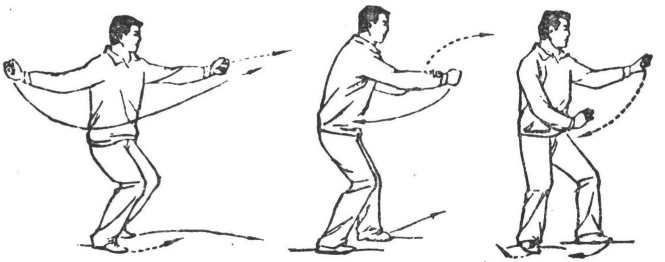
Left foot moves a step forward, followed by right foot moving to the back of left heel, then, right foot moves to be close to the left heel, legs bend to take a semi-crouch shape; at the same time, right elbow bends, and right fist strikes forward with fist-eye up, left fist becomes palm, turns inward and covers the right wrist. Look at right fist (Fig-155).

Points: You should bring the strike of right fist into correspondence with the moving forward of left foot, sink your shoulder and support your waist.

(4) Splitting Fist — Left Side

Keep right foot from moving, left foot moves a step forward; at the same time, left palm splits forward along the inside of right arm, and keep it at shoulder level with fist-eye down, right fist becomes palm and retreats to the front

of abdomen, the footwork is completely the same with that of Three Points Stance. Look at left palm (Fig-156).



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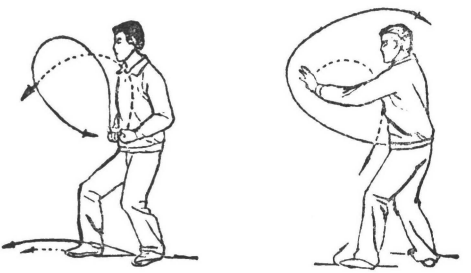
Points: The same with the former Splitting Fist — Left Side.

(5) The Turning of Body

Left palm drops and becomes fist, goes to the left side of waist, right palm also becomes fist, and stops by the right side of waist with fist-palm up; at the same time, toes are inward and body turns to the right and back with left heel as axis, right toes straighten. Look forward (Fig-157).



157 158

(6) Splitting Palm with Moving Forward Stance-Left Side

Right foot moves a small step forward, toes are inward, at the same time, from the front of chest, right fist goes up and extends forward, keep it at eye level with fist-palm inward, then, left foot moves a step forward, right fist becomes palm, and splits forward along the inside of right forearm to form splitting palm-left side. Look at left palm (Fig-158).

(7) The Style that Swallow Grasps Water

The same with (2), reversing the moving direction.

(8) Splitting Fist with Moving Forward Stance-Right Side

The same with (3), reversing the moving direction.

(9) Splitting Fist — Left Side

The same with (4), reversing the moving direction.

(10) The Turning of Body

The same with (5), reversing the moving direction.

(11) Splitting Fist with Moving Forward Stance — Left Side.

The same with (6), reversing the moving direction.

(112) Conclusion

Left foot moves to be close to the right foot, legs straighten up; at the same time, left elbow bends, left arm falls down by the front of chest, two arms drop at the both side of body to form the "standing at attention" posture.

## 9. Snake-like Form

(1) Preparing Form

The same with Three Points Stance (Fig-154).

(2) Snake-like Form — Right Side

1) Left foot moves a small step forward, knees bend and crouch a bit, right foot moves a small step with heel being off the floor, knees bend, body weight shifts onto the left

leg; at the same time, from the front of abdomen, right palm strikes to left downward direction with fist-palm outward and fingers down; the back of hand touches the front of left hip, left arm bends, left palm moves to the front of right shoulder with fist-palm inward and fingers down. Look at right forward (Fig-160).

2) The above form stops for a moment, right foot moves a step to right forward direction, followed by left foot moving half a step forward with body weight being on the left leg; palms become fists, right fist strikes from low to right and to top, keep it at waist level with fist-eye up, left fist withdraws to the left side of hip with fist-eye up and body leaning forward a bit. Look at right fist (Fig-161).

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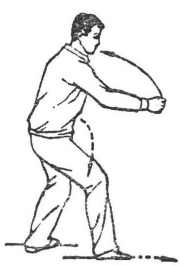

161

Points: (1) The downward insertion of right palm and the upward thrust of left palm should bring the side-shift of left foot into correspondence with the up and down moving of palms; you should hold arms close in the front of chest, relax your hip, sink your shoulder, and straighten your head.

(2) The forward swing of right fist and the moving of right foot should be finished coordinately, when right foot moves forward, it has to go through the inside of left foot, then,

complete actions together with right fist. Never straighten your right arm, straighten your head and support your waist.

(3) The Snake-like Form — Left Side

1) Right foot moves a small step forward, knees bend and crouches a bit, body weight shifts onto the right leg, left foot moves half a step with heel being off the floor, knees bend; at the same time, left fist becomes palm, from the left side, through the front of the abdomen, inserts to the right side of the hip with fist-palm outward, and fingers down, right fist becomes palm, elbow bends, take right palm to the front of left shoulder with fist-palm inward and fingers down. Look at right forward. (Fig-162).

2) The above form stops for a moment, left foot moves a step to the left forward, followed by right foot moving half a step forward, body weight is on the right leg; palms become fists; moving from the lower part, left fist pricks to the left and upward to reach eye level with fist-palm inward, right fist retreats to the side of right hip with fist-eye up, body leans forward slightly. Look at left fist (Fig-163).

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Points: The same with the former Snake-like Form — Right Side, reversing the moving direction.

(4) Snake-like Form — Right Side

The same with (2).

(5) The Turning of Body

After you finished Snake-like Form — Right Side, turn body, bend your right elbow, fist becomes palm and take it to the front of left shoulder with palm inward and fingers upward. Left fist, after becoming palm, inserts to the side of right hip, right foot lifts up, moves to the inside of left foot, knees bend to form a semi-crouch position with body weight being on the right leg, and left heel being off the floor slightly. Look at right forward (Fig-164).

(6) Snake-like Form — Left Side

The same with (3), reversing moving direction (Fig-165).

(7) Snake-like Form — Right Side

The same with (4), reversing the moving direction (Figs-166, 167).

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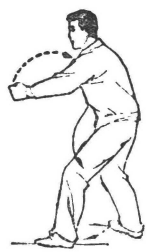

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(8) Conclusion

After you finished the right side actions, turn body, and complete left side actions (as Figs-162 and 163), take left fist back, fall down by the front of chest, at the same time, take

your left foot back to be close to the right foot to form the "standing at attention" position.

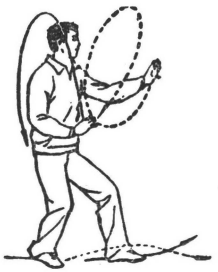
## 10 Tai-like Form*

(1) Preparing Form

The same with Three Points Stance (Fig-168).

(2) Tai-like Form — Left Side

1) Left foot moves a small step forward, left palm becomes fist in the course of falling, and stops in the front of abdomen, at the same time, right palm becomes fist, too, with fist-palm facing upward and being close to the abdomen; then, right foot moves a step forward, followed by left foot moving to the inside of right leg and close to the ankle of right leg with toes buckling upward, at the same time, fists goes up and separate to left and right side at the top of hand to form a circle shape, then stop by the both sides of waist with fist-palm falling upward. Look at left forward (Fig-169).



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*Tai: An extinct Chinese bird.

2) Left foot moves a step to the left forward, followed by right foot moving half a step forward, knees bend slightly with body weight resting on the right leg; at the same time, from the waist, fists strikes straight forward with fist-palm facing upward; arms bend a bit, the distance between two fists are approximately 10-20 cm. Look at left fist (Fig-170).

Points: (1) You should finish the action that arms separate, take a circle shape and stop by the side of waist coordinately with the actions that right leg moves forward; keep balance after landing, elbows keeps close to the ribs, sink your shoulder, and support your waist. (2) You should bring the actions that left foot moves forward into correspondence with the action that fists rush forward, never straighten your arms, wrist and fist-palm should be in a straight line, do not hook them upward or downward, support your waist and straighten your head.

(3) Tai-like Form — Right Side

1) Left foot moves a small step forward, followed by right foot moving to the inside of left leg to be close to the ankle of left foot with toes bending upward; at the same time, fists go up and separate to the left and the right sides at the top of head to take an arc shape, then, stop by the both sides of the waist, with fist-palm facing upward. Look horizontally to the right forward (Fig-171).

2) The actions are completely the same with that of left side actions, reversing the moving direction (Fig-172).

Points: Totally the same with left side action, reversing the moving direction.

(4) The Turning of Body

Body turns to the left and back with left sole as axis, after turning, right foot lifts up, and falls to the inside of left foot (a distance about 20-30 cm to the left foot) with toes inward; at the moment when right foot lands, left foot lifts up and

moves to be close to the ankle of right foot with toes buckling upward, at the same time, fists go up, at the top of the head, separate to the left and the right sides to form an arc, and then, stop by the sides of the waist with fist-palm facing upward. Look horizontally left forward (Fig-173).

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Points: Turn body swiftly, the separation and falling of fists should be coordinative with the landing of right foot, lift up your left foot immediately before the right foot falls, keep your body in a balanced way, support your waist and sink your shoulder, elbow should be close to the ribs; with the above form, move left foot again, fists strike straight forward, which is completely the same with left side actions, except the reversed moving direction, In this manner, by alternating left side with right side, you play back to the original direction, never turn your body until you finish the right side movements.

(5) Conclusion

When you play back to the original position, turn body and finish the left side actions and stop, take fists back and fall down, retreat your left foot and make it be close to the right foot to form the "standing at attention" position.

## 11. 12. Eagle/Bear-like Form

(1) Preparing Form

The same with Three Points Stance (Fig-174).

(2) Eagle-like Form — Left Falling Style

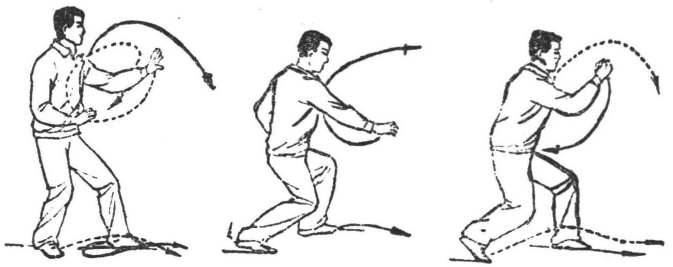
Left palm falls down and becomes fist, by abdomen, chest and chin, goes up and extends forward to reach eye level with fist-palm inward, look at left fist; stop for a moment; right palm becomes fist, after left palm extending outward, stretches upward along the inside of left forearm, when the fist are almost close to each other, change for palms, turning over and pushing down, right palm is at shoulder level, left palm retreats to the left side of the waist with fist-palms down, and left foot, at the time when left fist goes up, retreats to the inside of right foot with toes pointing to the floor, at the moment as palms turn over and push down, left foot moves swiftly to the left forward, followed by right foot moving half a step with body weight being between the legs, right heel is off the floor slightly, knees bend. Look at right palm. (Fig-175).

Points: When left palm falls down, palms should become fists simultaneously, left foot and left palm should withdraw at the same time; when right palm pushes down, never straighen your arm, palm acts as eagle is grasping an animal, knees should be buckling inward, body leans forward a bit, bring the downward push of palms into correspondence with the forward moving of left foot.

(3) Bear-like Form — Rising Style

Right palm falls down and becomes fist, by the front of abdomen, waist and the chin, goes up and extends forward to reach eye level with the centre of palm facing inward, at the same time, left palm becomes fist with the centre of fist facing downward, meanwhile, left foot moves half a step forward, keep right foot from moving, heels lifts

up with body weight being on the left leg, look at right fist (Fig-176).



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Points: The upward extension of right fist should be coordinative with the moving of left foot, left toes are inward a bit, knees buckle inward, right sole presses the floor, neck is upright, support your waist and sink your shoulder.

(4) Eagle-like Form — Right Falling Style.

Right foot, through the inside of left foot, moves a step forward, followed by left foot moving half a step forward with body weight being between the legs; at the same time, left fist, along the inside of right forearm, goes up and extends outward, at the moment when fists are almost close to each other, fist becomes palms, turning over and pushing down, left palm is at the waist level, right palm retreats to the right side of the waist with centre of palm facing downward. Look at left palm (Fig-177).

Points: The same with the Eagle-like Form-Left Side, reversing the moving direction.

(5) Bear-like Form — Rising Style

The same with (3), reversing the moving direction, (Fig-178).

(6) Eagle-like Form — Left Falling Style

Repeat movements of (2).

(7) The Turning of Body

After you finished the Eagle-like Form — Right Style, body turns to the left and back with left sole as axis, at the same time, left palm falls down, becomes fist, by the front of abdomen, chest and chin, goes up and extends forward to reach eye level with the centre of palm facing inward, right fist keeps by the right side of the waist with the centre of palm facing down; right foot moves a step forward, following the turning direction of the body, knees bend to form a semi-crouch posture with body weight being on the right leg, left heel is off the floor, knees bend, look at left fist. (Fig-179).

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Points: The forward extension of left palm should be in line with the forward moving of right leg, turn your body quickly and keep it in a balanced manner.

(8) Eagle-like Form — Left Falling Style

Left foot continues to move to the left forward; at the same time, right fist, along the inside of the left forearm, goes up and extends forward, turning over, becoming palms and pushing downward, the movements here are totally the same

with the former Eagle-like Form — Left Falling Style, except the reversed moving direction. (Fig-180).

In this way, you play back to the original direction by alternating left style with right style, you may decide the numbers of repetition of playing according to the size of floor and your physical conditions. (Figs-181, 182).

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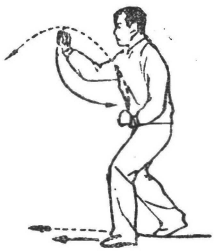

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(9) Conclusion

When you play to the original posture, turn to the left (Fig-178), and play Eagle-like Form-Left Falling Style, then, left palm extends forward under the right palm, right palm retreats to the front of abdomen to form a Three Points Stance, stop for a moment, body stands up to finish the "standing at attention" posture.

# Chapter 4 Baguazhang

The basic palm techniques of Baguazhang are: Dan Huan Zhang (Single Change Palm), Shuang Huan Zhang (Double Change Palm), Sun Shi Zhang (The Following Palm), Bei Shen Zhang (Rear of Body Palm), Zhuan Shen Zhang (Body Turns with Palms Moving), Shuang Bao Zhang (Double Holding Palm), Mo Shen Zhang (Palm Sliding Down Along The Body), and Fuan Shen Zhang (Palms Turning Over); you may practise one of these palms, you may as well link all these eight palms together to practise.

The type of palms include Yang Zhang (Up Palm), Fu Zhang (Down Palm), Shu Zhang (Upright Palm), Bao Zhang (Holding Palm), Pi Zhang (Chopping Palm), Liao Zhang (Up-Swing Palm), Tiao Zhang (Prick Palm) and Huo Xuan Zhang (Spiral Palm).

1. Up Palm: The centre of palm is upward, five fingers separate, the centre of palm draws in. (Fig-1)

2. Down Palm: The centre of palm is downward, five fingers separate. (Fig-2)

3. Upright Palm: The index finger, the middle finger, the ring finger and the little finger keep apart and upright, the thumb sways upward to take a " /\ " shape with the centre of palm facing outward and wrist buckling backward. (Fig-3). Sometimes, the centre of palm may tilt inward or leftward or rightward, which is all called "Upright Palm", the left and right hands share the same shapes.

4. Holding Palm: Five fingers separate with the thumb swaying upward and the centre of palm inward, bend elbows

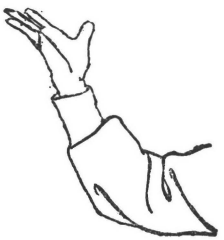
to hold your arms as if you are holding something. (Fig-4)

5. Chopping Palm: Five fingers separate, with thumb swaying upward and the little finger titling downward and palm pointing forward, chopping directly up to down. (Fig-5)

6. Up-swinging Palm: five fingers separate with thumb swaying upward and the centre of palm inward, swaying from down to up. (Fig-6).

7. Prick Palm: Five fingers separate, prick from down to forward and upward with fingers upward (Fig-7).

8. The Spiral Palm: Arm goes forward, upward and then twists outward, the little finger side faces your face with the centre of palm outward and fingers upright (Fig-8).



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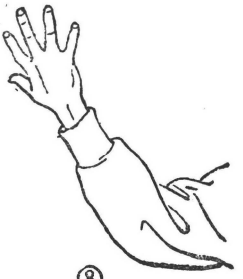

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The basic footwork of Baiguazhang are characterized by rising, falling, swinging and buckling. In practice, you should move along the circle orbit, the moving of your feet should reflect the quality of swinging and buckling purposively, the so-called "Swinging Feet" means that in the course of moving, your toes should swing outward, and "Buckling Feet" means that toes inward, the general trend of moving is to finish your actions around a circle orbit.

## Palm 1 Dan Huan Zhang

(Single Change Palm)

(1) Preparing Form

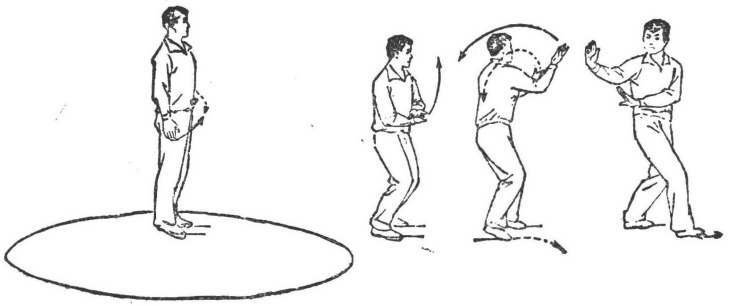
a. Standing naturally upright with feet together, holding head and neck erect with chin drawing slightly inward, keep-

ing chest and abdomen relaxed, holding shoulder and elbows down with arms hanging naturally, hands touch thighs, looking straight ahead and breathe naturally. (Fig-1).

Note: There is a circle indicating the moving orbit of your movements in Fig-1, to aviod repetition, such a circle orbit is omitted in the following figures.

b. Knees bend slightly, hands from both sides of body go to the front of abdomen and cross each other with left hand being under right hand and palms facing up, right hand thrusts upward along the outside of left forearm with fingers of hand up; at the moment when right elbow goes to the space a bit higher than shoulder and left hand reaches hand level, (right hand is higher than left hand), body turns to the right slowly; following the body turning to the right, forearms twists inward in the course of falling and push outward with the centre of hand outward. Right hand is at eyelash level, the "hukou" takes a semi-circle shape, the index finger straightens, the thumb, the little finger and the ring finger bend inward a bit, left palm falls to the space under right elbow with "hukou" being opposite to the tip of right elbow, and right palm (the front palm) being opposite to the centre of the circle (which refers to the circle forming the moving orbit); at the same time, right foot moves a step forward with right knee bending a bit and toes inward and heels being opposite to each other in a front and rear manner, the body weight is on the left leg; eyes follow the moving direction of right palm, then, gaze the tip of fingers of right palm. (Figs-2,3, and4).

Points: The turning of body to the right should be in line with the speed that arms twist, never lean your upper body forward or backward, leftward or rightward, feel easy in your chest, sink your "Chi" downward, loosen your shoulder and elbow, buttock draws inward, wrap your hips, bend



1 2 3 4

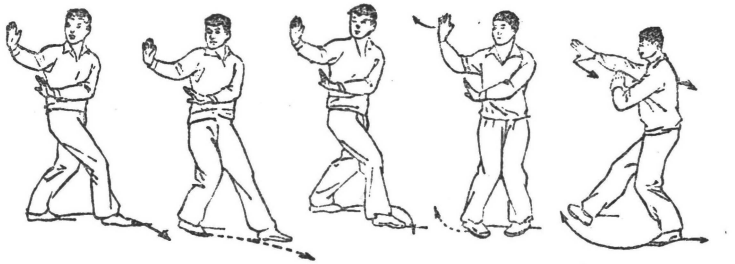
your knees and hold your toes on to the floor, you now have a sense that your whole body becomes integral one; right palm (front palm) and left foot (rear foot) share the same moving direcside.

(2) Foot Swings with Palm Pushing to the Right — Right Side.

a. Start with the beginning form (the right foot is in the front), right foot moves half a step forward, left foot continues to move along the circle orbit and spins to the right, (right foot is the inside foot while the left foot the outside one). The moving line of right foot should be straight, left foot should be buckling inward a bit. (Figs-5,6, and 7). When the right foot is in the front, left toes buckles toward right toes, keeping a distance approximately 10 cm between each other, and the heels hold outward to form a " /\ " shape; at the same time, body turns to the right, keep palm from moving (Fig-8).

b. Righ foot swings to the right (along the circle orbit), toes inward; at the same time, body turns to the right, right forearm twists inward, the centre of palm pushes outward

with the thumb swaying downward; left palm still stops under the right elbow. Look at right palm. (Fig-9).



5 6 7 8 9

Points: While moving, you should keep your body actions in a balanced manner, never lift your foot too high, finish your feet buckling and feet swinging movements near to the circle orbit. The feet swinging and the outward push of right palm should be completed coordinately.

(3)Palms Thrust to the Right and Push to the Left

a. Following the above form, body continues to turn to the right; with the turning of body, left foot buckles towards right foot with a distance about 10 cm between the two tiptoes, the heels hold outward to form a " 八 " shape; at the same time, left palm thrusts backward through the right armpit with the centre of palm facing up; right forearm twists outward, the centre of palm also turns up with the little finger sticking to the outside of left shoulder, look to your right side.

b. Left hand goes up along the outside of right arm; meanwhile, body spins to the left, at the time when left elbow lifts to the space higher than the shoulder and right hand is as

high as the head, (left hand is higher while right hand is lower), forearms twist inward and fall down, the palms push outward in the course of twisting, the centre of palms face outward; keep left palm at eyelash level, "hukou" takes a shape of semi-circle, the index finger straightens, the thumb, the ring finger and little finger buckle a bit inward, right palm falls to the space under the left elbow. The "hukou" faces the tip of left elbow while left palm the centre of the circle; at the same time, left foot moves half a step forward, knees bend a bit with toes being inward slightly and heels being opposite to each other in a front-rear way, body weight is on the right leg; eyes follow the moving of left palm, then, gaze the tip of the index finger of left palm. (Figs-10,11 and 12).

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Points: a. The rightward turning of body should be finished by the same speed with the twist of arms, keep your upper body upright.

b. You feel that there is a twist force going through such movements as the upward thrust and outward push of left arm and the spin of the left forearm. Right palm should fall down along the left elbow, never take it back too soon, you always

feel nice comfortable in your chest, sink your "chi" downward and concentrate your mind.

## Palm 2 Shuang Huan Zhang

### (Double Change Palm)

(1) Feet Swing with Palm Pushing to the Left — Left Side

a. Left foot moves half a step to the left forward, right foot goes on moving along the circle orbit, the moving line of left foot (the inside foot) should be straight while right foot buckles inwards slightly, when the left foot is in the front, right foot should buckle towards the left toes, the distance between the two tiptoes are about 10 cm, heels hold outward to form a "八" shape; at the same time, body turns to the left, keep two palms from moving.

b. Left foot swing to the left, left forearm twists inward, the centre of palm pushes outward with the thumb swaying downward; right palm still stops under the elbow. Look at left palm (Figs — 13 and 14).

(2) Foot Lifts with Palm Thrusting Upward ,

a. Following the above form, body continues to turn to the left, with the turning of body, right foot buckles toward the left foot with a distance between the two tiptoes approximately 10 cm, heels hold outward to form a "八"; at the same time, right palm thrusts backward through the left armpit with the centre of palm facing upward; left forearm twists outward, the left little finger sticks to the right shoulder. Look leftward.

b. Go on with the above form, body turns to the left 120° swiftly with right sole as axis; at the same time, right hand pricks up along the outside of left arm with fingers

being upward, while the left little finger twisting inward and the centre of palm facing in; from the inside of right arm and through the front of chest, left palm inserts down, the back of hand sticks to the inside of right thigh with fingers down and the centre of palm outward, at the same time, left foot lifts up to be close to the inside ankle of right leg with toes bending upward, legs stick to each other, look at right palm. (Figs — 15 and 16).

13 14 15 16

Points: You should exert the same force when you do the actions that right hand pricks up and left hand inserts down. Body squats down slightly, support your waist, the body weight should be stable, the right little finger and the index finger should wrap the force inward when right palm thrusts.

(3) Body Turns with Double Palms Pushing

Right palm falls down through the front of left shoulder and abdomen, then retreats to the top of right knee; at the time when right palm withdraws to the right, left palm holds open to the left as forceful as possible with the centre of palm facing down; left foot moves a step leftward, knees bend to take a semi-squat stance with toes swaying forward, most of body

weight are on the right leg; eyes follow the falling path of right hand, and then gaze the left hand. (Fig-17)

Points: Never move a step until right palm falls to the left shoulder, the foot moving and palms holding open should be integral. Two arms should form a circle shape, palm should push downward; keep your head upright, support your waist, contract your hips and your shoulder.

(4) Palm Thrusts to the Left and Pushes to the Right — Right Side

a. Left toes turn to outward with left heel as axis, at the same time, body also turns to the left; following that, right foot buckles towards the left toes; right palm turns over to make the centre of palm face up. Following the body leftward turning, by the front of abdomen, right palm thrusts out through the left armpit, meanwhile, left palm twists outward and stays in the front of right shoulder, look leftward.

b. Continue the above form, right hand pricks up along the outside of left arm; at the same time, body turns to the right, at the time when right elbow lifts to the space higher than the shoulder and left hand is as high as the head (right hand is higher while the left hand is lower), forearms twist inward and fall down, palms push outward in the course of twisting, the centre of palms face outward, keep the right palm at the eyelash level, the "hukuo" takes a shape of semi-circle, the index finger straightens, the thumb, the little finger and the ring finger buckle a bit inward; left palm falls to the space under the left elbow, the "hukou" faces the tip of right elbow while right palm the centre of the circle; at the same time, right foot moves half a step forward, knees bend a bit with the toes being inward slightly, heels are opposite to each other in a front-rear manner, body weight is on the left leg; eyes follow the moving of the right palm, then gaze the tip of the index finger of right palm. (Figs-18, 19 and 20).

17 18 19 20

Points: Finish the actions that body turns to the left and foot buckles inward as quickly as possible, involve the wrapping and twisting force in such techniques as palm turning over, thrusting and pushing; feel comfortable in your chest and breathe naturally.

Single Change Palm and Double Change Palm both in left side and right side share the same techniques, you may move as many times as you want, but never make your foot work as foot buckling and foot swinging exceed the circle orbit, no matter how big the circle orbit is. When you finish the last action, your front palm should always face the centre point of the circle orbit. The moving speed and stride are subject to the individual's height and performance. Your movements should show a light and balanced manner. For the beginners taking up the left-right palm change techniques, they may put the two palms in the appropriate posture and then move their feet; when the practitioner has a twist of the wrist of the techniques, he may change the palm forms while moving, when he does the action that the front palm thrusts, the rear hand should fall to the space under the elbow of the front hand slowly, following the turning of body. Never loosen the twisting force with your arms.

## Palm 3 Sun Shi Zhang

## (The Following-through Palm)

(1) Feet Swing with Palm Pushing Upward

Right palm is in the front, feet continues to move righward in an arc way, with toes being outward, left foot (the outside foot)) never moves until right foot (the inside foot) moves forward and lands; at the same time, body turns to the left, right palm, from the front of chest, raises to the top of head, arm holds open like a circle with the centre of palm tilting to left upward; left palm sitcks to the side of right ribs with the centre of palm facing outward. Look leftward. (Fig-21)

Points: Finish the actions that right arm raises and body turns to the left coordinately, left palm pushes to the right while right palm holds open upward, the force involving in these two actions should be completed.

(2) Body Contracts with Double Palms Holding

Following the above form, body continues to turn to the left; following that, from the top of head, right palm falls down to the front of left shoulder with the centre of palm facing downward; keep the posture of left palm from changing; at the same time, right foot buckles toward left foot with knees being opposite to each other. Look at left downward. (Fig-22).

Points: When arms hold, notice that you should make the shoulders open outward, never squess your chest, sink your "Chi" downward, support your waist and contract your hips.

(3) Body Turns with Double Palms Holding

With right toes being inward, body turns to the left backward, right palm falls down through the front of chest and withdraws to the top of right knee; at the time when the

right palm retreats to the right, left palm holds open to the left with the centre of palm facing downward, at tht same time, left foot moves a step to the left side with knees bending to form a semi-squat posture and toes tilting forward and body weight being on the right leg, look at right hand (Fig-23).

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Points: The moving of left foot and the holding open of palms should be integral, arms should take a "circle" shape, the palm should push downward, head and neck should straighten; support your waist, contract your hips and relax your shoulder

(4) Palms thrust to the Left and Push to the right

Please see Figs-18,19 and 20, and read instructions and points of that form again (Figs-24, 25 and 26).

## Palm 4 Bei Shen Zhang

## (Rear of Body Palm)

(1) Feet Swing with Palm Pushing to the Right

Right palm is in the front, feet continue to move along

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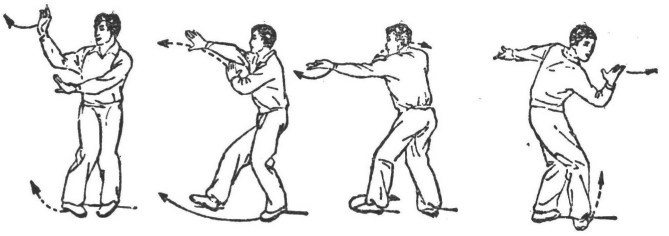
the circle orbit, left foot never buckles toward the right toes until right foot (the inside foot) lands, then, body turns to the right, after that, right forearm twists inward, palm pushes outward with the thumb facing downward, left palm is still under the right elbow, look at right palm. (Figs-27 and 28).

Points: This form is completely the same with "Feet Swing with Palm Pushing to the Right" of Single Palm Change.

(2) Feet Move Forward with Palm Thrusting to the Left Left foot moves a step forward, at the same time, left hand thrusts out from the space under the right forearm to reach shoulder level with the centre of palm facing upward; right palm retreats to the front of left shoulder with the centre of palm facing downward, look at the left palm.

b. The left toes buckle inward with left heel as axis, body turns to the left backward swiftly, at the same time, the left forearm twists inward, the centre of palm turns upward, loosen right elbow; the centre of right palm also turns upward and stops near the chin with fingers pointing forward; look ahead (Figs-29 and 30).

Points: The thrust of left palm and the moving of left foot should be finished coordinately, body turns to the right backward swiftly, the turning over of palms quickly, too.



27 28 29 30

Contract your right hip and sink your shoulders.

(3) Body Leans Forward with an Exploratory Palm

Just from the chin, right palm extends forecfully forward (exploratory palm) with the centre of palm facing upward at the mouth level, elbow bends slightly, at the same time, right knee lifts with its toes pointing downward and the upper body leaning forward, look at right palm. (Fig-31).

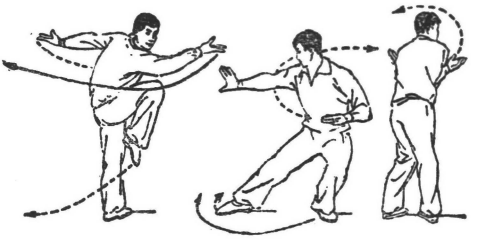
Points: The extension of right palm should be in line with the lift of right leg, and finish them swiftly and coordinately, keep your body in a balanced way when you lean your body forward.

(4) Body Turns Around with Carrying Palm to the Right

The above form stops for a moment, body turns to the right, following that, twist your right arm inward and carry it to the right with elbow bending slightly and palm facing downward, you feel that the force exsits along the little finger side; left palm withdraws to the left side of ribs with the centre of palm facing upward; at the same time, right leg pulls back and move a step to the right backward direction with the toes being outward a bit and body weight resting on the left leg. Look at right palm. (Fig-32).

(5) Palms Thrust to the Right and Push to the Left

The movements and points here are the same with fomer one in Single Change Palm. (Figs-33, 34 and 35)



31 32 33

34 35

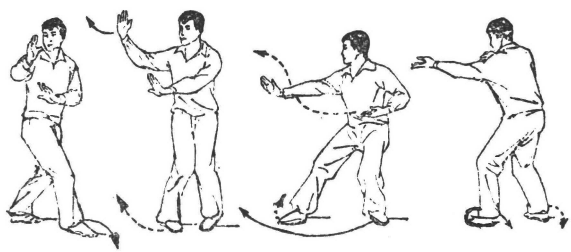
## Palm 5 Zhuan Shen Zhang

## (Palms Move with Body Turning)

(1) Body Turns to the Right with Palm Thrusting to the Left

With left palm being in the front, body moves along the right circle orbit; at the time when your right foot is in the

front, left foot (the outside foot) buckles toward the right toes, following that, body turns to the right, and right foot sways to the right; then, left palm thrusts forward through the space under the right forearm, with the centre of palm facing upward, right palm stops in the front of left shoulder, at the same time, left foot moves a step forward, body weight shifts onto the right leg, look at right palm. (Figs-36, 37, 38 and39).



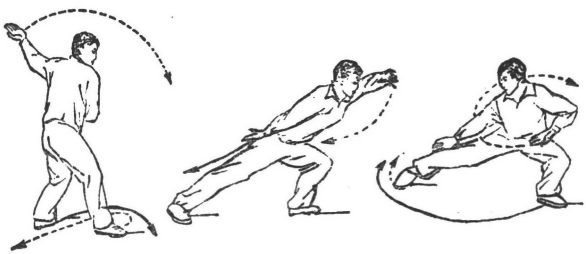
36 37 38 39

Points: You should bring the actions that buckle your left foot into correspondence with the turning of body and the forward thrust, and finish these moves swiftly; the moving forward of left foot should be in line with the thrust of left palm.

(2) Turn Body, Cover Palm with Slide-Step Stance

Continue the above form, left toes buckle inward, body turns to the right and backward, following that, right foot swings outward; then, left foot goes on moving a step with toes being inward, at the same time, left palm covers downward starting from the left top, right palm twists inward from the front of chest to make the centre of palm face outward and the back of hand stick to the ribs, following that, along the ribs part, right palm inserts down to the outside of right leg;

at the same time, right leg moves backward and slides down to the right with toes being inward, left leg straightening and sole resting on the floor; after that, left palm goes to the left side of waist with the centre of palm facing upward. Look at right palm (Figs-40, 41 and 42).



40 41 42

Points: The downward cover of left palm, the backward thrust of right palm and the downward slide of right leg should be finished coordinately as right palm thrusts backward, the back of hand should slide down along the ribs part, never keep it from the body.

(3) Body Turns with Double Palms Holding

With right toes being inward, body turns to the right, left foot then buckles toward the right toes, left palm thrusts out through the space under the right armpit; then, body turns to the left, followed by left foot moving half a step forward, at the same time, following the turning of body, left palm twists to the left, the centre of palms turn over to be facing upward and keep at chest level with the forearms touching each other and the elbows being close to chest, look at the tip of fingers of left palm (Figs-43 and 44).

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## Palm 6 Shuang Bao Zhang

(Double Holding Palm)

Points: The wrists should be together closely, involving the force supporting upward. Waist should turn to the left as powerful as possible, contract your hips and sink you shoulder, elbow should be close to each other.

(1) Palms Turn over to Form A Holding Posture

a. The centre of palms face each other in a top-low manner, (left palm is in top while right palm low), then, body moves to the left in the ciclre orbit; when the left foot (the inside foot) is in the front, right foot buckles toward the left toes, body turns to the left; then, left foot swings to the left palm and falls down through the front of abdomen to make the centre of palms face each other; as the body turns, left palm raises with the palm facing downward; right palm drops and stops by the outside of the right leg with the centre of palm facing upward. Look upward. (Figs-45, 46, 47 and 48).

b. Right toes turn inward with right foot as axis; body turns to the left and backward, then, left foot retreats a step to

the left backward direction, knees bend slightly with body weight resting on the right leg; at the same time, right palm raises from down to up, left palm drops from up to down, and following the turning of body, palms stop over the knees with the centre of palm facing each other, look at left palm. (Fig-49).

45 46 47 48

Points: The turning over of palms around body should be finished coordinately, complete the actions that swing and buckle your feet along the circle orbit.

(2) Double Holding Palms

Continue with the above form, left toes are outward, body turns to the left and backward, following that, right foot buckles toward left foot; at the same time, right palm thrusts out through the space under the left armpit, then, body turns to the right, right foot moves half a step forward, following the turning of body, right palm spins from left to right and extends outward with centre of palm facing upward, left palm raises to the space higher than the head with the center of palm facing downward to make palms be opposite to each other, look at right palm (Figs-50 and 51).

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Points: Following the left turning of body, right palm goes an arc orbit under the left armpit, two arms form a semi-circle shape as if you are holding something, never straighten the arms.

Double Holding Palm with Palms Turning over-Right Side is completely the same with the above form (Figs-52, 53, 54, 55, 56 and 57). For the beginners, they should start from the slowness to quickness, finish moves in one go as body turns.

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## Palm 7 Mo Shen Zhang

(Rubbing Body Palm)

(1) Single Strike Palm from Both Within And Without

a. Right hand is in the front, and body moves to the right along the circle orbit at the time when left foot moves to the front, right palm twists outward and cut flatly forward by the little finger side, elbow bends slightly with the centre of palm facing upward and keeping at chest level, take left palm to the left side of waist with the centre of palm facing upward; at the same time, right foot moves on with the sole resting on the floor. Look at right palm (Figs-58 and 59).

b. Body turns to the right, right foot moves a step to the right side with toes being outward a bit and knees bending slightly; at the same time, right palm twists inward and cut flatly toward the right with the force concentrating on the edge of the palm, elbow bending a bit and arm taking an arc shape (Fig-60).

Points: When your palm cuts flatly to the both left and right sides, you should gather the force on the edge of palms consciously; eyes should follow the moving of right palm.

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(2) Rubbing Body with Foot Kicking

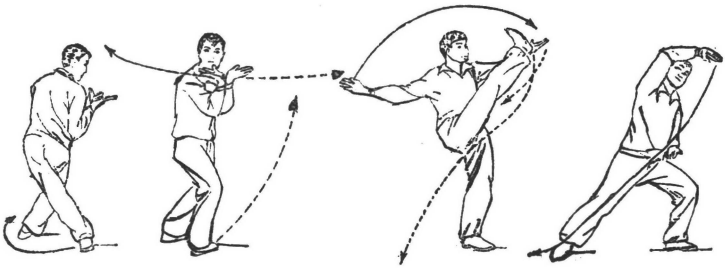
a. Right toes twist outward with right heel as axis; body turns to the right backward direction; with left sole as axis, left knee sticks to the back of right knee joint (as cross-leg sitting stance); at the same time, left palm thrusts out through the space under the right arm, the left palm holds upward with fingers pointing to the left; the right forearm twists outward, the centre of right palm turns up with fingers pointing to the right and wrists being close to each other; look at the tip of fingers of right palm.

b. Body continues to turn to the right backward direction, following that, left foot buckles toward the right toes; then, palms separate to both left and right sides with elbow bending slightly and palms keeping at shoulder level, at the same time, right foot kicks upward forcefully and suddenly with the toes hooking upward, body leaning backward a bit, knee straightening and left leg bending slightly (Figs-61, 62 and 63).

Points: You should finish the body turning, the foot buckling and kicking as swiftly and coordinately as possible.

(3) Palms Thrust with Slide-step Stance

Right knee bends to fall down, right leg retreats a step to the right backward; left leg bends to form a fully squat



61 62 63 64

posture to finish the slide-step stance — right side; at the same time, right palm swings from the right to the top to reach the front of the head, and then, thrusts downward along the outside of ribs and leg with the centre of palm facing rear; left palm takes back to the left side of waist with centre of palm facing upward, look at right palm (Figs-64 and 65).

Points: The withdrawal and backward thrust of right palm should be in line with the slide-step stance of the right leg.

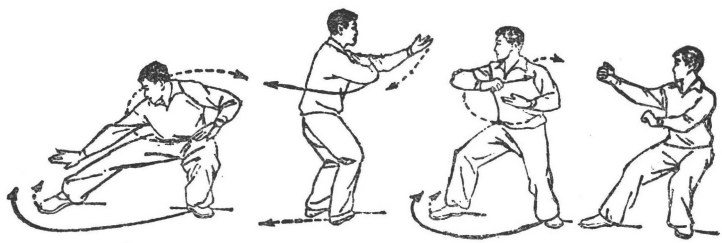
(4) Body Turns with Elbow Withstanding Outward in a Parallel Manner

a. With right toes being outward, body turns to the right and backward, followed by left foot buckling toward right foot; at the same time, left palm thrusts flatly to the rear through the space under the right armpit with the centre of palm facing upward and keeping at the chest level; right palm falls down with the centre of palm facing downward and stops by the inside of left arm, look at left palm.

b. Body turns to the right quickly, right foot moves a step to the right with knees bending slightly and body weight resting on the left leg; at the same time, right palm becomes fist, elbow

bends to withstand outward in a parallel manner, the forearm should be flat with the fist-palm facing downward; left palm goes to the front of chest with the centre of palm facing upward and body squating down a bit; look at right horizontally (Figs-66 and 67-1).

Points: Right elbow should show a flexible, elastic but not a still manner when it withstands outward; relax your shoulder, support your waist and keep your head upright. When you alternate the left side actions with the right one, you may adopt the fighting method called "Fan Bai Chui[5]" (Rear Back Beat), namely, when you turn body and withstand outward with your elbow, palms change for fists to beat explosively to the right in a parallel way, the fist-palm of the front hand faces inward while the back hand faces downward with elbow bending slightly. (Fig-67-2).



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(5) Body Turns with Palms Holding Flatly

With right toes being outward, left foot buckles toward right foot; left palm thrusts backward through the space under the armpit, at the same time, body turns to the right, then, body turns to the left, palms separate flatly to the left and

right sides respectively with the centre of plam facing upward, elbow bending slightly and palm keeping at the chest level, look at left palm. (Figs-68 and 69).

68 69

## Palm 8 Fan Shen Zhang

### (Palms Move With Body Turning Over)

(1) Right Twining Palm

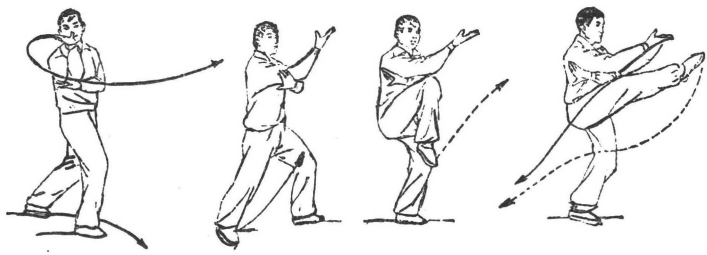
Right palm is in the front, legs move continuously to the right along the circle orbit, in the course of moving and spinning, right palm, from the right to the front and to the left, draws an arc line with the centre of palm facing downward; at the time when right palm spins to the front of the left shoulder, right elbow loosens, the forearm twines outward, the wrist twists, body leans backward a bit, the centre of palm turns upward; through the front of chest, right palm strikes forward with the centre of palm facing downward, the little finger concentrates the force, the palm is at chest level; left palm is under the right armpit with the centre of palm facing downward. Look at right palm (Figs 70, 71, 72 73 and 74).

70 71 72

Points: The spin of right palm should be finished in the course of moving, when striking forward, the speed should be fairly quick.

(2) Knee Lifts Upward and Foot Kicking Forward.

The above form stops for a moment, keep the position of palms from changing; right knee lifts up; then, body leans backward a bit, right leg straightens, the toes kick forward powerfully; the right leg and foot should be parallel to each other, left leg bends a bit, look forward (Figs-75 and 76).



73 74 75 76

Points: When the right foot kicks forward, with a following force, the right hip should straighten forward slightly,

never lean backward too much, when the toes kick, never kick suddenly but using a gentle and managable force.

(3) Palms Thrust with Slide-step Stance

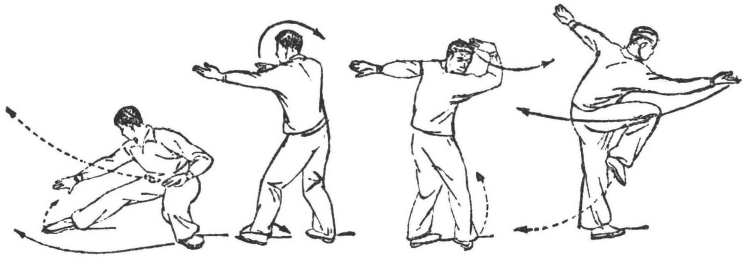
Continue the above form, immediately the right foot takes back by bending the knee, and withdraws to the right backward by sliding down with knee straightening, the toes buckling and the sole resting on the floor, following that, left toes buckles inward slightly, too; left leg takes a full-squat shape, at the same time, right elbow raises, right palm bends its wrist, and inserts down along the right leg through the front of the chest and the right side of waist with the centre of palm facing backward; left palm withdraws to the outside of left ribs with the centre of palm facing upward. Look at the right palm. (Fig-77).

(4) Palms Move with Body Turning over

a. The above form stops for a moment, right toes are outward, body turns to the right, followed by left foot moving a step forward with the body weight resting on the right leg. Left palm thrusts out through the space under the right arm with the centre of palm facing upward to reach chest level with elbow bending slightly; right palm stops at the top of left shoulder with the centre of palm facing downward. Look at the left palm.

b. The left toes buckles inward, after leaning backward, body turns to the right backward, the left arm twists inward, the centre of palm turns upward, the five fingers separate and extend at the same time; following the action of body turning over, right palm draws an arc line through the top of the head, the centre of palm turns upward and strikes in a rightward, front and leftward path, the little finger side concentrates the forces with the elbow bending slightly; following that, the right leg raises with toes facing downward directly and body leaning

forward a bit, eyes follow the turning of right palm and gaze it finally (Figs-78, 79 and 80).



77 78 79 80

Points: The action that body turns over shoulde be in line with the twisting of right palm, the lift of right leg and the forward strike of right palm should be swift and forceful, finish all these moves in a balanced manner.

(5) Palm Thrusts with Body Turning

a. The above form stops for a moment, body turns to the right, followed by right arm twisting inward and being carried to the right, elbow bends slightly, the centre of palm turns downward; take the left palm to the left side of ribs with the centre of palm facing upward; at the same time, take right leg back and move a step to the right backward with the toes being outward slightly, knees bending a bit and body weight resting on the left leg, look at right palm.

b. Body turns to the right backward with right toes being outward, left foot buckles toward right foot, at the same time, left palm thrusts backward through the space under the right armpit with the centre of palm facing upward and keeping at chest level, right palm stops by the top of left shoulder, look at left palm (Figs-81 and 82).

Points: Finish the palm thrust and body turning quickly and coordinately.

(6) Body Turns with Double Palm Striking

Continue the above form, body goes on turning to the right backward; right arm withdraws through the front of chest, at the moment when the right arm straightens, the forearm twists outward, moving from the right back to the side of right ear, at the same time, left arm retreats from the left by bending the elbow, from the both sides of ear and along the chin, palm pushes forward to make the palms at chest level with the tip of fingers of palms being opposite to each other with a distance approximately 10 cm. The "Hukou" faces downward, the arms take an arc shape, meanwhile, following the body turning, the right foot turns to the right and moves a step, then, left foot moves a step, too, to the inside of right foot with the sole being on the floor and body squating slightly, look at the tip of the index finger of the left palm (Fig-83).

81

82

83

Points: The forward push of palms should be in line with the forward moving of right foot, you feel that the centre of palms are exerting forces when you push, sink your shoulder but never turn your elbow over, the arms hold a circle form

but never straighten, support your waist, keep your head upright and feel comfortable in your chest.

(7) Palms Thrust to the Right and Push to the Left

Body turns to the right with right toes being outward, left foot buckles toward right foot; at the same time, left palm withdraws slightly, and then twists outward, the centre of palm faces upward and thrusts backward through the space under the right armpit; then, body turns to the left again, left arm thrusts up to become Single Change Palm — Left Side; at the same time, left foot moves a step forward; look at the index finger of the left palm. (Figs-84, 85 and 86).

84

85

86

Points: Please read the Points for "Single Change Palm" again.

# Chapter 5 Tongbeiquan

## Section I

### Preparing Form

Stand naturally upright with feet together, arms hang naturally, five fingers of each hand stick to each other and touch the outside of leg, look forward. (Fig-1)

1

Points: Hold hand naturally erect, draw chin inward a bit, the tongue touches the upper palete, draw chest in and sink shoulder, arms hang naturally, concentrate your mind and breathe naturally,

(1) Leading Hands to Move in A Circle Way

a. Left foot moves a step to the left horizontally, body turns 90° (degree) with left heel and right sole as axis; at the

same time, palms swing to the front of the abdomen and cross each other with right palm being in while left palm out, the back of palms face forward. Look forward (Figs-2 and 3).

b. Continue the above form, from the front of abdomen, and along the outside of left arm, right palm goes up and to the right, then, in a circle way, stops by the right side of waist with the centre of palm facing upward and fingers pointing forward; at the same time, left elbow bends slightly, from the front of abdomen, left palm goes to the right forward, then, in an arc way, stops in the front of body, and keeps at shoulder level with the centre of palm facing downward. Look at right palm (Fig-4).

c. Continue the above form, body weight shifts onto the back, leg squats slightly, left sole falls down to the degree as if it almost touches the floor to form a left empty-step stance; at the same time, right palm goes up, then, by the waist and the top of the left palm, thrusts forward with elbow bending a little; while the left palm, with the centre of palm facing downward, withdraws to the right elbow along the space under the right arm. Look at right palm (Fig-5).

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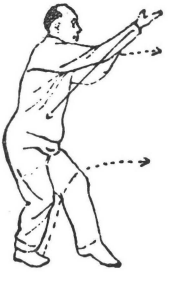


5

Points: Relax your shoulder, loosen your elbows, draw your chest in, the thumb bends a bit, the rest of fingers stick to each other.

(2) Palm Thrusts and Body Stands on One Leg with A Middle Fist

a. Raise your body weight, straighten the left leg with left foot resting on the floor fully; bend knee first, then lifts to the waist level, just after that, right feet straightens and kicks forward; at the same time, left palm thrusts out in a straight manner, through the space under the right arm, keeps at shoulder level with the centre of palm facing downward and the fingers pointing forward; right palm, by bending elbow, retreats to the right side of the waist with the centre of palm facing upward and fingers pointing forward. Look at the left palm (Fig-6).

b. Continue the above form, left leg squats downward by bending the knee, right foot falls to the degree as though it almost touches the floor to form a right empty-step stance; right palm extends forward, and in the process that moves along the space under the left arm, becomes "close fist" (Zhuang Quan), then, rushes out in a straight and explosive manner to form a "middle fist", keeps at chest level with the fist-eye facing upward; following that, left palm spins outward and withdraws to the left side of the waist by bending the elbow with the fist-palm facing up. Look at right fist (Fig-7).

Points: The empty-step stance and action of middle fist should be finished coordinately, finish the "middle fist" action with an explosive power, your feel the force concentrate at the toes when you do the kicking action.

(3) The Middle Fist with Palm Casting and Clapping

a. Raise your body weight, legs straighten up a little; from the waist, with the back of the palm as the power point, left palm casts forward by throwing arm and jerking wrist, then,

6

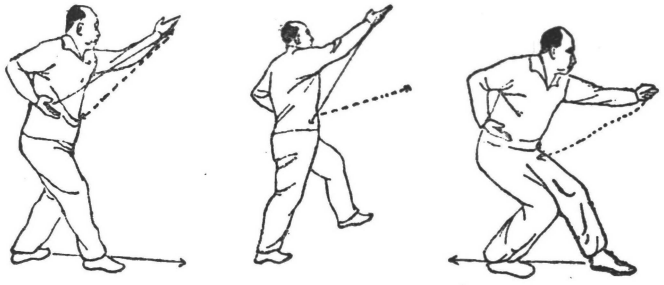
7

keeps at eyelash level with elbow bending slightly and the centre of palm facing upward; at the same time, right fist becomes palm, and withdraws to the right side of waist by bending elbow with the centre of palm facing upward. Look at left palm (Fig-8).

b. Continue the above form, right foot rests on the floor fully, left foot moves a step forward, stand naturally; at the same time, from the waist, with the centre of palm as power point, right palm claps forward with arm straighening and wrist relaxing, then, keeps at eyelash level with the centre of palm facing downward; at the same time, left palm retreats to the left side of the waist by bending the elbow with the centre of palm facing upward. Look at right palm (Fig-9).

c. Continue the above form, legs squat down by bending knees, the body weight shifts onto the righ leg, left sole falls to the degree as if it almost touches the floor to form a left empty-step stance; at the same time, left palm extends forward, and in the process that moves along the space under the right arm, becomes "close fist", then, rushes out in a straight and explosive manner to form a "middle fist", keeps at chest level with the fist-eye facing upward; following that, right palm spins

outward, withdraws to the right side of the waist with the fist-palm facing upward. Look at the left fist (Fig-10).



8 9 10

Points: Actions should be quick and coherent.

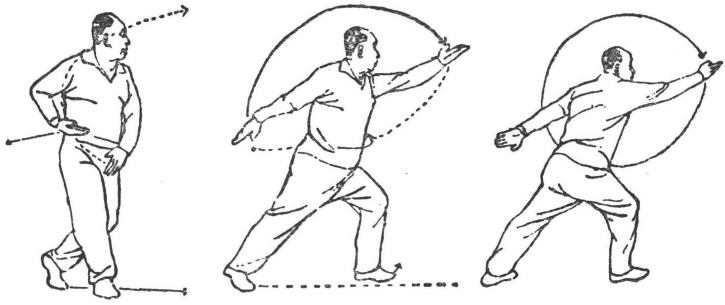
(4) Palm Chops — Right Side

a. With legs being straight, left foot retreats backward and left toes fall down as if it almost touches the floor; left fist changes for palm, arm spins inward to make the thumb side face downward, then, with the arm being straight, left arm moves forward and downward in an arc manner (Fig-11).

b. Go on with the above form, left foot moves a big step forward, left knee bends to form a bow-step stance; at the same time, left palm, by bending elbow downward, chops forward in an arc orbit from the back, the top and through the right side of the ear, keeps at head level with the centre of palm facing upward, following that, right palm swings to the rear of body with arm straightening and the centre of palm facing downward (Fig-12).

c. Following the above form, left toes are outward, right foot moves a step forward with left leg straightening and right knee bending to form a right bow-step stance; at the same time,

left palm, from the front and through the outside of left leg moves backward in an arc way with the arm being straight, keeps the centre of palm face right. Right palm and arm spin outward, and moves from the rear and the top to the front of body also in an arc way with the centre of palm facing upward (Fig-13).



11 12 13

d. Continue the above form, right leg straightens up a little, right arm and palm spin inward, from the front, through the front of the abdomen, right palm chops backward, upward and forward with the forearm straightening, keeps at head height with the centre of palm facing upward; at this moment, right leg takes still a bow-step stance shape. Look at right palm (Fig-14).

e. Continue the above form, left arm spins outward; from the rear, left palm chops upward and forward in an arc manner with the arm being straight, keeps at head level with the centre of palm facing upward; right palm retreats to the right side of the waist by bending the elbow with the centre of palm facing upward, look at left palm (Fig-15).

f. With the above form, right palm spins outward; with the palm edge of little finger side as the power point, right palm, from the waist, cuts downward-rightward-forward, and keeps at head level with the centre of palm facing upward; left palm retreats to the left side of the waist by bending the elbow with the centre of palm facing upward, look at right palm (Fig-16).

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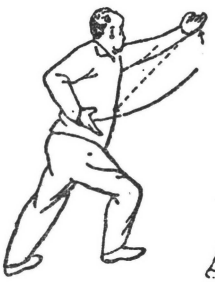

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g. With the above form, from the waist and through the top of right palm, left palm casts forward by throwing arm and jerking wrist, to reach eyelash level with the centre of palm facing upward; at the same time, right palm draws to the right waist by bending the elbow with the centre of palm facing upward. Look at left palm (Fig-17).

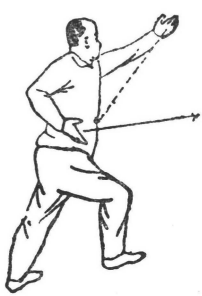
h. With the above form, body weight shifts backawrd, left leg squats down by bending the knee, right knee bends, right foot falls down as if it almost touches the floor to form a right empty-step stance; at the same time, left palm retreats to the left side of the waist by bending the elbow with the centre of palm facing upward; at the time when left palm draws back,

right palm extends forward from the waist, and in the process that moves along the space under the left palm, becomes "close fist", then, rushes out in a straight and explosive manner to form a "middle fist" with the fist-eye facing upward. Look at right fist (Fig-18).

Points: Finish your left and right chopping actions in a circle manner without stopping in between.

(5) Palm Chops — Left Side.

a. With legs being straight, right foot retreats backward and right toes point downward as if they are almost touching the floor; right fist changes for palm, arm spins inward to make the thumb side face down, then, from the front, right palm moves downward, (elbow bends when right palm goes by the left side of the waist), backward and upward in an arc manner. (Fig-19).



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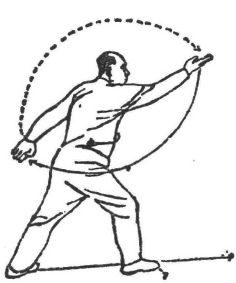
b. With the above form, right foot moves a big step forward, right knee bends to form a right bow-step stance; at the same time, right arm, from the top, chops forward in an arc way with arm being straight, keeps at head level with the

centre of palm facing upward, following that, left palm swings to the rear of body with arm being straight and the centre of palm facing downward (Fig-20).

c. Keep the above form moving, right toes are outward, left foot moves a step forward with right leg straightening and left knee bending to form a left bow-step stance; at the same time, right palm, from the front and through the outside of right leg, moves backward in an arc way with the arm being straight and the centre of palm facing leftward; left palm and arm spins outward, and moves from the back and the top to the front of body also in an arc way with the centre of palm facing upward (Fig-21).

d. Continue the above form, left leg straightens up a little, left arm and palm spin inward, from the front, through the front of the abdomen, left palm chops backward, upward and forward with the forearm straightening, then, keeps at head level with the centre of palm facing upward; at this moment, left leg takes still a bow-step stance shape. Look at left palm (Fig-22).



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e. Continue the above form, right arm spins outward; from the rear, right palm chops upward and forward in an arc manner with the arm being straight, keeps at head level with the centre of palm facing upward; left palm retreats to the left side of the waist by bending the elbow with the centre of palm facing upward. Look at right palm (Fig-23).

f. With the above form, left palm spins outward with the palm edge of the little finger side as the power point, left palm, from the waist, cuts downward, leftward and forward, then, keeps at head level with the centre of palm facing upward; right palm retreats to the right side of the waist by bending the elbow with the centre of palm facing upward. Look at left palm (Fig-24).

g. With the above form, right palm, from the waist and through the top of left palm, casts forward by throwing arm and jerking wrist to reach eyelash level with the centre of palm facing upward; at the same time, left palm draws to the left side of the waist by bending the elbow with the centre of palm facing upward. Look at right palm (Fig-25).

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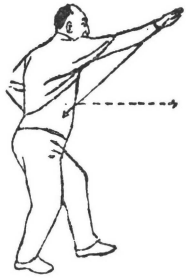

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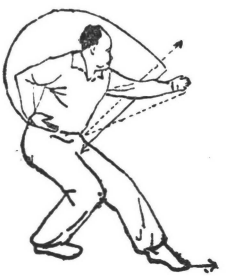
h. Following the above form, body weight shifts backward, right leg squats down by bending the knees, left knee bends, left foot falls down as if it almost touches the floor to form a left empty-step stance; at the same time, right palm retreats to the right side of the waist by bending the elbow with the centre of palm facing upward; at the time when right palm draws back, left palm extends forward from the waist, and in the process that moves along the space under the right palm, becomes "middle fist" with the fist-eye facing upward, look at left fist (Fig-26).



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Points: The same with the former "Palm Chops — Right Side".

(6) Palm Upward Pricks with Bow-step Stance

a. Left palm moves half a step forward, left knee bends while right leg straightens to form a left bow-step stance; at the same time, right palm, from the waist, by bending the elbow, goes downward-backward-upward, and through the top of right ear, downward again, — this process should be finished in an arc way — push the palm to the right side of abdomen with the centre of palm facing downward, fingers pointing forward

and thumb sticking to the body; as for the left fist, at the moment when right palm moves to the top of right ear, becomes palm and draws to the left side of waist by bending the elbow, and at the time when the right palm goes to the front of the body, from the waist, left palm thrusts forward through the top of right palm, elbow bends slightly, palm keeps at eyelash level with the centre of palm facing upward. Look at left palm (Fig-27).

b. Continue the above form, body turns to the right with feet as axis, right knee bends while left leg straightens; at the same time, right palm draws toward the right shoulder by bending the elbow with the thumb side facing downward and elbows /arm being parallel; left elbow bends, left palm goes upward-inward, and through the front of chest, push the palm down to the front of the left knee, arm twists inward with the centre of palm facing downward. Look at left front (Fig-28).

c. Keep the above form moving, body turns to the left with feet as axis, left knee bends while right leg straightens to form the left bow-step stance; at the same time, right palm, with arm being straight, pricks backward-downward-forward in an arc way and keeps at the abdomen level with the centre of palm facing upward and fingers pointing forward; left arm, at the time when right palm moves to the rear of body, twists outward to make the centre of palm face upward and extends to the front of body, as the right palm pricks towards the front of body, left palm twists inward with the elbow joint as axis to make the forearm go upward, rightward and downward in an arc way, and stops at the top of right wrist with the centre of palm facing downward and fingers pointing to the right. Look at right palm (Fig-29).

Points: The moving of body should be in line with the palm techniques, body leans forward as the right palm pricks up, right palm bends slightly.

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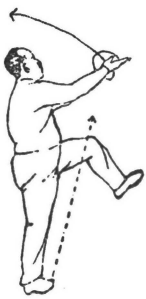

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(7) Raise Leg with Palm Cutting Forward

a. Body stands up, left leg straightens, lift right leg to the front of body with the toes pointing downward; at the same time, with wrist as axis, right palm goes upward-inward and moves around the left wrist, then, extends to the space under the left palm, and following that, together with left palm, by bending the elbow, raises to the top in front of head with the centre of palm facing upward in a tilted way (Fig-30).

b. Keep the above form moving, left palm extends forward with the elbow bending slightly; following that, right palm twists outward to make the centre of palm face backward and cuts forward with the back of palm facing downward and the fingers pointing forward; at this moment, left palm meets right palm and keeps under the right forearm with the centre of palm facing upward. Look at right palm (Fig-31).

c. With the above form, palms separate to the outside of hips with the centre of palm facing downward and fingers pointing forward, look forward. (Fig-32).

Points: When cutting palm, relax your back and make the strength concentrate on the back of your palm.

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(8) Civet Catches Rat

Right foot moves forward and lands, right leg squats down, followed by left foot moving half a step forward, right knee bends and lands with the front part of foot; at the same time, palms pounces on forward with arm straightening, keep at chest level with the centre of palm facing downward. Look at plams (Fig-33).

33

Points: When you pounce on forward, draw your chest in, relax your shoulder and wrist, and gather your power on the fingers.

## Section II

(9) Turn Body and Lead Hands to Move in a Circle Way.

a. Legs stand upright, body turns from the left to the rear; at the same time, palms stretch down to the front of abdomen and cross each other with right palm being outside while left palm inside, and the back of palm facing inward, look forward (Fig-34).

34

b. and c. are the same with the former "Leading Hands to Move in A Circle Way",

(10) Palm Thrusts and Body Stands on One Leg with A Middle Fist

The same with the former one.

(11) The Middle Fist with the Palm Casting and Clapping

The same with the former one.

(12) Palm Chops — Right Side

The same with the former one.

(13) Palm Chops — Left Side

The same with the former one.

(14) Palm Upward Pricks with Bow-step Stance

The same with the former one.

(15) Raise Leg with Palm Cutting Forward

The same with the former one.

(16) Civet Catches Cat

The same with the former one.

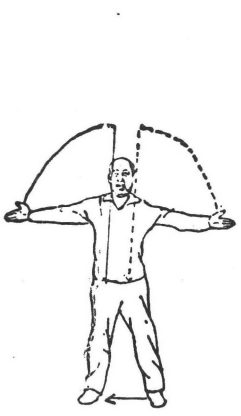
(17) Turn Body and Lead Your Head to Move in A Circle Way

The same with the former one.

## Closing Form

a. Beginning from Fig-5, body turns to the right, standing with feet separating, palms together, from the front of body, moves downward by left-right arc way with the centre of palm facing upward (Fig-35).

b. Keep the above form moving, by bending the elbow, palms continue moving upward-inward and then downward



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from both sides of ear, and stops in the front of abdomen with fingers facing each other and the centre of palm facing downward; at the same time, left foot moves toward right foot, look forward (Fig-36).

c. Draw palms to the both sides of body, hang naturally to form the "stand at attention" posture (Fig-37).

## About "Close Fist"

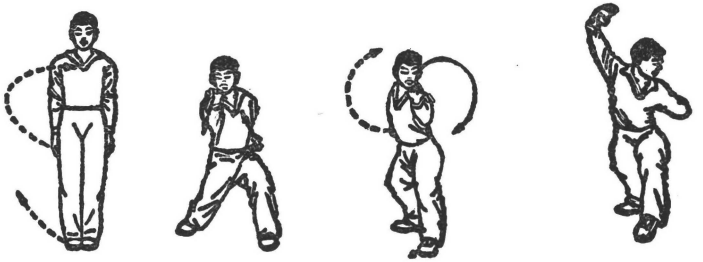
Five fingers gather together, the first and second joints of the middle finger protrude out, while the joints of the index finger and the ring finger stick to the both sides of the first and second joint of the middle finger and project out, the thumb presses on the second and the third joints of the middle finger, the little finger holds tightly (Fig-38).

# Chapter 6. 32 Form Long Fist

## Ready Movements

**Preparing Position**

Standing with feet together, the arms drop on both sides of body. Fingers are together and hands touch the thighs. Look horizontally to the front. (Diagram 1)



1 2-1 2-2 2-3

Points: Head is upright, chin drops slightly, chest is out, back is straight and belly is in.

**Movement 1. Empty Stance and Block Palm**

A. Right foot steps backward on the right side to form left bow stance. Right palm circles right and then to the front with palm facing up. Left arm bends, left palm raises to waist with palm facing up. Look at right palm. (Diagram-2-1)

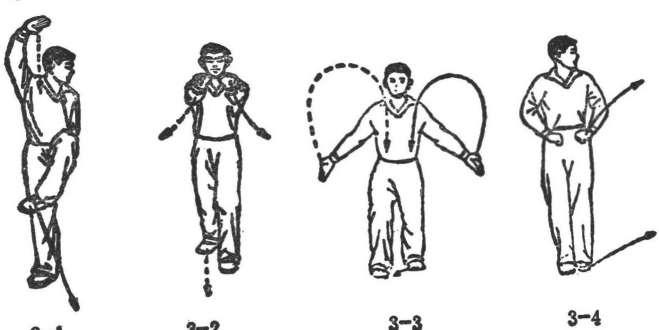
B. Right leg bends slightly, body weight moves back. Left palm moves out passing on top of right palm until left arm is straight. Right arm bends and right palm retreats to waist with palm facing up. Look at left palm. (Diagram-2-2)

C. Body weight continues to move back. Left foot moves a little to the right with toes lightly touching the floor to form empty stance. Left arm twists so that palm faces down, then circles to left and to the back. The left hand becomes hook hand with hook pointing up. Right hand continues to circle back, to the right, then up above head. Right elbow bends and right wrist snaps to form block palm; palm faces up and fingers point left. Look to the left. (Diagram-2-3)

Points: The 3 movements must be continuous. During the empty stance, weight must be on the right leg. Right thigh is flat and parallel to the floor, left leg bends slightly with toes lightly touching the floor.

**Movement 2. Feet Together**

A. Right leg straightens and left knee raises. Tip of left foot hooks in. Upper body posture remains unchanged. (Diagram-3-1)



3-1 3-2 3-3 3-4

B. Left foot lands in the front, body weight moves to the front. Left arm bends, left hook hand becomes palm and moves to the front passing left side of body. Right arm twists so that palm faces up, then drops down to become level with left palm. (Diagram-3-2)

C. Right foot steps forward, both arms drop to the back. (Diagram-3-3)

D. Left foot steps to the right foot. Both arms move out on both sides, then up, then come down passing chest with elbows bending. Both palms become fists (with palm side of hands facing down) and stop in front of lower belly Look to the left. (Diagram-3-4)

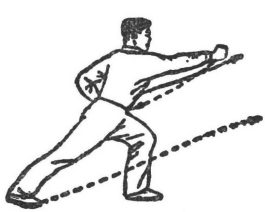
Points: Movements of the head, fists and feet must be completed at the same time.

## Section One

### Movement 1. Bow Stance and Thrust Punch

A. Left foot steps to the left, toes point obliquely, right leg bends slightly to form semi-horse stance. Left arms blocks up and to the left, back side of hand faces left, fist is as high as shoulder. Right fist moves to the waist, back of hand faces down. Look at left fist. (Diagram-4-1)

4-1



4-2

5

B. Right leg straightens to form left bow stance. Left fist retreats to waist, back of hand faces down. Right fist thrusts forward, fist is as high as shoulder, back of hand faces right. Look at right fist. (Diagram-4-2)

Points: When doing thrust punch, waist must turn and right shoulder must follow.

**Movement 2. Snap Kick and Thrust Punch**

Body weight moves onto left leg, right knee raises, right foot is pointed and forcefully right leg snaps out to the front, right foot is as high as waist. Right fist withdraws to waist. Left fist thrusts to the front. Look to the front. (Diagram-5)

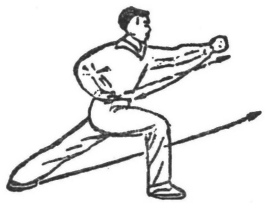
Points: Supporting leg may bend a little. The snapping kick must be explosive, with power at the tip of the foot.

**Movement 3. Horse Stance and Thrust Punch**

Right foot steps down in the front with toes hooking in, body turns left. Left fist returns to waist. Both knees bend to form horse stance, right fist thrusts forward. Look at right fist. (Diagram-6)

6

7-1



7-2

Points: When doing horse stance, the thighs must be flat, feet level with each other and heels pushed out.

**Movement 4. Bow Stance and Thrust Punch**

A. Body turns right 90°, right toes also turn right to form semi-horse stance. Right arm blocks up and to the right, back of fist faces right. Look at right fist. (Diagram 7-1)

B. Left leg starightens to form right bow stance. Right fist returns to waist, left fist thrusts to the front. Look at left fist. (Diagram 7-2)

**Movement 5. Snap Kick and Thrust Punch**

Body weight moves onto right leg, left knee raises, left foot is pointed and forcefully snap out to the front. Left foot is as high as waist. Left fist returns to waist, right fist thrusts forward. Look to the front. (Diagram 8)

8

9–1

9–2

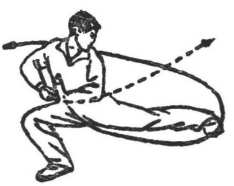
**Movement 6. Giant Leap**

A. Left knee bends. Right fist becomes palm, and right arm twists so that palm faces down. Right palm scoops down to the front of left knee. Body leans forward. Look at right hand. (Diagram 9-1)

B. Left foot steps down in the front, both knees bend slightly. Right palm continues to scoop to the back. Left fist becomes palm, then extends down and to the back. Look at right palm. (Daigram 9-2)

C. Right knee raises in the front. Left foot jumps forward. Both palms circle to the front and then up. Look at left palm. (Diagram 9-3)

9-3



9-4

10

D. Right foot lands and knee bends completely. Left foot then lands in the front and pushes out to form crouch stance. Right palm becomes fist and returns to waist. Left palm circles down on the right side, and rests in front of the chest with palm upright. Look at left foot. (Diagram 9-4)

Points: Leap as far as possible, and land lightly. After landing, form crouch stance immediately.

**Movement 7. Bow Stance and Push Palm**

Right leg straightens to form left bow stance. Left hand circles passing left foot, then to the back and forms hook hand with the hook pointing up. Left arm must be straight. Right fist becomes palm at the waist, then pushes forward with

edge of palm facing the front. Look at right palm. (Diagram 10)

**Movement 8. Horse Stance and Block Palm**

A. Body weight moves to the center. Left toes hook in to form horse stance. Body turns right. Right arm moves to the left, right elbow bends slightly. At the same time, left hand becomes palm and moves to the front passing first the waist and then over the right arm. Both palms face up. Look at right hand. (Diagram 11-1)

11-1

11-2

12-1

B. Right palm rests at left side of chest in upright position. Left palm moves to the top of head, left wrist snaps so that palm becomes horizontal and faces up. Look to the right. (Diagram 11-2)

## Section Two

**Movement 1. Empty Stance and Plant Punch**

A. Right knee raises, left leg straightens. With front part of left foot as pivot, body turns right 180°. Right palm

circles down, passing right thigh, then to the back and forms hook hand. Left arm twists so that palm faces right. Look at right hand. (Diagram 12-1)

B. Right foot lands to the right. Body weight moves onto right leg. Right leg bends to form left empty stance. Left palm becomes fist and drops down onto left knee, back of left fist faces right. Right hook hand becomes fist, then blocks at the top of head with elbow bending. Back of right fist faces back. Look to the left. (Diagram 12-2)

12-2

13-1

13-2

**Movement 2. Lift Knee and Piercing Palm**

A. Right leg straightens a little. Right fist becomes palm and return to waist with palm facing up. Left fist becomes palm with the center of palm facing the front palm, and moves from the low, the left side to the top of head. (Diagram 13-1)

B. Right leg straightens and left knee rises. Left toes hook in. Right palm extends up and to the right, passing over the left palm. Right palm faces up. Left palm draws back

to the right of chest in upright position. Look at right palm. (Diagram 13-2)

Point: Right leg and right arm must be straight.

### Movement 3. Crouch Stance and Piercing Palm

Right leg bends completely, left foot drops down and extends to the left to form left crouch stance. Right arm remains stationary, left palm extends toward left foot, passing inside of left thigh. Eyes follow the moving of left palm. (Diagram 14)

14

15–1

15–2

### Movement 4. Empty Stance and Tilt Palm

A. Right leg straightens and body weight moves onto left leg to form left bow stance. Right palm drops a little, left palm moves up. (Diagram 15-1)

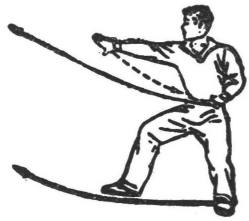
B. Right foot steps to the left. Left leg bends to form empty stance. As right foot steps, body turns 180° to the left, left palm circles up and to the back (ending in upright position), right palm moves down then to the front and tilts up so that right fingers are at eye level. Look at righ palm. (Diagram 15-2)

Point: Step fast, and empty stance must be steady.

**Movement 5. Horse Stance and Push Palm**

A. Right foot steps down, toes turn out. Body weight moves to the right and raises slightly. Left palm becomes fist and returns to waist. Right arm twists so that palm faces right, then right palm grabs to the right. (Diagram 16-1)

B. Left foot moves a step forward. Using right foot as pivot, body turns 180° to the right. Both legs bend to form horse stance. Left palm (upright) pushes out to the left, passing over the right arm. Right palm becomes fist and returns to waist. Look at the left palm. (Diagram 16-2)



16-1

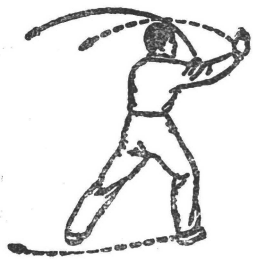
16-2

Points: Pushing left palm to the left and returning right fist to the waist must be done at the same time.

**Movement 6. Back Crossed Step and Swing Palms**

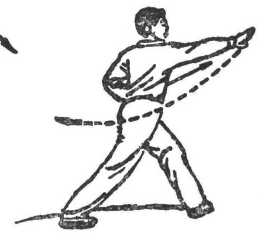
A. Body weight moves slightly to the right. At the same time, both palms swing down and then to the right with fingers pointing up. Look at right palm. (Diagram 17-1)

B. Right foot crosses behind the left leg, the front part of right foot touches floor. Both arms continue to circle up and then to the left. Both palms are upright. Right palm places on inside of left elbow. Eyes follow the moving of both palms. (Diagram 17-2)



17-1

17-2



18-1

Points: Movements of the arms must be circular, sweeping as a large area as possible. The palm's last movement to the left must be coordinated with the stepping of the right foot.

**Movement 7. Bow Stance and Push Palm**

A. Both legs remain stationary. Left palm withdraws to waist with palm facing up. Right palm circles up and to the right, palm faces down. (Diagram 18-1)

B. Left foot steps backward to form right bow stance. Right arm stays straight and moves down and to the back, forming hook hand with the hook pointing up. Left palm pushes forward in upright position. Look at left palm. (Daigram 18-2)

**Movement 8. Turn Body, Front Kick, Crouch Stance and Block Palm**

A. Using front part of feet as pivot, body turns 180° to the left. At the same time, left arm circles up and to the front, right arm circles down and to the back. (Diagram 19-1)

B. Continuing from above movement, right arm circles

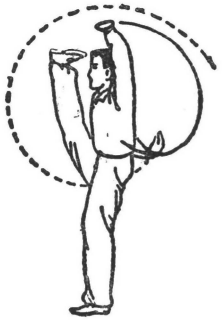
18-2

19-1

19-2

up and to the front, left arm circles down and to the back. Legs remain stationary. (Diagram 19-2)

C. Without stopping from above, right arm drops to the back and right palm becomes hook hand with hook pointing up. Left palm blocks above head. Right leg stays straight, right foot kicks to the forehead. (Diagram 19-3)



19-3

19-4

19-5

D. Right leg drops and right knee raises immediately. Body turns left. Right hook hand becomes palm, then circles

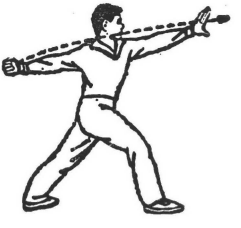
to the right, then up, then presses down in front of left chest with palm facing down. Left palm drops down on left side and retreats to waist with palm facing up. (Diagram 19-4)

E. Continuing from above movement, left palm extends to the front passing over the right hand. Left palm faces up. Right palm rests below left elbow. Look at left palm. (Diagram 19-5)

F. Right foot steps down on right side, right leg bends completely. Left leg straightens to form crouch stance. Left palm circles down and to back. Left palm becomes hook hand with hook pointing up. Right palm circles right and up, right wrist snaps to form block palm above head. Head follows the moving of right palm, look to the left. (Diagram 19-6)

19-3

20-1



20-2

## Section Three

### Movement 1. Bow Stance and Chop Punch

A. Right leg straightens, left foot draws back and then steps to left-front. Right palm becomes fist and returns to

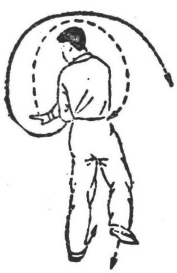
the waist. Left hook hand becomes palm, extends to the front, then grabs to the left. (Diagram 20-1)

B. Right foot steps to the left, passing left foot. Left leg straightens to form right bow stance. Left hand grabs to the left, then moves to the front. (Diagram 20-2)

C. Right fist extends in the back, then swings from the right side to the front, fist is as high as the ear, back of fist faces down. Left hand grabs right forearm. Look at right fist. (Diagram 20-3)

20-3

21-1



21-2

Point: The left step then the right step are both arcs.

**Movement 2. Change Steps, Bow Stance and Thrust Punch**

A. Body weight moves back, right foot retrieves a little. Right fist becomes palm (palm faces down) and scoops down to right knee. Back of left palm presses on the outside of right elbow, left fingers point to the front. Look at right palm. (Diagram 21-1)

B. Right foot lifts from the floor, body turns left a little. Right palm continues to scoop to left side, left palm extends to the right arm-pit. Follow right palm. (Diagram 21-2)

C. Right foot stamps on the floor. At the same time,

left foot quickly lifts from the floor. Right palm continues to circle left, up, then down in the front. Right palm becomes fist and returns to waist. Left palm circles down, left, up, then presses down in the front with palm facing down. Body turns to the right, look at left palm. (Diagram 21-3)

D. Left foot steps down in the front, right leg straightens to form left bow stance. Right fist thrusts forward, fist is as high as shoulder. Back of left palm presses against the right armpit. Look at right fist. (Diagram 21-4)

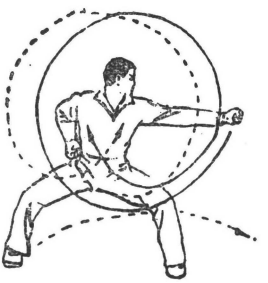
Points: Right leg must be bent when right foot stamps, left foot should not be too high from the floor.

**Movement 3. Horse Stance and Thrust Punch**

Body turns 90° to the right, body weight moves to center to form horse stance. Right fist returns to the waist. Left palm becomes fist and thrusts to the left. Back of fist faces back. Look at left fist. (Diagram 22)

21-3

21-4



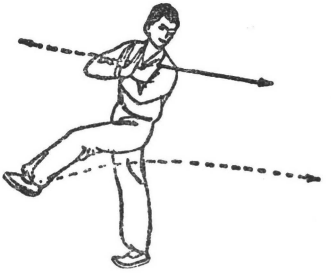
22

**Move 4. Back Crossed Step and Side Sole Kick**

A. Right foot crosses behind left leg. Front part of right foot touches the floor. At the same time, both fists be-

come palms and cross in front of body. Then both palms circle up, separate to the sides, then return to crossed position in front of body, with left palm inside and right palm outside. Look at palms. (Diagram 23-1)

B. Body weight moves onto right leg. Left knee rises, then thrusts out to upper-left side. The palms then extend on both sides of body. Look to the left. (Diagram 23-2)



23-1

23-2

Points: As right foot crosses over to the left, the body leans to the right. The left thrust kick must be at least as high as the waist. Left foot is horizontal ,power is focused on the heel.

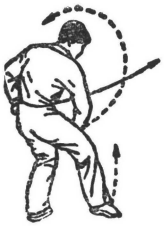
**Movement 5. Empty Stance and Tilt Punch**

A. Left foot steps down on left side. Right palm becomes fist and moves back a little. Left palm becomes fist and drops a little, with back of fist facing up. (Diagram 24-1)

B. Body weight moves onto right leg. Left knee raises Weight moves onto left leg to form right empty stance. Left fist circles to the back, then retrieves to waist. Right fist tilts up in the front with elbow bending. Right fist it as high as shoulder. Look at right fist. (Diagram 24-2)

24-1

24-2



25-1

**Movement 6. Bow Stance and Elbowing**

A. Body raises, right foot steps down. Right arm drops, back of right fist scoops pass right knee. Look down. (Diagram 25-1)

B. Left leg straightens and right knee raises. Left fist becomes palm. Both arms circle up in the front. Follow right fist. (Diagram 25-2)

C. Left foot jumps. Both arms continue to circle overhead. (Diagram 25-3)

D. Right foot lands first, right knee bends. Left foot lands in the front with tip of foot touching floor. At the same time, both arms drop down on right side, and stop in front of right chest with elbows bending. Right fist becomes palm, left palm becomes fist. Right palm presses against left fist. (Diagram 25-4)

E. Left foot steps to the left and forms left bow stance. Right palm pushes left fist, left elbow strikes to the left and is level with the shoulder. Look forward. (Diagram 25-5)

Points: The change steps must not be too high, but must be fast.

25-2

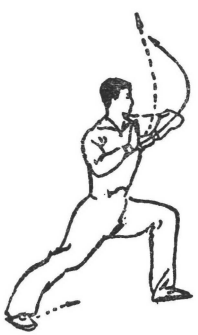
25-3

25-4

**Movement 7. Single Slap Kick**

A. Body raises. Left fist becomes palm, and moves up. Right palm moves up, and back of right hand slaps left palm. (Diagram 26-1)

B. Right leg is straight and kicks with foot pointed. Then right palm slaps right foot. (Diagram 26-2)



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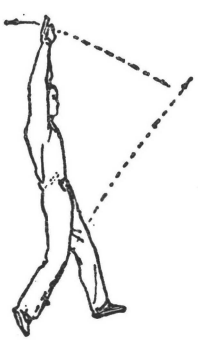
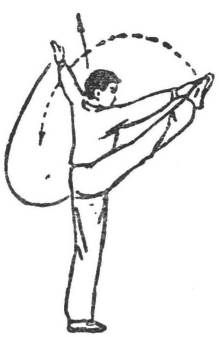


26-1



26-2

Points: The kick must be higher than chest. The slaps must be accurate and clear.

**Movement 8. Knee Lifted, Hook Hand and Block Palm**

A. Right foot lands in the front, toes hook in. Body turns to the left. Right palm retrieves to front of face with palm facing in. Left palm circles left, then down, then extends up passing in the inside of right palm. Eyes follow right palm. (Diagram 27-1)

B. Body weight moves onto right leg. Left knee raises with foot pointed. Right palm circles down, then to the right, and blocks above head. At the same time, left palm circles to the left and then back, then left palm becomes hook hand with hook pointing up and as high as shoulder. Look to the left. (Diagram 27-2)

27-1

27-2

28-1

## Section Four

**Movement 1. Hook Hand, Block Palm and Kick**

A. Left foot lands in the front, toes turn out. Body turns to the left. Left leg bends slightly, right leg straightens to

form back crossed step. Left hook hand becomes palm, then both palms cross in front of body with left arm on top. Both palms face in. (Diagram 28-1)

B. Right palm moves down and to the back, forming hook hand with hook pointing up. Left palm pushes up and blocks at the top of head on left side. At the same time, left leg bends slightly. Right foot kicks to the left-front, with heel scratching floor. Look to the right. (Diagram 28-2)

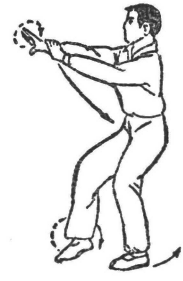
Points: The kick should not be higher than the knee.

**Movement 2. Stamp Foot, Horse Stance and Thrust Punch**

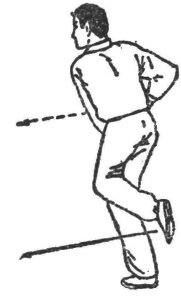
A. Body turns to the right slightly. Right leg bends slightly, toes turn out. Right hook hand becomes palm. Both palms circle down and to the front of body. Left palm places on right wrist, right palm faces down. (Diagram 29-1)

B. Body turns to the right. Right palm turns at the wrist until palm faces up, then palm becomes fist and retrieves back to waist. Left hand still remains on right wrist. At the same time, right foot stamps on floor, and left foot quickly lifts from floor. (Diagram 29-2)

28-2



29-1



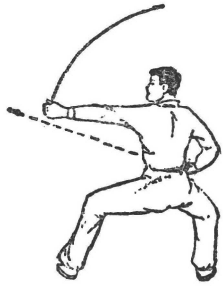
29-2

C. Left foot steps to the left to form horse stance. Left palm becomes fist and thrusts to the left, back of left fist faces back. Look at left fist. (Diagram 29-3)

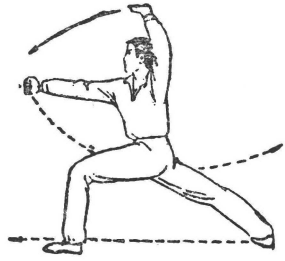
Points: When right palm circles at the wrist and then forms fist (29-2), the idea of grabbing must be clear.

**Movement 4. Jump and Front Kick**

Right leg straightens, left leg bends, body turns left 90° to form left bow stance. Left fist becomes palm and blocks at the top of head, palm obliquely faces up. Right fist thrusts forward. Look at right fist. (Diagram 30)



29-3



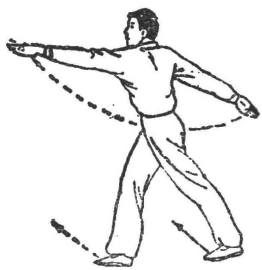
30

**Movement 5. Cross-legged Stance and Thrust Punch**

A. Body raises slightly. Right foot steps forward and gets ready to jump. Right fist drops to right side and becomes palm. (Diagram 31-1)

B. Left foot swings up in the front. Right foot jumps forcefully. Left knee bends and continues to move up. At the same time, right palm swings up in the front, then back of right hand slaps left palm. (Diagram 31-2)

C. Right foot continues to swing up with foot pointing. Right palm slaps right foot. Left palm raises up. (Diagram 31-3)



31-1

31-2

31-3

Points: Jump up, but not forward. Left knee raised as much as possible. The slappings must be completed while body is still in the air.

**Movement 6. Crouch Stance, Windmill and Chop Punch**

A. Left and right feet lands one after another. Left palm becomes fist and retrieves back to waist. (Diagram 32-1)

B. Body turns right 90°, both legs bend completely to form cross-legged stance. Right hand grabs; arm twists so that palm faces up, then becomes fist and retrieves back to waist. Left fist thrusts forward and down. Back of left fist faces up. Look at left fist. (Diagram 32-2)

**Movement 7. Knee Lift and Arm Raise Straightly**

A. Body weight raises. Right arm extends to the back Left arm lifts up. (Diagram 33-1)

32-1

32-2

33-1

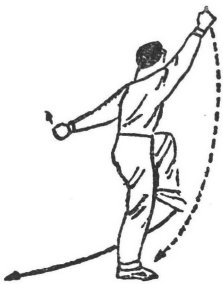
B. Using the front part of right foot as piovt, body turns left 270°. Left knee raises. Left arm circles down and to the back. Right fist circles up in the back of body. (Diagram 33-2)

C. Left foot steps down in the back. Left leg bends completely, right leg straightens to form crouch stance. Right fist chops down, back of fist faces back. Left fist raises, back of fist also faces back. Look at right fist. (Diagram 33-3)

**Movement 8. Knee Lift, Chop Palm, Bow Stance and Thrust Punch**

A. Body weight moves forward to form right bow stance. At the same time, right fist becomes palm and circles up. Left fist becomes palm and drops a little. Right palm faces left, and left palm faces right. (Diagram 34-1)

B. Both arms circle in the same direction from the front to the back on vertical planes. Right palm stops overhead with arm straight, right palm faces left and fingers point up. Left hand stops in the back and forms hook hand. At the same time, right knee raises in the front. Look forward. (Diagram 34-2)



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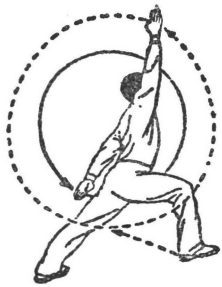
33-3



34-1

34-2

35-1

35-2

35-3

## Closing Movement

**Movement 1. Empty Stance and Block Palm**

A. Right palm chops forcefully down in the front, and stops near the right calf. Left hook hand becomes palm and places on right biceps. Look at right palm. (Diagram 35-1)

B. Right foot steps down on rear-right. Body turns right 90°. At the same time, left palm becomes fist and re-

trieves back to waist. Right palm chops to the right. (Diagram 35-2)

C. Left leg straightens to form right bow stance. Right palm becomes fist and retrieves back to waist. Left fist thrusts forward-left. Look at left fist. (Diagram 35-3)

A. Right foot hooks behind left knee. Both fists become palms. The arms cross in front of body (right arm on top.) Look at right palm. (Diagram 36-1)

B. Right foot steps to rear-right. Body weight moves back, right leg bends slightly, body turns right a little. At the same time, right palm circles up, to the right, down, then comes to the left armpit. Left palm circles down, to the left, up, then comes to right shoulder. Left palm faces down, right palm faces up. Look at left palm. (Diagram 36-2)

36-1

36-2

36-3

37-1

C. Tip of left foot moves slightly to the right, right leg bends to form left empty stance. Left arm drops down, and extends to the back, forming hook hand with the hook pointing up. Right arm circles down, to the right, then up and blocks at the top of head. Look to the left. (Diagram 36-3)

**Movement 2. *F*eet Together**

A. Left foot steps back. Both palms extend to the front passing by the waist. Palms face up. (Diagram 37-1)

B. Right foot steps back. At the same time, both arms drop to the back. (Diagram 37-2)

C. Left foot steps back to right foot. Both arms raises up in the back, then press down in the front with elbows bending. Both palms become fists and rest in front of belly. Fists point at each other with palm sides of the hands facing down. Look to the left. (Diagram 37-3)

37-2

37-3

38

**Movement 3. *F*inishing Position**

Both arms drop naturally on the side. Look forward. (Diagram 38)

# Chapter 7. 32 Form Sword Play

## Preparing Position

Body is upright with feet together. Sword is in the left hand. Hold the swordguard with the thumb being on one side of the sword, the middle finger, ring finger and little finger on the other side, the palm touches the guard near the handle, the back of the hand faces forward, the index finger presses against the handle, and the sword-body against the back of fore-arm. The right hand forms the sword-finger: the index and middle fingers are straight and together, the ring and little fingers bend completely, the thumb presses against the nail of the ring finger, the wrist bends with the back of the hand facing up, the index and middle fingers point to the left. The arms are on the sides of the body with the elbows lifting a little bit. Look horizontally to the left. (Diagram 1)

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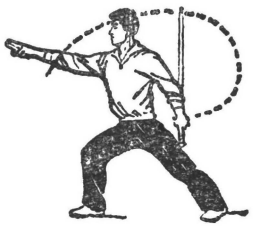


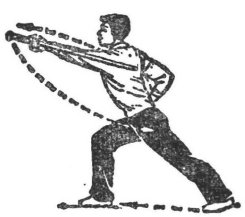
2-1

Points: The body of the sword must press against the left fore-arm, and must be perpendicular to the floor. Shoulders are relaxed, chest is slightly out, stomach in, and legs are straight.

**(Movement 1)**

A. Body slightly turns to the right, and right foot steps right. Left foot lightly touches the floor, heel turns out, and left knee straightens to form right bow stance. As right foot steps to the right, right hand in the shape of sword finger moves up from the right side, passing the chest, the left shoulder, and then to the right. Right sword-finger points to the right with the thumb side of the hand facing up. Look at the sword finger. (Diagram 2-1)

B. Body turns right. Left hand holding sword moves up with arm straight, passes the top of the head and circles to the right. When left arm comes to body level, thumb side of hand faces down. At the same time, right sword-finger withdraws to the waist with palm facing up. (Diagram 2-2)



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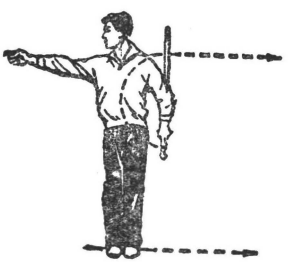


2-3

C. Left foot steps toward right foot. Left hand holding sword drops to left side of body. At the same time,

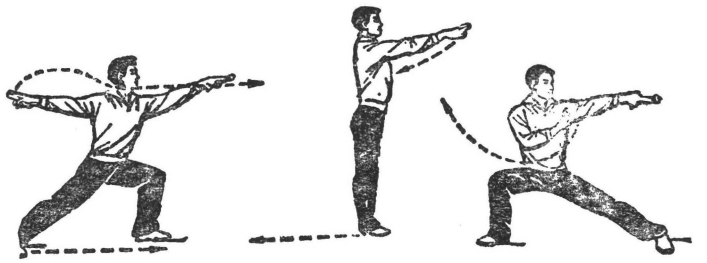
right sword finger moves to point horizontally to the right with the thumb side of hand facing up. Look at the sword finger. (Diagram 2-3)

Points: The above 3 movements must be continuous. Both arms must be relaxed. During movement 1-B both feet must be kept still. During movement 1-C, when right sword-finger moves to the right, it should pass above the back of the left hand which is withdrawing.

**(Movement 2)**

A. Left foot steps to the left, and knee bends; right heel moves out with right knee being straight to form left bow stance. Body turns to the left. As left foot steps, left hand holding sword moves up with elbow bending and passes chest in an arc manner to left side of body (palm faces down). (Diagram 3-1)

B. Left leg straightens, and right foot steps toward left foot. Left hand with sword drops to the side of body. At the same time, right sword-finger passes by ear then points forward, with thumb side of the hand facing up. Look at the finger. (Diagram 3-2)



3-1 3-2 4-1

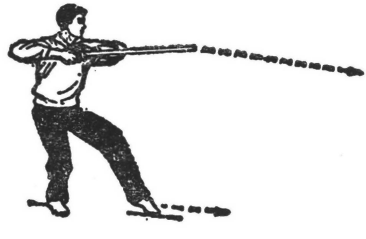
Points: Right arm must be straight and the sword-finger a little higher than the shoulder.

**(Movement 3)**

A. Left hand with sword moves forward passing above the right hand sword-finger, thumb side of the left hand pointing down; right elbow bends and right hand withdraws to left shoulder. Body turns right. Right foot steps toward the right with the right knee bending. Toes of left foot hook in, and left knee straightens to form right bow stance. Look to the left. (Diagram 4-1)

B. Body turns to the right. Right hand sword-finger passes the body and points to the right (thumb side of right hand faces up). Look at the fingers. (Diagram 4-2)

4–2



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Points: For the right bow stance, left leg must be straight, and feet flat on the floor. Body slightly leans forward with chest out and body straight. Left arm must be straight, and left shoulder relaxed.

**(Movement 4)**

Right foot hooks in, and body turns to the left with weight shifting onto right leg; left foot retreats half a step with knee

bending and the fore-sole of left foot touches the floor lightly to form a left empty stance. When left foot moves, left arm bends toward chest with left palm facing out; right arm also bends toward chest, right palm faces in and gets ready to grap sword. Look at the sword tip. (Diagram 5)

Points: In empty stance, weight must be on the right leg, and right heel must remain on floor, body straight, chest out, and body leaning slightly forward. The two elbows must be level and the sword tip a little higher than left elbow.

## Section One

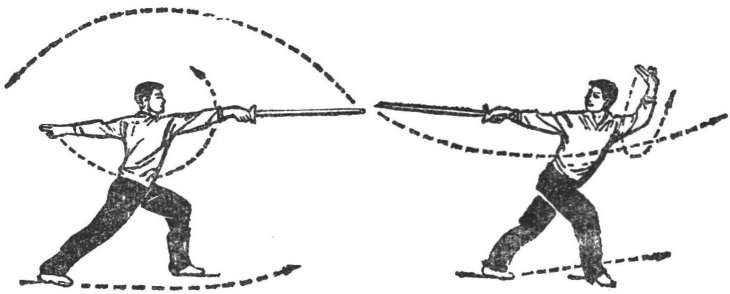
**(Movement 1) Bow Stance with Straight Thrust**

Right hand graps sword, while left hand becomes the sword finger. Left foot steps half a step forward with knee bending, right heel moves out, and right knee straightens to form a left bow stance. At the same time, body turns left, and right hand thrusts sword to the front (thumb side of hand facing up); left hand sword-finger points to the back with the thumb side of left hand facing up. Look at sword tip. (Diagram 6)

**(Movement 2) Turn and Back Hack**

Keep left foot still and straightens the knee. Right foot steps forward, knee bends slightly, and body turns to the right. At the same time, sword passes over head and chops to the back, until it is level with shoulder (thumb side of hand up). Left hand sword-finger moves upward in an arc way to the top of the head with elbow bending. Look at sword tip. (Diagram 7)

Points: All movements must be done simultaneously and continuously. After body turns to the right, waist must also



6 7

follow and left foot must be kept unmoved. Sword must be level with the right arm.

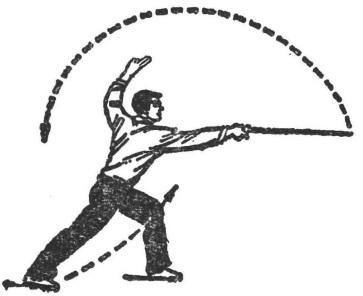
**(Movement 3) Bow Stance with Horizontal Slice**

Left foot steps to left-front with knee bending. Right leg straightens to form a left bow stance. At the same time, left hand sword-finger drops, passes chest, and circles to the left and then up to the top of the head. Left elbow bends with thumb side of left hand being down. Right arms twists until the palm faces up. Then horizontally cut to the front. Sword tip slightly tilts to the right. Look forward. (Diagram 8)

Point: The cutting action should be smooth.

**(Movement 4) Bow Stance with Left Upper Cut**

A. Body turns to the left, right knee bends and raises in front of body. Right toes point down. Right elbow turns down, sword circles up and to the back, and then elbow bends so that wrist and fore-arm touch belly (palm in). Left hand sword-finger drops down to the right wrist. Left palm faces down. Look at sword. (Diagram 9-1)



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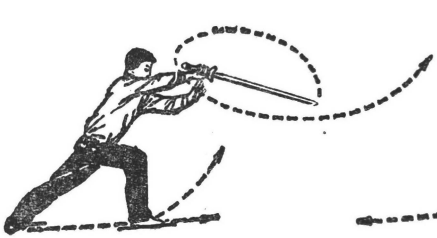
9-1

B. Right foot drops to right front with knee bending, and left leg straightens to form right bow stance. At the same time, the sword drops and circles down and up to the front with elbow up. Left hand sword finger follows the right wrist in movement. Look at sword tip. (Diagram 9-2)

Points: Make sword movements and foot-work move smoothly together. Sword should not be held too tightly. After forming right bow stance, body leans forward slightly, with back being straight, and hips sinking. Sword tip should be slightly lower than left sword-finger.

**(Movement 5) Raise Knee and Horizontal Hack**

Left foot steps forward, right wrist turns left, right elbow bends, sword circles to the top of head, right foot lifts from behind and knee bends in front of body. Right wrist keeps turning so that sword circles to the right (palm faces up), then, with explosive force, to chop horizontally to the front. Left hand sword-finger circles down, to the left and then up to the top of head with elbow bending. Look forward. (Diagram 10)



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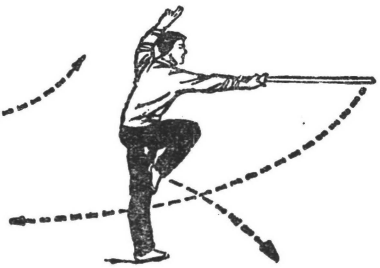

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Points: When sword circles to the left and back, body must lean backward so that sword sweeps horizontally above the face, but not directly above head. When the right foot is raised, left leg must be straight, and right knee raises as high as possible, with right foot protecting groin. Body leans forward slightly with back straight.

**(Movement 6) Retreat and Low Thrust**

Right foot steps forward with toes pointing out, right knee bends slightly, and body turns to the right. At the same time, right wrist bends out so that sword tip drops, then thrust sword low and toward the back. Sword tip is lower than the knee, and thumbside of the hand faces up. Left hand sword-finger moves toward the right hand first and then extends to the front as sword thrusts backwards. Look at sword tip. (Diagram 11)

Points: Right hand must withdraw to the chest first. When right foot steps and body turns, thrust sword powerfully to the back. Left leg must be straight. Right leg bends slightly, and waist twists to the right. The left hand sword-finger, the arms and the sword must form a straight line.

**(Movement 7) Upward Parry and Straight Thrust**

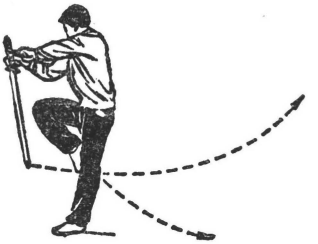
A. Left foot steps forward, knee bends slightly, and right arm twists so that right elbow raises up. Then right wrist flips and forearm swings so that sword tip swings to the left and then up. When right hand reaches left shoulder, right elbow bends so that sword rests horizontally in front of the chest (right palm faces in). At this time left leg straightens and right knee raises in front of body. Left hand sword-finger presses against right wrist. (Diagram 12-1)

11

12-1

B. Then, with the fore-sole of left foot touching the ground, body turns to the right, and make the sword tip drop with left hand sword-finger remaining on right wrist. Look at sword tip. (Diagram 12-2)

C. Without halting, pivot on fore-sole of left foot, right foot takes a big step to the back, right knee bends, and body continues to turn right; left leg remains straight, and left toes hook in to form right bow stance. At the same time, sword thrusts forward (sword tip is level with shoulder, thumb side of hand up) and left hand sword-finger extends horizontally to the back (thumb side of hand up). Look at sword tip. (Diagram 12-3)



12-2

12-3

**(Movement 8) Empty Stance and Over-head Block**

A. Sword tip makes a small counter-clockwise circle, then elbow bends and arm twists until thumbs side of hand faces down. At the same time, with pivot on right heel and left fore-sole; right toes turn out, body turns to the right, left foot moves half a step forward, and the knees bend until legs are crossed. As body turns, right arm withdraws with elbow bending so that sword blocks upward to the right side; left elbow bends and left hand sword-finger passes left shoulder and rests on right wrist. Look to the left. (Diagram 13-1)

13-1

13-2

B. While right knee remaining bent, left foot steps forward and left knee bends slightly, with fore-sole of left foot slightly touching ground, weight on right leg so as to form left empty stance. As right arm moves to the back, left hand sword finger points horizontally to the front with palm facing down. Look at the finger. (Diagram 13-2)

Points: During empty stance, weight must be on right leg. Right elbow bends slightly so that sword blocks horizontally to the upper right. Left arm must be straight, and sword finger slightly higher than shoulder.

## Section Two

**(Movement 1) Empty Stance with Horizontal Hack**

Left heel moves out, body turns to the right, weight moves onto left leg, right heel lifts from ground so that fore-sole of right foot touches the floor slightly to form right empty stance. As body turns, sword chops down (thumb side of hand up) until it is level with the floor; left hand sword-finger moves up with wrist bending so that left palm faces up. Look at sword tip. (Diagram 14)

14

15

Points: Weight must be on left leg; right wrist must be straight during the chopping motion.

**(Movement 2) Bow Stance with Low Hack**

Place right foot flat on the floor, move weight forward and left hand sword-finger goes to right arm-pit. Right arm twists until palm faces down. Left foot steps to the left-front, left knee bends, right leg straightens, and right toes hook in to form a left bow stance. As left foot steps, right wrist turns so that sword moves horizontally to the left, then circles up and chops down in the front (sword tip is as high as knee); left hand sword-finger moves from right arm-pit to left and then circles up; body slightly leans forward. Look at sword tip. (Diagram 15)

Points: When doing the chop, right shoulder should naturally move forward while left shoulder backward. Sword and arms must form a straight line.

**(Movement 3) Withdraw and Point**

A. Right foot moves toward left foot, foresole of right foot lightly touches the floor, and both knees bend. Right wrist flips up so that sword swings back with tip passing right ear and right elbow bending slightly; left hand sword-finger drops forward and rests on right wrist. Look at right-front. (Diagram 16-1)

B. Continuing from above, right foot leaps toward right-front, lands with the foot being flat on the floor, right knee bends after landing; left foot follows up immediately, toes of left foot rest beside right foot, left knee bends, so as to form a T-stance. At the same time, sword tip points forward (thumb side of hand up); left hand sword-finger pushes up above head to end with left elbow bending and palm facing up. Look at sword tip. (Diagram 16-2)

16-1

16-2

Points: When doing this 'point' movement, be sure that right arm extends, and wrist flips down and to transfer power to the sword tip. Right wrist should be slightly higher than shoulder and sword tip slightly lower than right hand. After forming a T-stance, right thigh should be parallel to the floor, left foot pointed, left toes at bridge of right foot, and legs very close together. Body should slightly lean forward with the back straight.

**(Movement 4) Raise Knee and Low Intercept**

A. Right leg straightens, left foot steps back with knee bending and body leans back. Right arm twists until palm faces up, and sword circles to the right and then back; left hand stands still. Diagrtm 17-1)

B. Continuing from above, right arm twists until palm faces down, and sword circles to the left and then down to the front. At the same time, body leans forward, and left knee raises. Look at sword tip. (Diagram 17-2)

Points: The circular action of sword to the left, back, and right, and the low cut to the front must be done in one continuous movement. Left knee raises as high as possible,

17-1

17-2

with the foot pointing down. Right leg must be straight and steady. Right arm and sword must form a straight line.

**(Movement 5) Raise Knee and Straight Thrust**

A. Right leg bends slightly, left foot steps forward, and left toes turn out. Right arm twists until palm faces up, and forearm bends up as left foot steps to pull sword back to chest (palm facing in). Sword tip stays as high as shoulder. Left hand sword-finger drops down, left elbow bends and the sword finger rests on sword handle. The legs are crossed, look at sword tip. (Diagram 18-1)

18-1

18-2

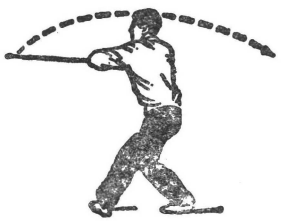
B. Right knee raises in front of body, and left leg straightens. Sword thrusts horizontally forward (thumb side of right hand up). At the same time, left hand sword-finger extends horizontally backwards with palm facing down. Look at sword tip. (Diagram 18-2)

Points: Sword must be pulled back as left foot steps down and thrust the sword forward as right knee raises.

**(Movement 6) Withdraw and Tilt**

A. Right foot steps down in front, and right toes turn out; left heel turns out, both knees bend slightly, and body turns right so that legs are crossed. Right arm twists until palm faces up, and right hand withdraws to chest, with sword being level with right forearm; left arm raises with arm straight, and after left arm passes left ear, left elbow bends and left hand drops in the front and rests on top of right palm. Look at sword tip. (Diagram 19-1)

B. Body turns to the right slightly, left leg straightens, and right leg bends slightly. At the same time, right hand forcefully moves sword tip horizontally to the right (palm still up); left hand sword-finger pushes up to the left with elbow bending. Look at sword tip. (Diagram 19-2)



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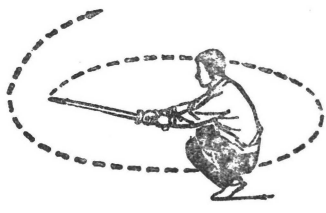
Points: The withdrawal and tilt of sword to the right must be continuous. When doing the 'tilt', the power must be applied on the front part of sword, and the body should be twisted to the right without moving left leg.

**(Movement 7) Cross-legged Stance and Low Hack**

Right foot pushes on the floor and left foot leaps a step to the left; after left foot lands, right leg crosses behind left leg, and then both completely bend to form a resting stance. When doing the leap, the sword raises and chops down to the left as body drops into resting stance (thumb side of hand is up, and sword tip is as high as ankle); left hand sword-finger drops as the sword chops and rests on right wrist. Look at sword blade. (Diagram 20)



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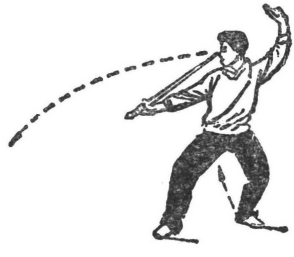


21-1

Points: For the resting stance, left thigh presses on top of right thigh, with the foot flat on the floor, right heel is up, and the body sits on right calf. During the chop, right arm extends forward and downward, the blade should be parallel to the floor. The chop and the resting stance must be done at the same time.

**(Movement 8) Raise Knee and Low Point**

A. Right arm twists until palm faces down, pivot on both fore-soles and turn the body 270° clockwise. Both legs gradually stand up as body turns, sword sweeps horizontally a circle. When sword sweeps to the right side of body, body slightly leans back and left, sword continues to circle left and up. When sword tip gets close to right ear, left hand sword-finger pushes up with elbow bending. Look to the front and down. (Diagram 21-1)

B. Without halting, right leg straightens, left knee raises, and body leans to right. At the same time, sword points forward and down, thumb side of hand is up. Look at sword tip. (Diagram 21-2)

21–2

22–1

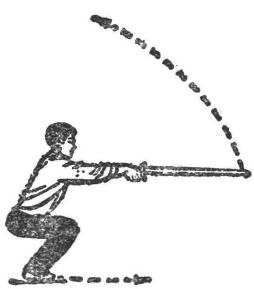
Points: These two movements must be continuous; the downward pointing of sword and the raising of left knee must be completed at the same time. Right leg must be straight and left knee raised as high as possible. When doing the 'point', right wrist must be bent; the sword blade, the arms and hands must be on the same plane.

## Section Three

**(Movement 1) Feet Together and Straight Thrust**

A. With pivot on fore-sole of right foot, turn body to the and back. At the same time, right arm twists and wrist bends so that sword tip moves from back to the front of body; left hand sword-finger circles past right shoulder and belly, and points straight to the front (palm down). Look at the sword-finger. (Diagram 22-1)

B. Left foot steps forward, right foot then steps up to left foot, and both knees bend. At the same time, sword thrusts straight to the front, thumb side of hand facing up; left hand sword-finger rests on right wrist. Look at sword tip. (Diagram 22-2)



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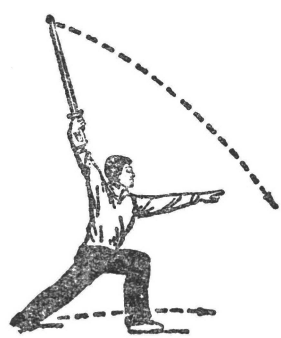

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Points: Both knees should bend to such a degree that thighs are flat. The knees must touch each other. Body leans forward, back is straight. Both arms are straight, and sword tip is as high as shoulder.

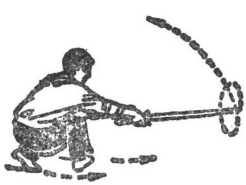
**(Movement 2) Bow Stance and Straight-arm *R*aise**

Right foot steps forward with knee bending, while left heel turns in a little and left leg straightens to form a right bow stance. Right arm remains straight and moves up so that sword tip faces up (right palm faces left); left hand sword-finger keeps pointing to the front, palm down. Body leans forward slightly. Look at fingers. (Diagram 23)

Points: Left arm extends and left shoulder naturally follows up, sword-finger is a little higher than shoulder. The body must be erect and back straight.

**(Movement 3) Cross-legged Stance and Low Hack**

Right leg straightens, left foot steps forward, and left toes turn out. As legs cross, both knees bend to full squat, forming a resting stance. At the same time, sword chops down in front (thumb side of hand up), sword tip is as high as ankle; left hand sword-finger rests on the side of right wrist. Body leans slightly forward. Look at sword blade. (Diagram 24)



24

25

Points: The same as movement 7 of section two.

**(Movement 4) Right Intercept**

Using front parts of feet as pivot, turn body to the right as both legs straighten a little. Right leg remains half bend, left knee bends slightly and fore-sole of left foot touches the floor, forming a left empty stance. Right arm twists until thumb side of hand faces down, sword tip circles counter-clockwise as body moves up. Then sword further moves up on right side, left hand sword-finger remains on right wrist, both elbows bend slightly. Look at sword tip. (Diagram 25)

**(Movement 5) Left Intercept**

Left foot takes half a step forward, whole body pivots on fore-sole of left foot, and upper body turns left. Then right foot steps forward with only fore-sole of right foot touching the floor, and both knees bend to form a right empty stance. As right foot steps, right arm twists so that front part of sword circles to the left, right palm faces up, sword blade parallel to the floor; left hand sword-finger leaves right wrist and moves up on left side with left elbow slightly bending, look at sword tip. (Diagram 26)

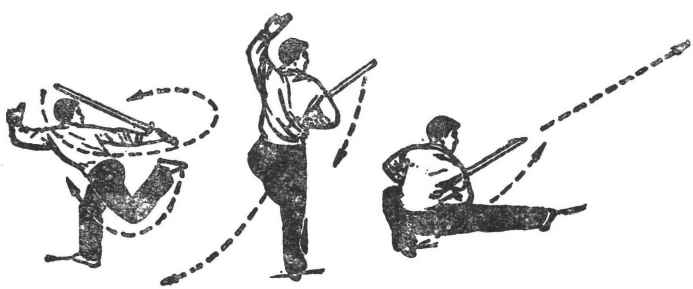
26

27-1

**(Movement 6) Leap and Straight-arm Raise**

A. Left foot steps forward, and then right foot raises from the floor. At the same time, right arm further turns so that palm faces right, sword circles up and then to the left as right elbow bends. As sword circles to left side of body, right wrist moves to left side of waist, thumb side of hand facing up and wrist tilting up. When right hand moves down to waist, left hand sword-finger comes down to meet right wrist. Look at sword tip. (Diagram 27-1)

B. Left leg pushes and right foot leaps to right. After right foot lands, right knee bends a little, left foot leaves the floor and extends to the back with knee bending forming the 'watch the moon' balance posture. Body leans to the left. As right foot leaps, sword circles down and to the right. As sword moves to right side, right arm twists so that thumb side of hand faces up. Then snap the wrist so that sword tilts up; left hand sword-fingers push up to the left, thumb side of left hand faces down. Look to the right. (Diagram 27-2)



27–2 28–1 28–2

Points: Leaping and tilting must be continuous and quick. When tilting sword, right wrist must snap suddenly

and forcefully. After forming the balance posture, right knee remains slightly bend and left foot extends as high as possible. Body must turn to the right, sword blade be slanted on the right side, and the grip loose so that the right wrist can easily tilt up.

**(Movement 7) Crouch Stance and Press down**

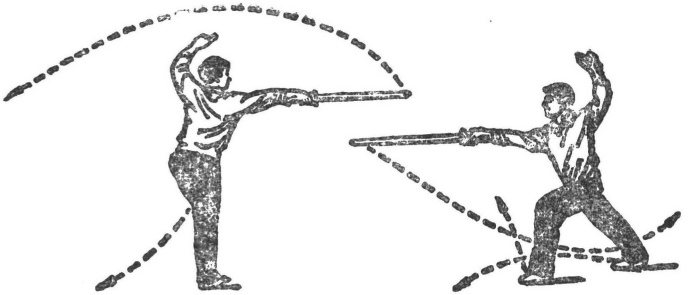
A. Sword tip circles above head, then towards back and to the right. When sword reaches right side, right elbow bends to draw sword handle back to chest (palm up). At the same time, right knee straightens to raise body, and left knee lifts up in the front, while left hand sword-finger remains in upper left position. (Diagram 28-1)

B. Continuing from above, left hand drops down in the front to press onto right wrist. Left foot steps down to the left, and left knee bends to a full squat; right leg extends on the right and toes turn in to form a right drop stance. At the same time, body presses down, sword tip pointing to upper right and body being obliquely forward. Look to the right. (Diagram 28-2)

Points: During slide stance, left leg must be fully bent, buttocks very close to the left ankle, and both feet flat on the floor. While body leans forward, the back must be straight. Elbows should be bent and both forearms in front of body.

**(Movement 8) Raise Knee and Straight Thrust**

Both legs straighten to stand up, left knee then raises in front of body, while right leg remains straight. At the same time, sword thrusts horizontally forward (thumb side of right hand up); left hand sword-finger moves up on left side with elbow bending (thumb side of left hand down). Look at sword tip. (Diagram 29)



29 30

Points: This standing-on-one-leg stance must be steady, left knee must raise as much as possible, and left toes point down. Body leans slightly to the right. Right shoulder, arm and sword must form a straight line. Left elbow should bend in such a way that arm is in the shaps of a semi-circle.

## Section Four

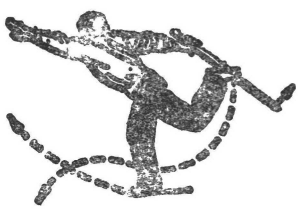
**(Movement 1) Bow Stance and Horizontal Hack**

Right arm twists so that lower blade of sword faces up, and body turns to the left; at the same time, left foot takes a big step to left-rear and left knee bends; pivoting on the fore-sole as right heel turns out, right leg straightens to form a left bow stance. Left hand sword-finger circles to right, down, left and then up, ending in upper-left position; at the samt time, sword chops down in front of body, with thumb side of hand up. Arm must be straight and sword tip slightly higher than shoulder. Look at sword tip. (Diagram 30)

Points: The chop and the circular motion of left arm must be completed together. Shoulder must be relaxed.

**(Movement 2) Turn and Back Upper Cut**

Right foot steps forward, right knee bends slightly; left foot leaves the floor and turns sole up, body leans forward, and waist turns to right. Sword cuts downward and backward as right foot steps, sword slanted and tip pointing down (thumb side of right hand down); left hand sword-finger extends to upper-left (thumb side of hand faces down). Look at sword tip. (Diagram 31)



31

32-1

Points: Right leg must be steady, while left foot points. The back must be straight and shoulder relaxed.

**(Movement 3) Crouch Stance and Tilt**

A. Right leg pushes the floor and left foot leaps forward, while body turns to the right; left foot lands and toes turn out, while right leg moves to the back. As body turns, right arms twists so that thumb side of hand faces up; left hand sword-finger extend horizontally backward (palm down). Look at sword tip. (Diagram 32-1)

B. Continuing from above, right foot steps down in the back, both knees fully bend with left thigh pressing on top of right thigh, and buttocks sit on right calf to form a resting stance. At the same time, sword presses down with

right arm straight, and right wrist flips up so that sword tip tilts up; left elbow bends and left hand moves to upper-left above head (thumb side of left hand down). Look at sword blade. (Diagram 32-2)

32-2

33-1

Points: The movements must be continuous. Leap is far but land lightly (landing first with front part of foot). To tilt up the sword, right wrist must flick with force, so that sword tip moves to the height of eye-brow. Body should lean forward, chest should be contracted.

**(Movement 4) Bow Stance and Slanted Cut**

A. Left toes hook in, body turns right, right foot then steps forward with knee bending and left leg straightens to form a right bow stance. Right arm twists until palm faces up, right elbow bends as body turns so that right hand moves back to the front of left arm-pit; left hand sword-finger drops in front of body and presses against sword handle. Look forward. (Diagram 33-1)

B. Continuing from above, sword sweeps from back to upper-front, palm is slanted and up with wrist turning up slightly; at the same time ,left hand sword-finger extends to

the back, thumb side of hand is up. Look at sword tip. (Diagram 33-2)

33-2

34-1

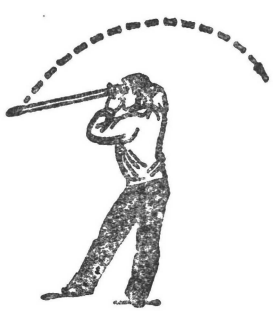
Points: When doing the slanted cut, right arms is slightly lower than shoulder, sword tip sweeps past the face to upper-right, sword tip and ends are a little higher than head, left hand sword-finger is a little higher than shoulder.

**(Movement 5) Forward Step and Left Upper Cut**

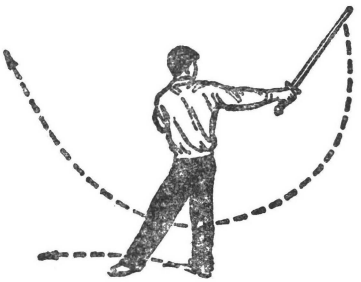
A. Right leg straightens, body turns to the left, and left knee bends slightly. At the same time, right arm twists until palm faces in, sword sweeps past face and circles to the left; when sword reaches front of body, left hand sword-finger stretches up to rest on the side of right wrist. Look at sword tip. (Diagram 34-1)

B. With right heel as pivot. right toes turn out, body turns right, left foot then steps forward and fore-sole of left foot lightly touches the floor. At the same time, sword circles down, front, and up; when sword reaches the front, right elbow bends, thumb side of hand is down and sword tip is as

high as shoulder; left hand sword-finger stays on right wrist and moves with it. Look at sword tip. (Diagram 34-2)



34-2



35-1

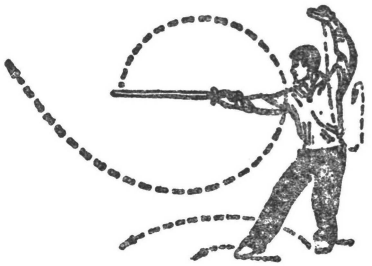
Points: The above movements must be continuous so that the sword sweeps in a complete circle. After the cut, right leg bends slightly, and left leg straightens, with weight being on the right leg and sword obliquely down.

**(Movement 6) Forward Step and Right Upper Cut**

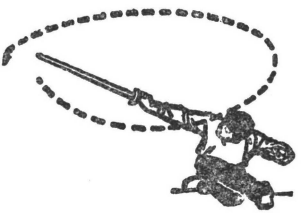
A. Right arm straightens, and sword circles up, and back, on the right side of body. Left hand sword-finger moves to right shoulder, palm facing left. Look at sword tip. (Diagram 35-1)

B. With left foot flat on the floor and pivot on left heel, left toes turn out. Right foot steps in front of left foot to rest lightly on the floor. At the same time, sword circles down and then to the front; when sword reaches the right front, elbow bends slightly, palm is up and sword tip is as high as head; left hand sword-finger moves from right shoulder downward, forward, and up, and then comes to upper-left above

head with elbow bending slightly. Look at sword tip. (Diagram 35-2)



35-2



36

**(Movement 7) Sitting Stance and Reverse Upper Cut**

Right foot takes a small step to the front, then left foot steps to the right front, then left foot steps to the right passing right foot, and both knees bend fully to form a sitting stance. When left foot crosses over to the right, sword circles up, to the left, and down, then continues to the upper-right, thumb side of hand facing down and sword tip being higher than head; left hand sword-finger drops down passing front of body, then up toward the back, and finally to side of left ear (thumb side of hand down). Body leans toward left-front. Look at sword tip. (Diagram 36)

Points: The movements must be continuous. Left leg completely sits on the floor, and the outside part of left foot touches the floor; right leg presses over left leg, with the foot flat on the floor and toes pointing forward. Body leans forward but chest should be reserved. Sword tip, right arm, left shoulder, and left elbow should all form a straight line.

**(Movement 8) Turn Body and Cloud Sword**

A. Both legs straighten to stand up, the whole body pivots with front parts of feet, and the torso turns to the left; then right leg bends slighly (right foot flat on the floor), left knee bends slightly, and fore-sole of left foot lightly touches the floor, weight on right leg. At the same time, sword moves in a full circle as body turns, and then right elbow bends so that sword is parallel to the floor, thumb side of hand down. Then left hand sword-finger moves to rest on right wrist. Look at sword tip. (Diagram 37-1)

37-1

37-2

B. Continuing from above, body leans back, sword moves counter-clockwise to complete a full circle. When sword reaches front of body, let right palm face up, and loosen the grip so that sword tip drops. Release left hand sword-fingers, let thumb point up, and get ready to shift sword from right hand. Then weight moves forward, right leg straightens, and body leans forward. Look at left hand. (Diagram 37-2)

Points: The movements must be continuous, the circular

movement of the sword horizontal and swift, and the wrists should be relaxed.

## Closing Movement

**(Movement 1)**

Right hand passes sword handle to left hand, and forms a sword finger, while left hand graps sword reversely and drops handle to the left side of body. At this time, right foot steps forward and to the right, and toes hook in, with the knee slightly bending and body turning to the left; left foot then moves to the front, with fore-sole of left foot lightly resting on the floor, knee bending slightly. As body turns to the left, right hand sword-finger raises from the back to the upper-right side of head, elbow slightly bends, plam up. Look horizontally to the left. (Diagram 38)

38

39

Points: Weight is on the right leg, body leans forward, back straight, shoulder is relaxed, and left elbow slightly

bends. Sword blade touches left forearm in the back, and sword handle points vertically to the floor.

**(Movement 2)**

Right leg straightens, and right foot steps towards left foot. Stand up with feet together. Drop right hand sword-finger down to the right with palm down, and return to the ready position. Look horizontally forward. (Diagram 39)

# Chapter 8. 32 Form Broad Sword Play

## Preparing Position

Feet together, look horizontally to the front. Left hand holds broadsword (thumb in front and points down, the other 4 fingers grab handle, wrist presses against guard), sword blade faces front, tip points up, back of sword presses against inside of forearm. Right fingers are straight and together, right arm drops on side of body. (Diagram 1)

1

2–1

2–2

**I — A**

Right arm stays straight and circles up from right side, palm faces left. (Diagram 2-1)

**I — B**

Right arm twists so that elbow faces front, then elbow bends and arm drops past left shoulder to left arm-pit, palm faces up. As right arm drops, left hand with broadsword moves up past inside of right arm, palm faces right, tip of broadsword points down. Look at right hand. (Diagram 2-2)

**I — C**

Right hand drops down form left arm-pit, and circles to the right. At the same time, left hand with broadsword drops down on left side in a circular fashion. Look at right hand. (Diagram 2-3)

2–3

2–4

3–1

**I — D**

Right hand continues to circle until overhead, wrist bends so that palm is horizontal and faces front, elbow slightly bending. Left hand with broadsword continues to circle to the back of body, elbow bends and palm faces right. Right leg bends as right palm becomes horizontal; left foot then moves forward with toes lightly touching the floor to form an empty

stance, left knee slightly bending. Look horizontally to the left. (Diagram 2-4)

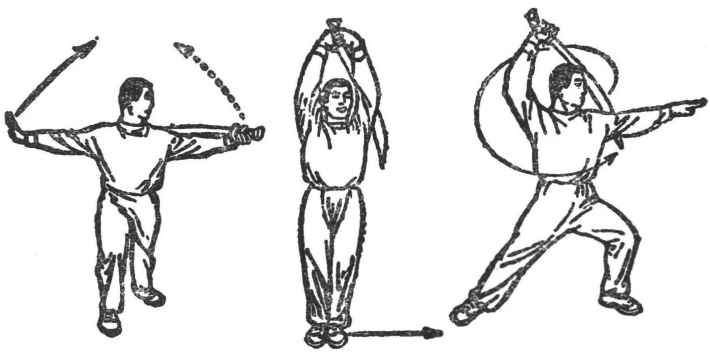
Points: 1. The above four movements must be continuous. 2. When forming the empty stance, weight must be on right leg. Chest must be out and back straight.

**II — A**

Left foot takes half a step forward. Right leg straightens without moving right foot. At the same time, right palm moves down past front of body and to the back, then elbow bends slightly. (Diagram 3-1)

**II — B**

Right foot takes a step forward, knee bends slightly. Left leg straightens without moving left foot. Left and right hands rise to horizontal position on sides of body. (Diagram 3-2)



3-2 3-3 4-1

**II — C**

Right leg straightens, left foot steps toward right foot. Left hand with broadsword and rigt hand move up from the

sides to the top of forehead. Then right thumb opens and touches swordguard, right hand gets ready to grab handle from left hand. (Diagram 3-3)

Points: The above movements must be continuous.

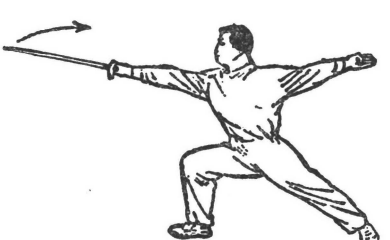
## Section One

### Movement 1. Bow Stance and Chan-Tou (Wrap)

A. Right leg bends slightly, left foot steps to the left. Right hand grabs handle, back of broadsword touches body and moves from the left to the back. Left arm twists so that palm faces down, left arm extends to the left. Look horizontally to the left. (Diagram 4-1)

B. Body turns to the left, right leg straightens, left leg bends to form a left bow stance. Right hand holds broadsword with palm facing up. A body turns to the left, broadsword sweeps from the back to left arm-pit passing the front. Then right palm faces down, and back of broadword touches left side of body. Broadsword is horizontal, tip points to the back. Left

4-2



5-1

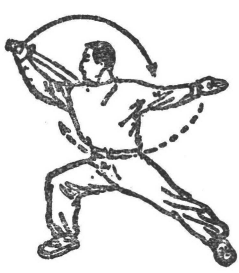
arm pushes up with elbow bending, left hand becomes horizontal palm at the top of the head. Look horizontally to the front. (Diagram 4-2)

Points: When doing the wrap, back of broadsword must touch the back of body. Broadsword must be horizontal when doing the quick and powerful sweeping action.

**Movement 2. Empty Stance and Hide**

A. Body turns to the right, left leg straightens, right leg bends. Right palm faces down, broadsword sweeps horizontally to the right as body turns right, back of broadsword faces front. Left hand drops to horizontal position on left side, palm faces forward. Look at broadword. (Diagram 5-1)

B. After the sweeping action of broadsword, right arm twists so that palm faces up, and back of broadsword swings to the back of body. (Diagram 5-2)



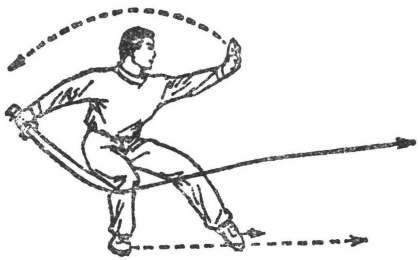
5–2

5–3

C. Using the front of right foot to pivot, right heel moves out, body then turns to the left. Left foot retrieves half a step, left knee bends slightly, right knee bends more. Broadsword moves from the back (with tip pointing down) past left shoulder. At the same time, left hand drops down,

past the front of body, and comes to the right arm-pit. Look horizontally to the front. (Diagram 5-3)

D. Right leg bends to half squat, left leg bends slightly with toes lightly touching the floor, weight is on right leg to form an empty stance. Broadsword moves down from the left shoulder, and then retrieves to right side and back. Right elbow bends slightly, blade faces down, tip points forward. Left palm pushes out in the front (in upright position). Look at left palm. (Diagram 5-4)

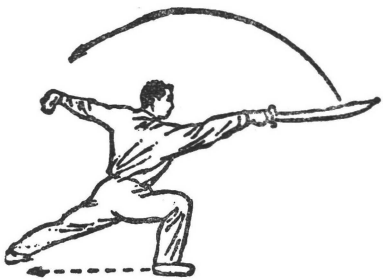


5-4

Points: The above movements must be continuous. The sweeping action must be horizontal, and back of broadsword must touch back of body during the wrap.

**Movement 3. Bow Stance and Forward Thrust**

Left foot moves forward a little and steps down, right foot takes a step forward. Left leg straightens, right leg bends to form a right bow stance. As right foot steps, left palm circles up and then to the back (with arm being straight), and then becomes hookhand pointing down; broadsword thrusts directly to the front, blade faces down, tip points forward. Look at the tip. (Diagram 6)



6

7

Points: Tip of broadsword, right hand and right shoulder must line up horizontally. Body leans forward a little.

**Movement 4. Feet Together and Arm Raises straightly**

Body weight retrieves without moving left foot, right foot retrieves back to left foot, both legs are straight. As right foot moves back, right hand raises with broadsword, and right wrist bends so that broadsword drops behind with tip pointing down. Back of broadsword touches back of body. Left hook hand moves to the left and becomes level with left shoulder. Look horizontally to the front. (Diagram 7)

Points: Chest must be out, and back straight. Legs also must be straight, left arm extends horizontally, right elbow bends slightly.

**Movement 5. Left Windmill and Chop**

A. Continuing from above movement, right foot steps slantedly to the front and left. Broadsword chops down slantedly to the left in the front. Left hook hand becomes

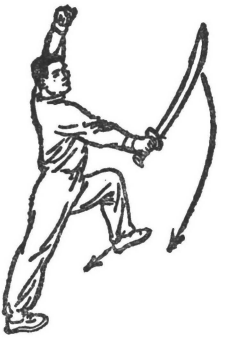
palm and rests on right elbow. Look at broadsword. (Diagram 8-1)

8-1

8-2

B. Right arm twists so that tip of broadsword flips from the front to back of body. Weight of body moves forward. (Diagram 8-2)

8-3



8-4

C. Continuing from above, left foot steps up and to the left, right leg straightens and left leg bends to form a left bow stance. Broadsword raises with blade facing up. Left hand remains on right elbow. (Diagram 8-3)

D. Broadsword chops down from left side to the right, tip of broadsword tilts up. At the same time, left arm pushes up with elbow bending and left hand becomes horizontal palm at the top of head. Look at tip of broadsword. (Diagram 8-4)

Points: The broadsword movements must be continuous and fit the steps.

**Movement 6. Right Windmill and Chop**

A. Right leg bends slightly, weight moves onto right leg, left leg also bends a little. Broadsword retrieves to the right and back. Blade faces down. (Diagram 9-1)

9–1

9–2

B. Movement of broadsword continues. Right arm twists so that tip of broadsword circles down and then to the right. When tip reaches right side, back of broadsword faces

up. At the same time, left hand drops down in an arc towards right side of chest. (Diagram 9-2)

C. Right leg straightens, left foot steps forward and to the right. Left hand moves down and to the left. Right hand moves up and right arm twists so that blade faces up. (Diagram 9-3)

9-3

9-4

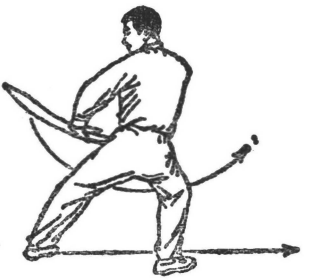
D. Right foot steps forward and to the right. Left leg straightens, right knee bends to form a right bow stance. Broadsword chops obliquely to the front and left, with tip tilting upwards. Left hand circles over head on the left side and left palm becomes horizontal. (Diagram 9-4)

**Movement 7. Bow Stance and Upper Cut**

A. Right arm twists so that blade turns up, tip faces forward. Right foot lifts off the floor. (Diagram 10-1)

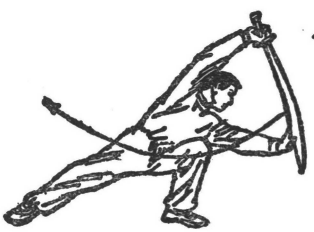
B. Right foot steps down in the front. Broadsword circles up, to the back and then down close to body. Left palm then moves down and presses on back of broadsword. Look at tip of broadsword. (Diagram 10-2)

10-1



10-2

C. Left foot takes a step forward. Right leg straightens, left leg bends to form a left bow stance. As left foot steps, broadsword cuts to the front. Blade obliquely faces up, tip points down. Left palm remains pressing on back of broadsword, left fingers point up. Body leans forward. Look at tip of broadsword. (Diagram 10-3)



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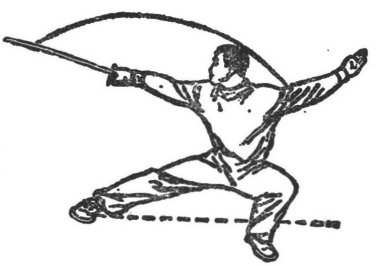


11-1

Points: Upper cut and step must be done coordinately.

**Movement 8. Bow Stance and Hide**

A. With right palm facing down, broadsword horizontally sweeps from the front of body towards the back. Left arm remains on left side. (Diagram 11-1)

B. Body turns to the right. Toes of left foot hook in, right foot takes a step towards the back. Left leg bends and right leg straightens. Following sweeping motion of broadsword, right arm twists so that back of broadsword swings to the back of body, with tip pointing down. (Diagram 11-2)

11-2

11-3

C. Left foot steps back and to the left. Right leg bends and left leg straightens. At the same time, left hand circles down and then to right arm-pit. Broadsword moves from back past left shoulder. (Diagram 11-3)

D. Right leg bends to half squat, to form a right bow stance. Broadsword drops down from left shoulder to the right, and pulls further to the back. Blade faces down and tip points forward. Left palm pushes out to the front (in upright position), fingers point up at eye level. (Diagram 11-4)

11-4 12-1 12-2

Points: Sweeping movement must be swift. When 'hiding' broadsword, right bow stance must be low enough so that right thigh is level. Broadsword must be very close to right leg, tip of broadsword is hidden close to knee.

## Section Two

**Movement 1. Knee Lift and Chan-Tou (Wrap)**

A. Do not move right foot. Left foot steps forward. Left elbow bends and left hand retrieves to the right shoulder. Broadsword continues to pass left arm and then moves to left arm. Tip points down. (Diagram 12-1)

B. Toes of left foot move out, body turns to the left. Broadsword continues to pass left arm and then moves to the back. Left palm extends to the left with arm straight. (Diagram 12-2)

C. Left leg straightens without moving left foot. Right knee raises up in front of body, right froot points down. Broadsword sweeps from the beck towards the left. When broadsword reaches left arm-pit, right arm twists so that palm faces

down and broadsword is horizontal. Back of broadsword touches body and tip points to the back. Left palm horizontally blocks above head. Look to the right. (Diagram 12-3)

12-3

13

Points: Left leg must be straight, right knee raise as high as possible, right foot is close to the groin. Body must be straight. Right arm is close to body but not touching it.

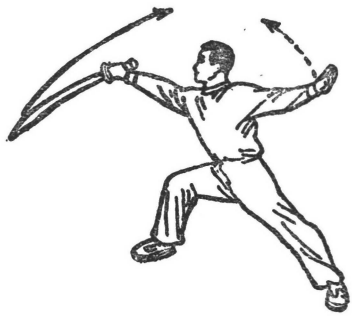
**Movement 2. Bow Stance and Horizontal Cut**

Right foot steps down to the right. Body turns slightly to the right. Left leg straightens, right knee bends to from a right bow stance. Broadsword sweeps from left arm-pit horizontally to the front, tip points forward. At the same time, left palm drops to the back with fingers pointing back. Look at tip of broadsword. (Diagram 13)

Points: Broadsword must be level with right wrist and arm.

**Movement 3. Crouch Stance and Withdraw**

A. Right arm twists so that blade faces up, tip slants downwards. (Diagram 14-1)



14-1

14-2

B. Left leg bends completely, right leg straightens. Toes of left foot turn out, toes of right foot hook in, to form a crouch stance. Broadsword retrieves to the upper left side, blade still faces up, and tip still slants downward. Left arm bends and left palm rests on handle, left thumb faces down. Look horizontally to the right. (Diagram 14-2)

Points: Broadsword movements must be continuous. Both feet must remain flat on the floor. Body leans to the left.

**Movement 4. Cross-legged Stance and Low Hack**

A. Body raises a little. Tip of broadsword drops and broadsword circles past right shoulder toward the back. Left palm extends to the left with thumb facing down. (Diagram 15-1)

B. Left leg crosses right leg in the back. At the same time, left palm circles down and to the right arm-pit. Broadsword circles from the back to the left shoulder. Right palm faces down. Broadsword is horizontal, tip points back Look to the right. (Diagram 15-2)

15-1

15-2

C. Both knees bend completely to form a cross-legged stance. Right thigh presses on left thigh Right foot is flat on the floor, left heel is up, and weight is on left calf. At the same time, broadsword cuts down to the right. Blade faces down and tip points forward. Left palm blocks above head on the left side. Look at broadsword. (Diagram 15-3)

15-3

Points: Movements must be continuous. During cutting action, power should be concentrated on rear section of broadsword.

**Movement 5. Left Chop**

A. Body raises. Left palm retrieves to right side and rests on right wrist. Broadsword circles to the left with back of broadsword passing left arm, and tip pointing down. (Diagram 1-1)

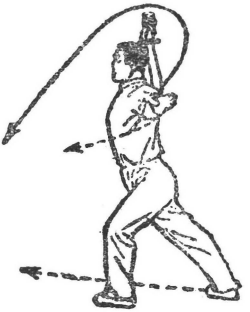
B. Standing on front parts of both feet, body turns to the left and to the back. Left palm extends to the left with thumb facing down. Broadsword continues to pass left arm and then moves to the back. Right leg bends slightly. (Diagram 16-2)

16–1

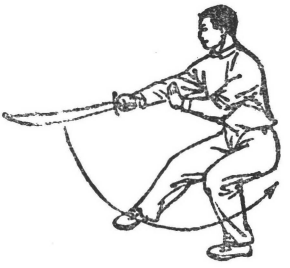
16–2

C. Body continues to turn left to form a left bow stance. (Diagram 16-3)

D. Right foot steps forward and to the left. Right leg bends slightly. Broadsword moves up, and chops down in the front and to the left, with tip obliquely pointing down. Left palm rests on right elbow with fingers pointing up. (Diagram 16-4)



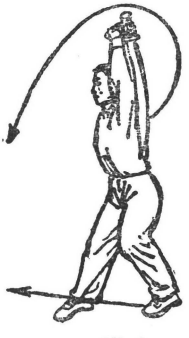
16-3



16-4

E. Then right arm twists so that tip of broadsword flips to the back, blade faces down. Left palm rests on right wrist. Look horizontally to the front. (Diagram 16-5)

16-5



17-1

17-2

Points: All movements must be swift and continuous.

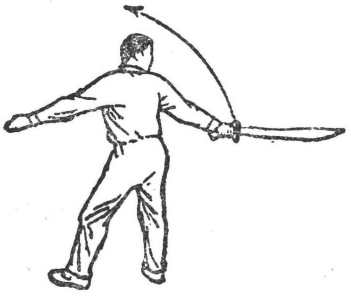
**Movement 6. Right Chop**

A. Body raises a little and turns right. Right hand moves up. Tip of broadsword points down. Broadsword circles

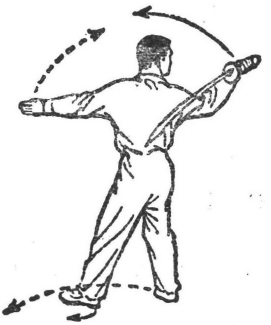
to the back past left shoulder. Left palm moves up. (Diagram 17-1)

B. Left foot steps forward and to the right. Right leg bends slightly. Broadsword moves up, then chops down in the front and to the right, with tip slantedly pointing down. Left palm rests on right wrist. (Diagram 17-2)

C. Continuing from above movement, right arm twists and right wrist turns so that tip of broadsword turns to the back. Blade faces down. Left palm moves to the left. Look at the tip of the sword. (Diagram 17-3)



17-3



18-1

Points: Chopping action must be quick and powerful.

**Movement 7. Cross-legged Stance and Press**

A. Right arm twists so that tip of broadsword points down. Back of broadsword circles from right shoulder to the back. Look at right hand.. (Diagram 18-1)

B. Using the front part of left foot to pivot, left heel turns out. Right leg crosses left leg in the back. Broadsword continues to circle from the back to the left shoulder. At the

same time, left palm moves up and rests on the right wrist. (Diagram 18-2)

18–2

18–3

19–1

C. Both knees bend completely to form a cross-legged stance. Broadsword presses down on left side. Left palm remains on right wrist. Blade faces down, and tip points to the back. Look at broadsword. (Diagram 18-3)

Point: Movements must be swift and continuous.

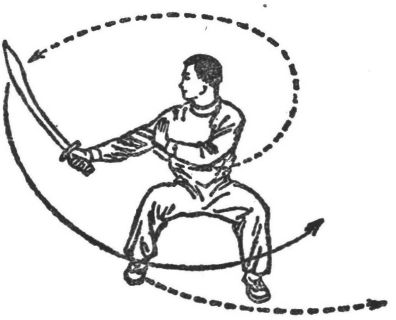
**Movement 8. Horse Stance and Horizontal Chop**

A. Body raises slightly and turns to the right. As body turns, both hands move up. Tip of broadsword points down. Look at tip. (Diagram 19-1)

B. Both legs bend to form a horse stance. Broadsword moves up, and then chops down on right side. Tip slants upward. Left palm blocks above the head on left side. Look at tip. (Diagram 19-2)

Points: When doing horse stance, toes of both feet must hook in. Thighs must be level.

19-2



20-1

## Section Three

**Movement 1. Bow Stance and Upper Cut**

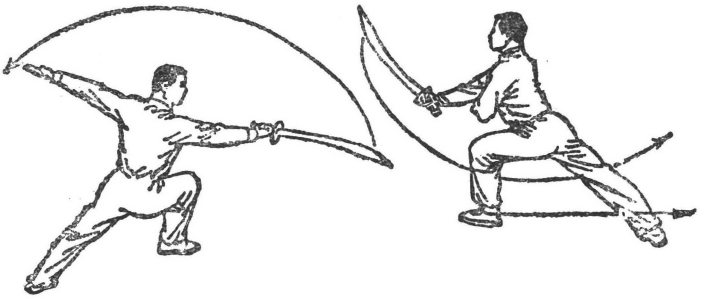
A. Left palm circles down to right shoulder. Look at left palm. (Diagram 20-1)

B. Body turns to the left. Right foot takes a big step to the left to form a right bow stance. As right foot steps, left palm continues to circle down, left, up, and ends in the back with palm facing up. At the same time, broadsword cuts down and then to the left. Blade slants up, tip slants down. Look at tip. (Diagram 20-2)

Point: Right step and cutting must be done at the same time.

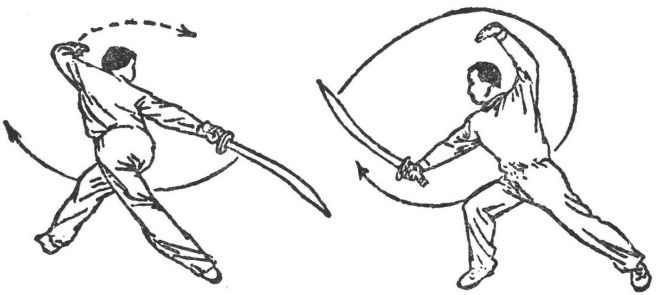
**Movement 2. Back Cross Step and Reverse Upper Cut**

A. Body turns to the left. Right leg straightens and left bends. At the same time, broadsword moves up and to the back. Left palm retrieves to right side of chest. Follow broadsword. (Diagram 21-1)



20-2 21-1

B. Body turns to the right. Left leg crosses right leg in the back. Broadsword continues to cut down and then to the right. Blade slants up. At the same time, left palm pushes out on left side with thumb facing down and fingers pointing forward. Left elbow bends slightly. Look at tip. (Diagram 21-2)



21-2 22-1

Points: During back cross step, body leans to the front.

**Movement 3. Turn Body, Upward Parry and Chop**

A. Using the front parts of feet to pivot, body turns to the left and to the back. Right wrist flips so that tip of broadsword tilts up and swings to the left and up as body turns. Blade faces front and tip points up. Left arm follows body turn. (Diagram 22-1)

B. Body continues to turn to the left so that legs are crossed with left leg in front. As body turns, broadsword circles around body. Left palm rests on right wrist. Look at tip. (Diagram 2-2)

C. Right foot steps to the right. Right arm twists so that blade faces up, and broadsword raises. Left palm circles down and then extends to the left. (Diagram 22-3)

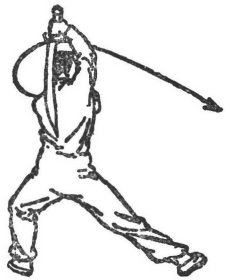
22-2

22-3

D. Right leg straightens. Left knee raises in the front. Body leans to the right. At the same time, broadsword chops down on right side with tip tilting up. Left palm blocks at the top of head on the left side. Look at tip. (Diagram 22-4)

Points: During swinging action of broadsword, right wrist must be bent so that broadsword would not strike floor.

22–4



23–1

**Movement 4. Crouch Stance and Low Hack**

A. Left foot steps down on the left side. Right leg straightens and left leg bends. Right arm twists so that blade faces the back and tip points down. Broadsword circles past right shoulder towards the back. At the same time, left palm circles to the left, down, then to the right side of chest. Left palm becomes upright. (Diagram 23-1)

B. Left leg bends completely and right leg straightens to form a crouch stance. Broadsword moves from the back to the left, and then horizontally cuts to lower right side. Blade faces right, and tip points forward. Left palm blocks at the top of head on the left side. Look at broadsword. (Diagram 23-2)

Point: During cutting action, power is concentrated on the rear of broadsword.

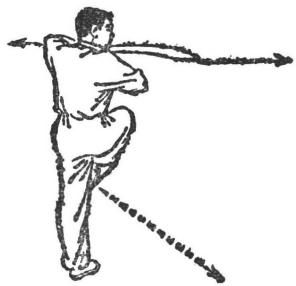
**Movement 5. Block and Forward Thrust**

A. Body raises, and left foot steps to the right. Body turns to the right. Right knee bends slightly. Right arm

twists so that blade faces up. Then broadsword blocks beside head. Left palm rests on right wrist. Look horizontally to the front. (Diagram 24-1)

23-2

24-1



24-2

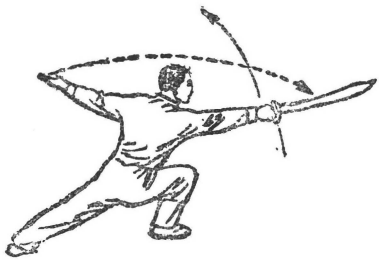
B. Using front part of left foot to pivot, body turns to the right and to the back. Right knee raises up. As body turns, broadsword moves to the top of head with tip still pointing to the same direction. After body turns, both hands drop. Blade still faces up and tip still points to the same direction. (Diagram 24-2)

C. Right foot steps forward to form a right bow stance. Broadsword thrusts directly forward with blade facing down. At the same time, left palm extends in the back. Look at tip. (Diagram 24-3)

Point: All movements must be continuous.

**Movement 6. Left Slanted Chop**

A. Using front parts of both feet as pivot, body turns to the right. Right arm twists so that tip of broadsword points down. Broadsword circles past left shoulder to the back.



24–3

25–1

Left palm sweeps horizontally to the left. Look at left palm. (Diagram 25-1)

B. Left knee raises up. Broadsword moves from the back to the right, then chops down and to the left. Left palm rests on the right forearm. Body leans forwards slightly. (Diagram 25-2)

25–2

25–3

26–1

C. Right arm twists so that tip of broadsword swings to the left and to the back. (Diagram 25-3)

**Movement 7. Right Slanted Chop**

A. Left foot steps down in the front. (Diagram 26-1)

B. Body turns to the right and to the back. Then right knee raises. Broadsword chops to the front and down to the right side. Left palm extends up on left side. Look at tip of broadsword. (Diagram 26-2)

26-2

27-1

27-2

**Movement 8. Empty Stance Hide**

A. Right steps is down in the back. Left knee bends. As right foot steps down, right arm twists so that tip of broadsword points down. Broadsword then circles past right shoulder to the back. (Diagram 27-1)

B. Weight of body moves back. Right leg bends slightly. Left foot retrieves back half a step. Broadsword continues to circle from behind to left shoulder. At the same time, left palm moves to the right arm-pit. (Diagram 27-2)

C. Broadsword retrieves back on right side. Right elbow bends slightly, blade faces down and tip points forward. Left palm pushes out in the front in upright position. At this time, right leg bends to form a right empty stance. Look at left palm. (Diagram 27-3)

27–3

28–1

Points: During the wrap, back of broadsword must touch back of body. When hiding broadsword on right side, right wrist must be bent so that tip of broadsword does not point down.

## Section Four

### Movement 1. Turn and Sweep

A. Body weight moves forward. Right arm twists so that tip of broadsword points down. Broadsword moves along the left arm to the left shoulder. Left palm rests on right wrist. (Diagram 28-1)

B. Toes of left foot turn out. Right foot steps forward. Body turns to the left. Broadsword circles to the back. Left palm sweeps to left side. Look to the right. (Diagram 28-2)

C. Left leg crosses right leg in the back. Broadsword continues to move to the right shoulder. Eyes look at right hand. (Diagram 28-3)

28–2

28–3

D. Both knees bend completely to form a cross-legged stance. Right palm faces up. Broadsword sweep down quickly in the front. Look at broadsword. (Diagram 28-4)

28–4

28–5

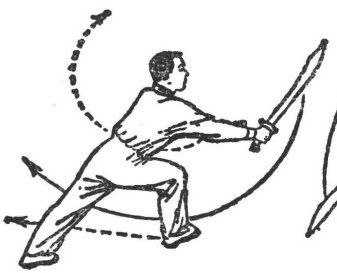
E. Body turns to the left and to the back. Broadsword follows body turn and sweeps low in a complete circle. Then, body rises up. Right arm twists so that palm faces down. Broadsword is placed against left arm. Palm lifts and rests on the right wrist. (Diagram 28-5)

Point: The sweeping action must be quick, with broadsword level and low.

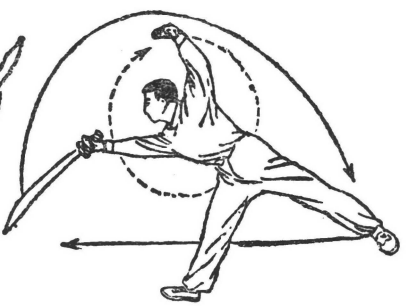
**Movement 2. Turn Body and Chop**

A. Body turns to the right. At the same time, broadsword chops down on the right. Left palm rests on right forearm. Look at tip of broadsword. (Diagram 29-1)

B. Right foot swings up to left side. Left foot jumps and body turns to the left and to the back. Then right foot lands in the front. During the turn and the jump, left palm circles downward, leftward and upward and ends in a blocking position at the top of head. Broadsword follows body turn, moves downward, leftward and backward. Blade faces up. Look at right hand. (Diagram 29-2)

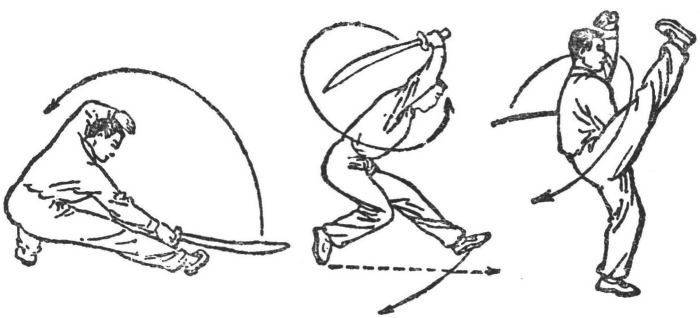


29-1



29-2

C. Body continues to turn to the back. Left foot steps down in the back. Left leg bends completely, and right leg straightens to form a crouch stance. Body leans to the front. Broadsword chops down as body turns. Left palm circles around and ends in a blocking position at the top of head, look at tip of broadsword. (Diagram 29-3)



29-3 30-1 30-2

Points: Jumping must be far but not high. Movement of broadsword must be circular.

**Movement 3. Chan-Tou (Wrap) and Jump Heel Kick**

A. Left leg straightens to raise body. Left palm retrieves to right shoulder. Right arm twists so that tip of broadsword points down. Browdsword circles past left shoulder to the back. At the same time, left foot swings up in the front. Right foot jumps. At this time, left palm extends to the left. (Diagram 30-1)

B. In the air, broadsword completes the 'wrap' and sweeps to left arm-pit. Left palm blocks at the top of head.

At the same time, right foot kicks in the front using the heel. Front part of left foot lands. (Diagram 30-2)

Point: Movements must be strong and done smoothly.

**Movement 4. Crouch Stance and Press**

A. Body turns to the right. Broadsword sweeps to the right and then slants to the back. Left hand extends obliquely on the left side with palm facing up. Look at broadsword. (Diagram 31-1)

B. Right knee bends and retrieves to the front of body. Right arm twists so that tip of broadsword points down. Broadsword circles past right shoulder towards the back. Look to the right. (Diagram 31-2)

31-1

31-2

C. Body turns to the right. Left foot jumps to land on right foot. As left foot jumps, broadsword continues to wrap past left shoulder. Left palm rests on right wrist. (Diagram 31-3)

D. Right leg bends completely. Left foot steps down on left side to form a crouch stance. Broadsword presses down. Left palm remains on the right wrist. Tip of broadsword

points left and blade faces down. Look horizontally to the left. (Diagram 31-)

31-3

31-4

32-1

Point: Momentum of the broadsword sweeping aids the jump.

**Movement 5. Chan-Tou (Wrap) and Heel Kick**

A. Right leg straightens to raise body. Then left knee lifts up. Broadsword retrieves to the back. Left palm pushes forward with fingers upright. Look at left hand. (Diagram 32-1)

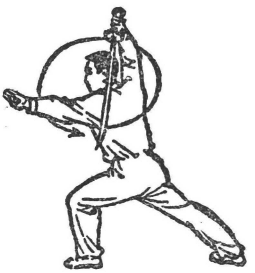
B. Body turns to the left. Broadsword moves past below left knee. Left palm rests on right forearm. Look down in the front. (Diagram 32-2)

C. Broadsword circles past left shoulder and then towards the back. Left foot steps down to the left-front. Left palm extends to the left with palm facing down. (Diagram 32-3)

D. Left knee bends and right leg straightens to form a left bow stance. Broadsword continues to wrap around right shoulder, and then sweeps horizontally to the left, with back

of broadswrod touching left arm-pit. Left palm blocks at the top of head on left side. (Diagram 32-4)

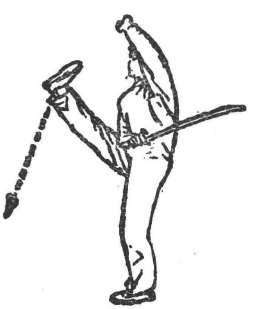
32-2



32-3

32-4

E. Using the heel, right foot kicks to the front. Look at right foot. (Diagram 32-5)



32-5

33-1

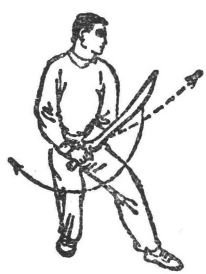
**Movement 6. Empty Stance and Hide**

A. Right foot steps down in the front. (Diagram 33-1)
B. Left foot hops to the front, right foot raises from the

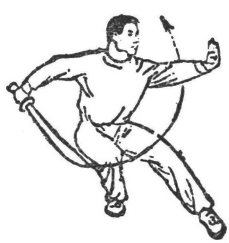
floor, and body turns to the right. Right palm faces down. Broadsword follows body turn and sweeps in a complete circle. Left palm drops to the rear-left with palm facing up. (Diagram 33-2)

C. Right foot steps down in the back. Right arm twists so that broadsword circles past right shoulder and then towards the back. (Diagram 33-3)

D. Left palm circles down to rest on right wrist. Broadsword continues to wrap past the left shoulder. (Diagram 33-4)



33-4



33-5

34-1

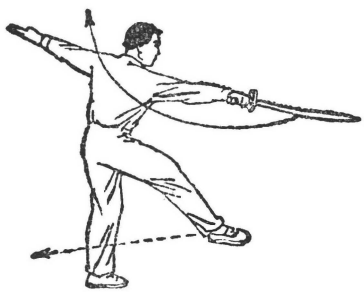
E. Right leg bends. Left leg bends slightly with front toes lightly touching the floor to form an empty stance. Broadsword pulls back on right side. Left palm pushes forward with fingers upright. Look at left palm. (Diagram 33-5)

Point: Movements must be finished smoothly.

**Movement 7. Bow Stance and Chan-Tou (Wrap)**

A. Left foot takes half a step forward, left leg straightens. Right arm twists so that tip of broadsword points down. Broadsword circles past left shoulder and toward the back. (Diagram 34-1)

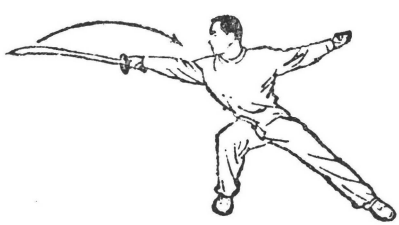
B. Right leg straightens and left leg bends to form a left bow stance. Broadsword continues to wrap past right shoulder, and then sweeps horizontally to the left. Then back of broadsword touches left arm-pit. At the same time, left palm blocks above head on left side. Look horizontally to the front. (Diagram 34-2)



33-2

33-3

34-2



35-1

**Movement 8. Feet Together and Hold**

A. Left leg straightens and right leg bends. Body turns to the right. Broadsword sweeps to the right. Left palm extends

to the left with palm facing up. Look at tip of broadsword. (Diagram 35-1)

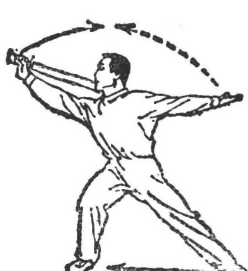
B. Right arm twists so that back of broadsword moves horizontally to the back. Look at right hand. (Diagram 35-2)

C. Right leg straightens and left foot steps toward right foot. Tip of broadsword points down, blade faces to the back. Handle of broadsword and left hand both move up to the top of forehead. Left thumb opens and gets ready to grab handle. Look to the left. (Diagram 35-3)

Points: Stepping together and grabbing broadsword must be completed smoothly together.

## Closing Movement

A. Left hand grabs handle. Left hand and right palm drop down together in the front, then separate to the sides. Back of broadsword touches left forearm and elbow. Blade faces forward, tip points up. Left foot retrieves a step to the back. (Diagram 36-1)



35-2

35-3

36-1

B. Right foot retrieves a step to the back. At the same time, right palm circles to the back, then up and to remain stationary. Look at right hand. Left hand remains stationary. Look at right hand. (Diagram 36-2)

36-2

37

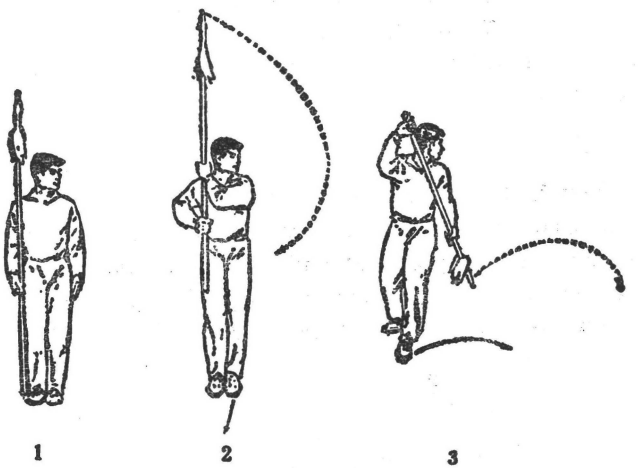
C. Left foot retrieves to right foot. Right palm drops down with palm facing down. Right elbow bends slightly and turns out a little. Look horizontally to the left. (Diagram 37)

Point: Retrieving steps must be swift.

# Chaptar 9. 32 Form Spear Play

## Beginning Movement

Body is straight with feet together. Spear is perpendicular to the floor on right side of body and held by right hand. Fingers of left hand are together and left arm drops on left side. Look to the left. (Diagram 1)




Points: Right hand should loosely hold the middle of spear. Spear must be perpendicular; chest, waist and neck must be naturally straight.

**II — A**

Spear raises straight up. Left hand grips spear above right hand. (Thumb sides of both hands face up.) Then right hand moves down a little. Still look to the left. (Diagram 2)

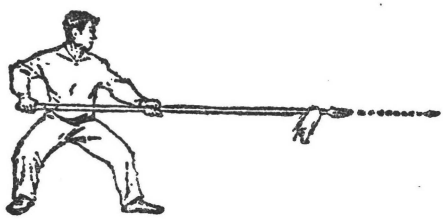
**II — B**

Left foot steps forward half a step. toes of left foot lightly touches the floor to form a left empty stance. At the same time, right elbow bends slightly, right arm moves forward and right grip moves down to spear end. Spear end is as high as shoulder. At the same time, left arm moves to the back so that spear tip drops down to left-back, spear tip is as high as knee. Left hand grips spear near the tip, left arm is straight. Look to the left. (Diagram 3)

Points: When spear circles to left-back, body must also turn to the left. Spear movements, body turn and left step must be together.

**III — A**

Left foot steps to the left with toes pointing left. Both knees bend to form a semi-hores stance. At the same time, right hand grips spear end and retreats to waist. Spear tip circles from left-back to left side of body, spear is horizontal and touches body. Look at spear tip. (Diagram 4)



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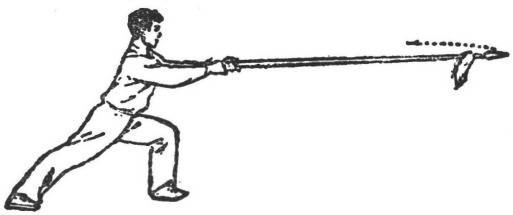
**III — B**

Right leg straightens, body turns left to form a left bow stance. At the same time, spear thrusts forward. Look at spear tip. (Diagram 5)



5

Points: The thrust should be horizontal and strong, power is delivered by pushing right hand. At the same time, right foot pushes against the floor and waist turns so that power is focused at the spear tip. Left hand remains at the same height.

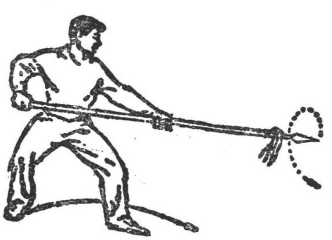
## Section One

**Movement 1. Back Cross Step and Lan Na Zha (Block, Press, Thrust)**

A. Body turns to the right to form a semi-horse stance again. At the same time, right hand grips spear end and retreats to the waist, left hand slides forward and grips at middle of spear. Look at spear tip. (Diagram 6)

B. Right foot crosses to the left in the back. At the same time, right forearm raises up as high as shoulder. Left

arm twists so that palm faces up and spear tip moves back in a semi-circle. This is called "Lan". (Diagram 7)



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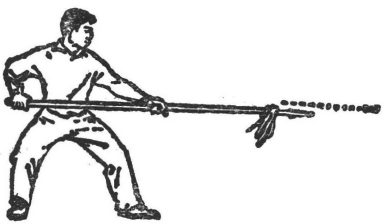
7

C. Continuing from above, left foot steps over to left side and forms a semi-horse stance. At the same time, right forearm drops down to waist in a semi-circle. Left arm twists so that palm faces down and spear tip circles to the front. This is called "Na". (Diagram 8)



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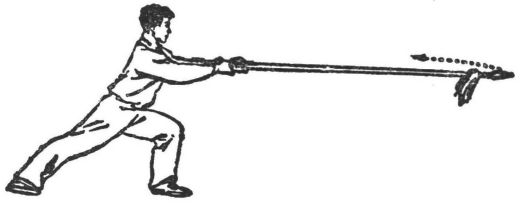
D. Continuing from above, right leg straightens and body turns to the left to form a left bow stance. At the same time, spear horizontally thrusts forward (Zha). Look at spear tip. (Diagram 9)

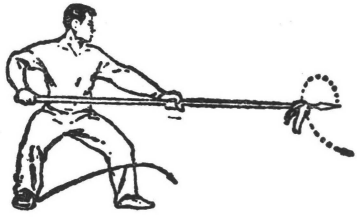


9

Points: When retrieving spear end to waist, motion should be direct and right hand should not shake. During "Lan", movement of right hand should not be too large. "Na" and "Zha" should be in line with actions of waist.

**Movement 2. Jump Forward and Lan Na Zha**

A. Body turns to the right to a form semi-horse stance again. At the same time, right hand retreats to the right side of waist and left grip slides forward to middle of spear. Look at spear tip. (Diagram 10)



10

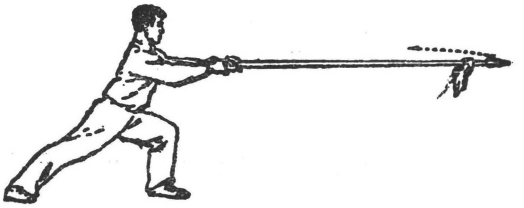
B. Right foot lifts up and crosses over left foot in the front. Left foot gets ready to jump. At this time, hands do the "Lan" movement. (Diagram 11)

11

C. Left foot jumps up. Right foot lands first, then left foot lands on the left side to form a semi-horse stance. At the same time, hands do the "Na" movement. (Diagram 12)

12

D. Continuing from above, right leg straightens and body turns left to form a left bow stance. At the same time, hands do the "Zha" movement. (Diagram 13)

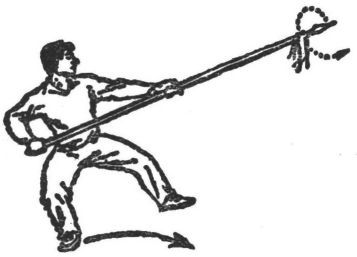


13

Points: Jump with "Lan", step down of left foot with "Na", should be done coordinately.

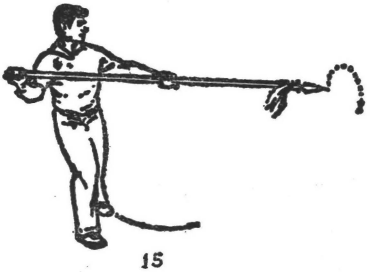
**Movement 3. Step Over and Lan Na Zha**

A. Body turns to the right to form a semi-horse stance. At the same time, spear retreats with end at right side of waist. Look at spear tip. (Diagram 14)



14

B. Right foot steps to the side of left foot. At the same time, hands do the "Lan" movement. (Diagram 15)



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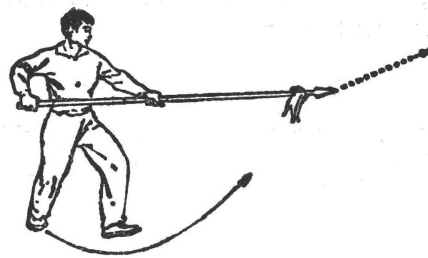
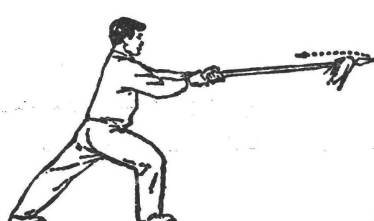
C. Left foot steps forward. At the same time, hands do the "Na" movement. (Diagram 16)



16

D. Right foot steps over left foot in an arc, then body turns left. At the same time, hands do the "Zha" movement. (Diagram 17)



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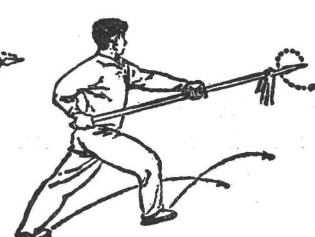
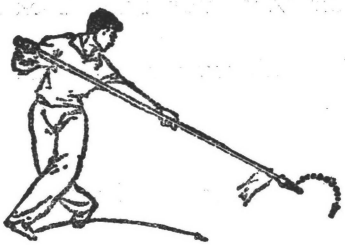


18

**Movement 4. Back Cross Step and Lan Na Zha**

A. Body turns to the right slightly. At the same time, spear retreats. Look to the left. (Diagram 18)

B. Left foot steps to the left, then right foot crosses left leg in the back. At the same time, body turns to the right and hands do the "Lan" movement. (Diagram 19)



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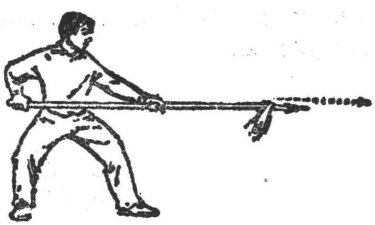
C. Left foot steps to the left to form a semi-horse stance. At the same time, hands do the "Na" movement. (Diagram 20)



20

D. Continuing from above, right leg stratightens and body turns to the left to form a left bow stance. At the same

21

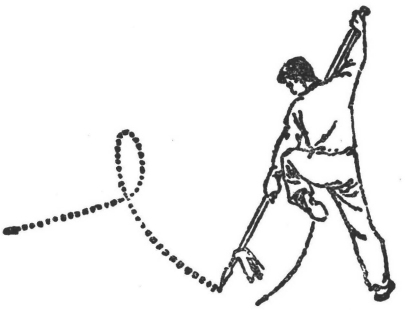
time, hands do the "Zha" movement. Look at spear tip. (Diagram 21)

Points: Footwork must be swift and coordinated with spear movements.

## Section Two

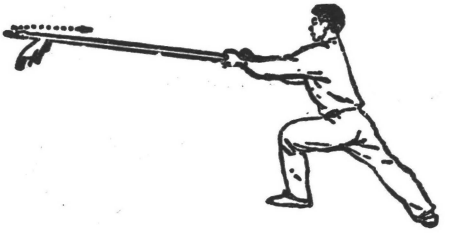
### Movement 1. Turn Body, Bow Stance and Horizontal Thrust

A. Body weight moves onto right leg, then left knee lifts and body turns to the left 180°. At the same time, right hand grabs spear end and moves up to upper-right position. Left grip slides toward spear tip. Both arms are straight, and spear tip points down on left-back side. Look at spear tip. (Diagram 22)



22

B. Left foot steps down on left side. Left knee bends and right leg straightens to form a left bow stance. At the same time, right hand drops down to do the "Na" and "Zha" movements. Look at spear tip. (Diagram 23)

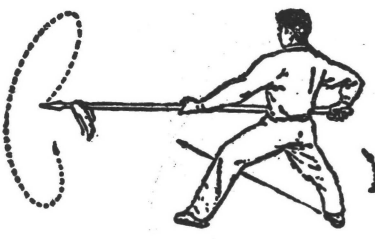


23

Point: The turning of body and the raising of knee should be steady, spear should be close to body.

**Movement 2. Advance Step, Bow Stance and Push**

A. Body turns to the right and weight moves back to form a semi-horse stance. At the same time, spear retreats. Look at spear tip. (Diagram 24)



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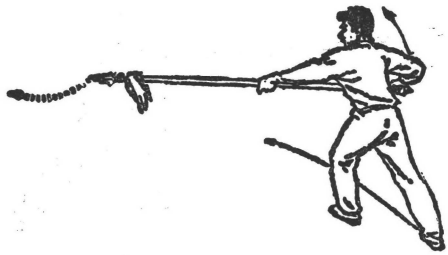
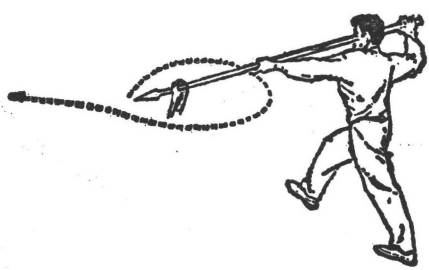
B. Right foot steps forward, then left foot steps forward. At the same time, spear tip makes a counter-clockwise circle. Look at spear tip. (Diagram 25, 26)



26

C. Right foot takes another step forward. Right knee bends and left leg straightens to form a right bow stance. At the same time, both hands push spear outward.. Spear end is as high as head, left arm extends to left-front with palm facing up. Spear slants down. Look at spear tip (Diagram 27)

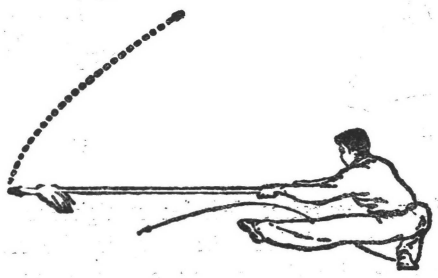


27

Points: Forward steps and circling of spear tip must be done together. Left grip should be loose to enable smooth circular spear movements.

**Movement 3. Crouch Stance and Low Horizontal Thrust**

Left foot steps to the left, then right lge bends completely to form a left crouch stance. At the same time, spear retreats a little, then thrusts horizontally along right side of left leg. Look at spear tip. (Diagram 28)



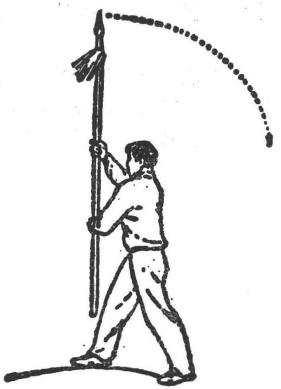
28

Points: During crouch stance, right leg must bend completely and left leg must be straight. Body leans slightly to left-front.

**Movement 4. Knee Lift and Hold**

A. Body raises and turns to the left slightly, right foot steps forward. Left grip slides a little toward spear tip, then right hand changes to grip middle part of spear. Spear tip points straight up. (Diagram 29)

B. Left foot steps forward. Spear tip moves to the back. (Diagram 30)



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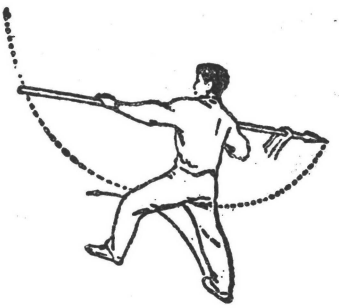


30

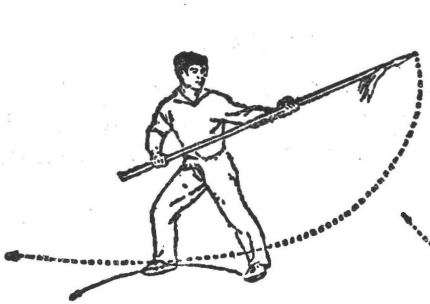
C. Right knee raises, left leg straightens. Spear tip circles down in the back, and then up in the front. Spear is held on left side of body and tip points up in the front. At this time, both arms should be slightly bent with right hand being as high as shoulder and left hand staying near left hip. Look at spear tip. (Diagram 31)

31

Points: The spear must circle close to body. When holding spear, right grip should be loose and left grip tight.

**Movement 5. Knee Lift and Block**

A. Righ foot steps down in the front and body turns to the left. At the same time, left grip slides up to the middle part of spear, and right grip slides down to the lower part of spear (near end). As body turns, spear tip moves up and to the back. Look at spear tip. (Diagram 32)



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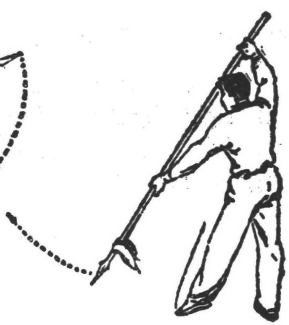
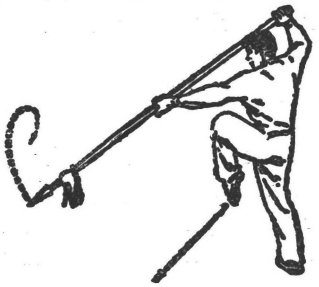


33

B. Left foot steps forward and body turns to the right. At the same time, spear tip continues to circle down and to the front. (Diagram 33)

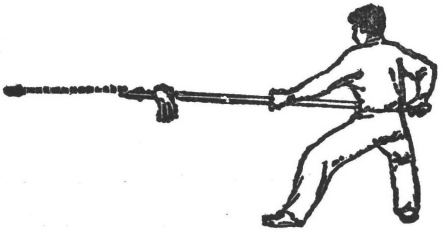
C. Left knee raises and right leg straightens. At the same time, left hand grabs spear and pushes to the front with palm facing up. Right grip slides to spear end and right arm pushes up in the back. Spear tip still points down in the front and is as high as knee. Look at spear tip. (Diagram 34)



34

**Movement 6. Bow Stance and Na Zha**

A. Left foot steps down in the front and body turns to the right slightly to form a semi-horse stance. At the same time, right forearm moves down to do the "Na" movement. (Diagram 35)



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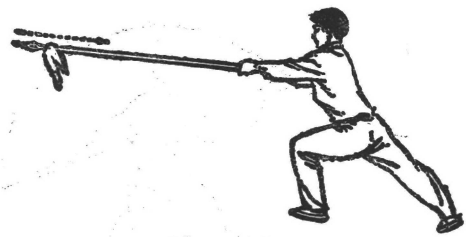
B. Continuing from above, right leg straightens and body turns to the left to form a left bow stance. At the same time, hands do the "Zha" movement. (Diagram 36)

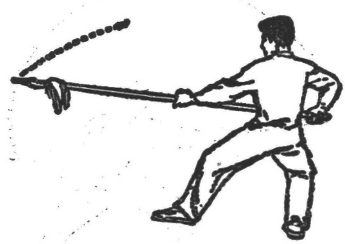


36

Points: Stepping down and the action of "Na" must be finished coordinately.

**Movement 7. Horse Stance and Spear End Smash**

A. Body turns to the right to form a semi-horse stance. At the same time, spear retreats. Look at spear tip. (Diagram 37)



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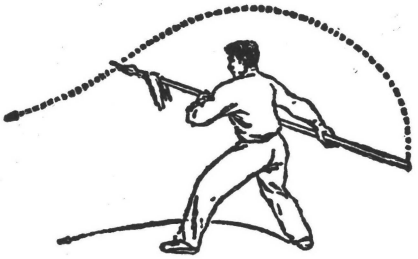
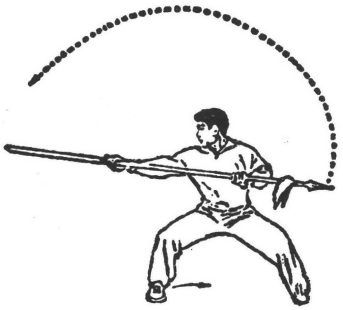
B. Weight moves back a little. Both grips slide up so that spear end moves back. Spear tip points up in the front and is as high as nose. (Diagram 38)



38

C. Right foot steps forward and body turns to the left. Both knees bend to form a horse stance. At the same time, spear end moves up and to the front, then smashes down on right side of body. Spear end is as high as shoulder. Right arm is straight with palm facing down. Left arm is bent and left hand is held in front of body. Look at spear end. (Diagram 39)

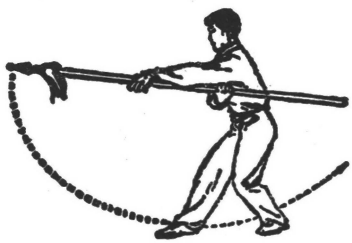


39

Points: During smash, power should be delivered by the right hand, while also using the downward pressure carried by the dropping of body.

**Movement 8.** ***Figure-8*** **and Na, Zha**

A. Body turns to the right, right foot retreats a little to form a high empty stance. A the same time, spear up moves up and then presses down in the front. Spear end drops down, then moves to the back, passing left side of left leg. (Diagram 40)



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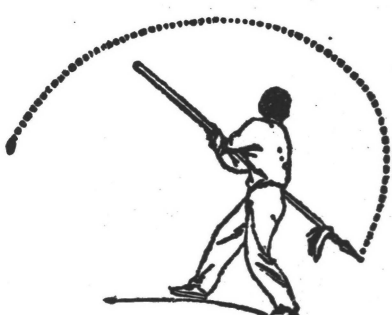
B. Continuing from above, spear tip presses down on right side, then moves to the back. Right hand extends to left side of body. Both arms cross in the front (left arm on the outside). At the same time, body turns right. Look at spear tip. (Diagram 41)



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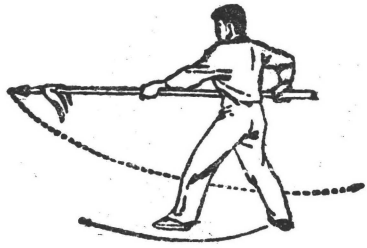
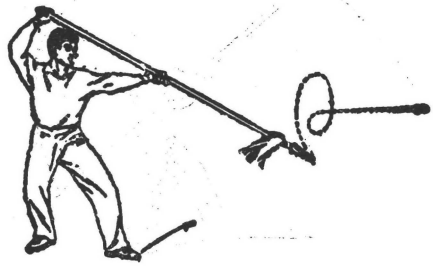
C. Left foot steps in front of right foot. At the same time, spear end drops down in the front, then moves to the back, resting near right side of waist. Spear tip circles up and then to the front. Spear becomes horizontal. (Diagram 42)



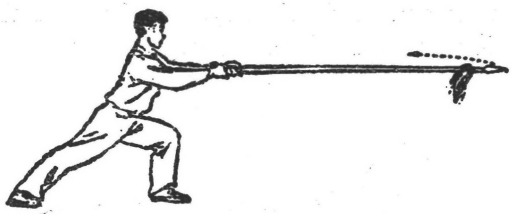
42

D. Right foot crosses left foot in the back, body then turns right 180°. As body turns, spear tip pushes out on left side of body. Right grip slides to spear end and moves up above head. Left arm is horizontal and spear slants down on left side. Look at spear tip. (Diagram 43)



43

E. Left foot takes half a step forward. Then body turns to the left to form a left bow stance. At the same time, hands do the "Na", "Zha" movements. (Diagram 44)



44

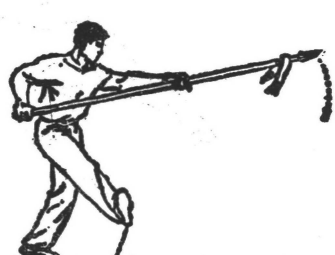
Points: During figure-8, grips of both hands should be loose to enable arms to cross in front of body and spear should circle close to body. Crossing over of right foot and turning of body should be done together.

## Section Three

**Movement 1. Advance Step, Chop and Thrust**

A. Body weight moves back. Body turns to the right to form a semi-horse stance. At the same time, spear retreats. Look at spear tip. (Diagram 45)

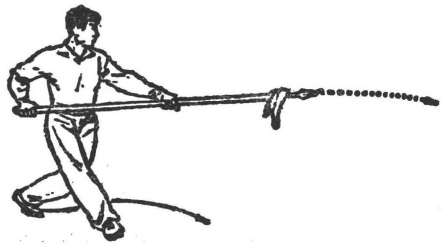
45



46

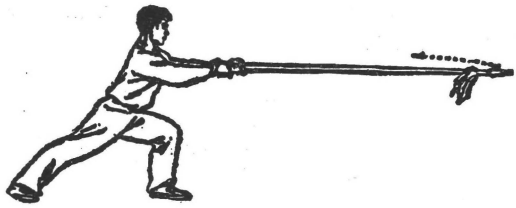
B. Body turns to the left slightly. Right foot raises and kicks forward with heel, right toes turn out. At the same time, spear tip tilts up slightly higher than head. (Diagram 46)

C. Right foot steps down in the front, toes turn out. Both legs cross and bend half way. At the same time, spear tip chops down to waist level. (Diagram 47)



47

D. Left foot steps forward. Right leg straightens and body turns to the left to form a left bow stance. At the same time, do the "Zha" movement. (Diagram 48)

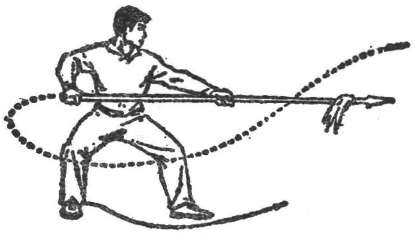


48

Points: Heel kick and tilting of spear should be done together, as well as stepping down and chopping of spear.

**Movement 2. Spear End Tilts, Turn Body and Na Zha**

A. Body weight moves back. Body turns to the right to form a semi-horse stance. At the same time, spear retreats. Look at spear tip. (Diagram 49)



49

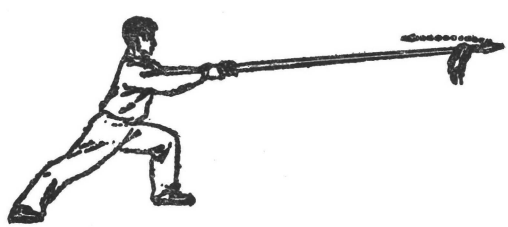
B. Body turns to the left. At the same time, right foot steps forward; grips of both hands become loose and slide toward the middle of spear so that spear end is extended beyond right hand. As right foot steps, spear end tilts up on right side of body. At this time, right arm extends in the front and is as high as shoulder, right palm faces down. Left hand is at waist level with palm facing down. Look at spear end. (Diagram 50)

50

C. Spear end continues to tilt upwards. Right toes turn in, left knee raises and body turns to the left 180°. Spear tip stays on left side by body and circles along as body turns. Look at spear tip. (Diagram 51)

51

D. Left foot steps down on left side of body. Right leg straightens and body turns left to form a left bow stance. At the same time, hands do the "Na", "Zha" movements. (Diagram 52)

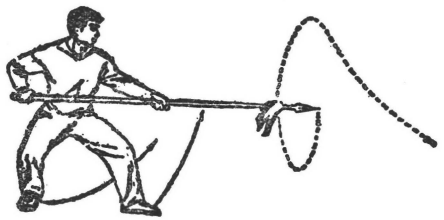


52

Points: The 180-degree turning of the body with circling of spear tip is one continuous movement. After tilting of spear end, right grip slides to spear end.

**Movement 3. Side Bow Stance and Chop**

A. Body weight moves back. Body turns to the right to form a semi-horse stance. At the same time, spear retreats. Look at spear tip. (Diagram 53)



53

B. Right foot steps behind left foot. At the same time, spear tip circle down and to the left. Then left foot retrieves a step. Right leg bends and left leg straightens to form a side bow stance. Spear tip continues to circle to the back, up, then chops down in the front. Spear tip points down, and is at knee level. Left arm extends with palm facing down, right hand stays on right side of body. Look at spear tip. (Diagram 54)

54

Points: Chopping of spear tip and forming of side bow stance must be together. Left hand presses down during chop, and body leans slightly forward-right to give more power.

**Movement 4. Empty Stance and Low Thrust**

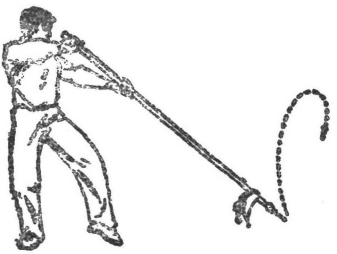
A. Left foot steps forward. At the same time, spear tip circles up in the front. (Diagram 55)

55

B. Right foot steps pass left foot. Spear tip circles to the back and down. Look at spear tip. (Diagram 56)

56

C. Left foot steps forward, toes slightly touch floor to form a high empty stance. At the same time, hands do the low "Zha" movement. Look at spear tip. (Diagram 57)

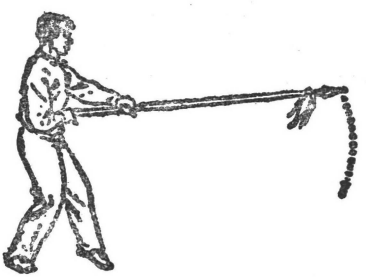


57

Points: Circling of spear tip must be smooth and thrust should not be too strong.

**Movement 5. Cross-legged Stance and Na**

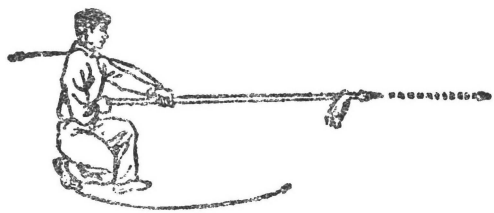
A. Body turns to the left. At the same time, hands start the "Na" movement with right hand ending up at belly. Thumb side of left hand faces up. (Diagram 58)



58

B. Continuing from above, both knees bend to form a cross-legged stance. At the same time, hands complete the

"Na" movement. Left arm extends horizontally in the front, right hand stays at belly with palm facing up. Spear is horizontal. Look at spear tip. (Diagram 59)

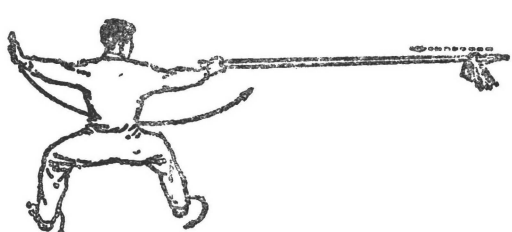


59

Points: Do not use too much strength when moving spear tip upwards. Dropping into cross-legged stance must be in line with downward action of "Na".

**Movement 6. Horse Stance and Horizontal Single-hand Thrust**

Both legs straighten. Right foot steps forward and body turns to the left, then both legs bend to form a horse stance. At the same time, left grip lets go of spear, left hand becomes palm and extends to the left. Right hand thrusts spear horizontally to the right. Look at spear tip. (Diagram 60)

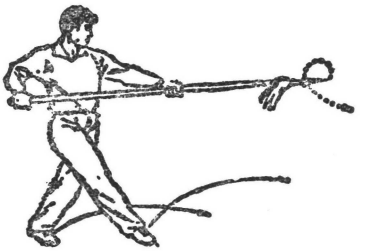


60

Points: Stepping and thrusting must be done together, right palm faces up.

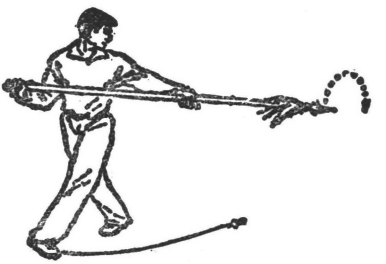
**Movement 7. Back Cross Step and Lan Na Zha**

A. Right toes turn out, left toes turn in, body turns to the right. At the same time, spear end retreats to right side of waist; left hand moves down and extends forward passing left side of waist, then grabs the middle part of spear. (Diagram 61)



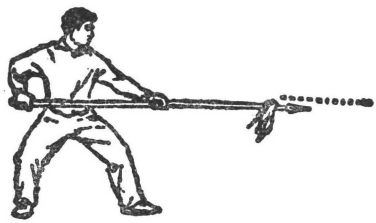
61

B. Left foot steps to the left side of body. Then right foot crosses behind left foot. At the same time, hands do the "Lan" movement. (Diagram 62)



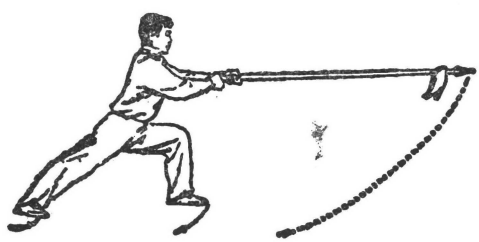
62

C. Left foot steps to the left side of body. Both legs bend to form a semi-horse stance. At the same time, hands do the "Na" movement. (Diagram 63)



63

D. Continuing from above, right leg straightens and body turns to the left to form a left bow stance. At the same time, hands do the "Zha" movement. Look at spear tip. (Diagram 64)



64

**Movement 8. Bow Stance and Pull**

Left toes turn in, left leg straightens and body weight moves back. Body turns to the right, right leg bends to form a right bow stance. As body turns, right hand pulls spear end to

right shoulder. Left arm presses so that spear tip is level with ankle. Look at spear tip. (Diagram 65)

65

66

Points: During body turn, body must stay at the same level. Body turn and pull must be done together.

## Section Four

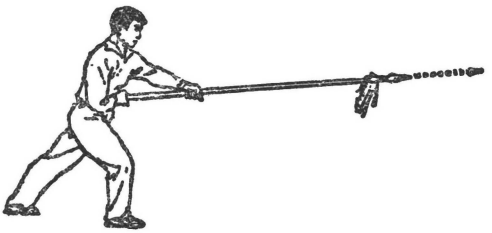
**Movement 1. Turn Body and Horizontal Thrust**

A. Left foot steps over to the right with knee bending, right leg straightens. Upper body remains stationary. (Diagram 66)

B. Right foot steps next to the left foot. Upper body still remains stationary. (Diagram 67)

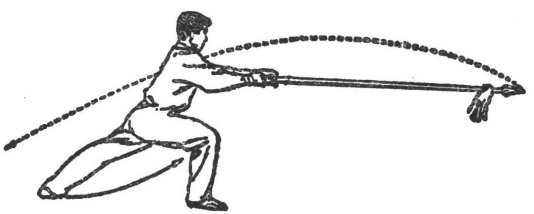
67

C. Pivoting on the left foot, body turns to the left almost 180°. Then right foot steps forward to form a right bow stance. At the same time, left hand extends in the front and is level with waist. Right hand grips spear end and circles down from right shoulder, and ends up past belly with palm facing up. This causes spear tip to circle to the left and then up. Look at spear tip. (Diagram 68)



68

D. Continuing from above, hands do the "Zha" movement. (Diagram 69)



69

Points: Stepping up and turning of body must be steady. When right foot steps around into bow stance, it should not be raised too high.

**Movement 2. Turn Body and Pull**

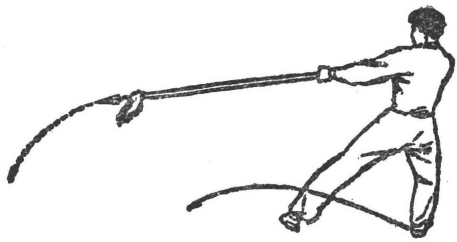
Body turns left suddenly, left knee raises. At the same time, right hand grips spear end and pulls up strongly to the right chest. Left grip slides down to the middle part of spear. As body turns, spear tip sweeps to lower-left side of body, and is level with ankle. Look at spear tip. (Diagram 70)

70

Points: Pulling of spear and turning of body must be together. Spear tip obliquely points down but should not touch the floor.

**Movement 3. Back Cross Step and Brush Aside**

A. Left foot steps down on left side to form a side bow stance. At the same time, left hand pushes forward and slides toward right hand. Right hand pushes spear to the left so that spear tip brushes toward lower-front. (Diagram 71)



71

B. Right foot crosses to the left behind left foot. Left hand remains at same height. Right hand pulls spear end toward right side of body so that spear tip brushes toward lower-back. Look at spear tip. (Diagram 72)

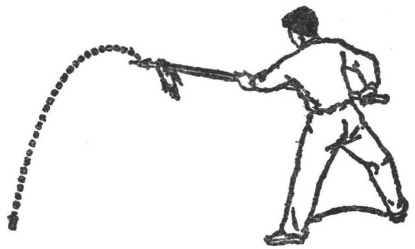
72

Points: The 2 combinations of left foot stepping down with spear tip brushing forward, and back crossing step with spear tip brushing backward, must be done coordinately and that there must not be pauses in-between. During the entire movement, body height remains the same.

**Movement 4. *F*eet Together and Low Thrust**

A. Left foot crosses over to the left. At the same time,

spear tip circles up in the front and is as high as head. (Diagram 73)



73

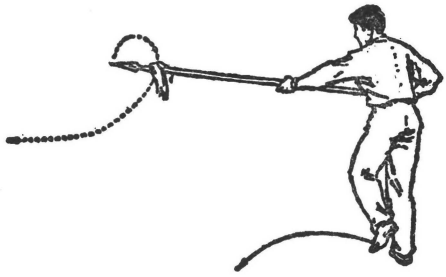
B. Right foot steps to the left foot and both legs straighten. At the same time, spear tip continues to circle and then thrusts down in the front. Left hand extends in the front and is as high as shoulder. Left palm faces upper-front. Look at spear tip. (Diagram 74)

74

Points: Circling of spear tip should not be higher than head. After low thrust, spear is slanted on left-front of body. Spear tip is level with feet.

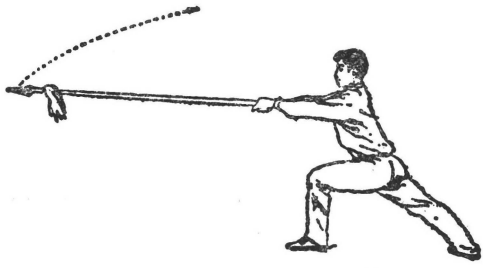
**Movement 5. Jump Forward and Horizontal Thrust**

A. Left foot pushes the floor, right foot jumps forward. Left foot lifts from the floor a little and moves close to right foot. At the same time, hands do the "Na" movement. Left grip slides to the middle part of spear. (Diagram 75)



75

B. Left foot steps forward to form a left bow stance. At the same time, hands do the "Zha" movement. Look a spear tip. (Diagram 76)

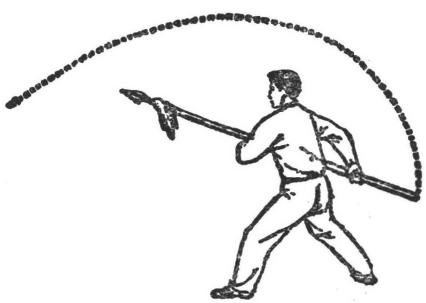


76

Points: The jump should be light and not too high, and should also be coordinated with the "Na" movement.

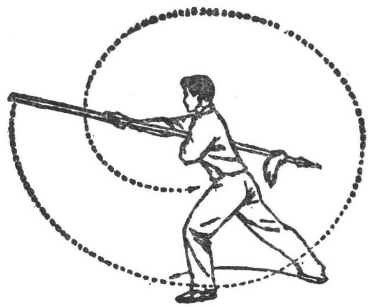
**Movement 6. Twist Step and Spear End Smash**

A. Body weight moves back, and body turns to the right slightly. Left foot retreats a little. At the same time, spear retreats with end extending in the back beyond right hand. Left arm bends in front of chest, right hand places near right hip. Spear is slanted, tip points to upper-front and is as high as head. (Diagram 77)



77

B. Body turns to the left, weight moves forward. At the same time, spear end circles up and to the front, and is as high as head. Right palm faces down. Left hand retreats to the right arm-pit. Look at spear end. (Diagram 78)

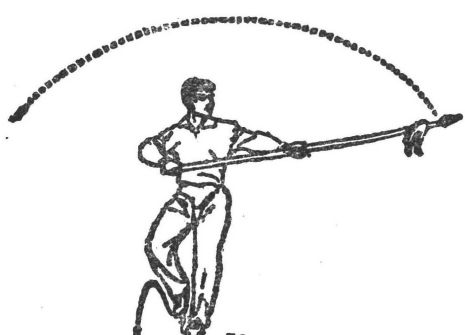


78

Points: When spear end extends to the back, both grips should lossen a bit and slide forward. During the smash, power is delivered by pressing down of right hand.

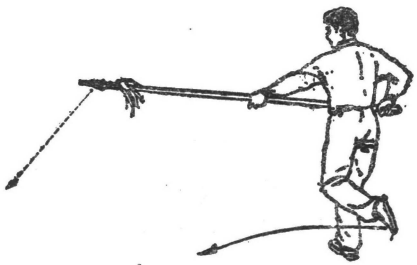
**Movement 7. Crouch Stance and Chop, Bow Stance and Horizontal Thrust**

A. Spear end continues to make a complete verticle circle. Spear tip points up in left-back. As spear end circles, right foot raises to the front. Right grip slides to spear end, left grip also slides down a little to the middle of spear. Look at spear tip. (Diagram 79)



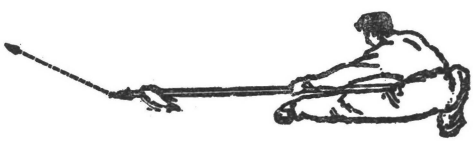
79

B. Left foot forcefully jumps up. Right foot steps down in the front first, with toes turning out. At the same time, spear tip circles up and to the front. Left hand extends in the front and is slightly higher than waist. Right hand stays at right side of body. (Diagram 80)



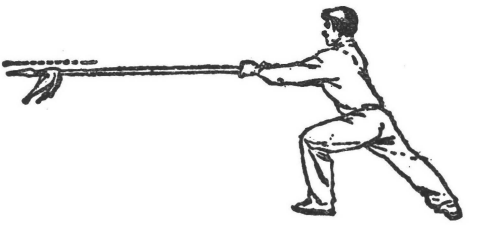
80

C. Right leg bends completely, left foot steps down to the left with leg straight to form a left crouch stance. At same time, left hand forcefully presses so that front part of spear chops down. Left arm extends, right hand is still at right side of body. Body leans to left-front. Spear is level with ankle. (Diagram 81)



81

D. Body weight moves forward to form a left bow stance. At the same time, hands do the "Zha" movement. Look at spear tip. (Diagram 82)

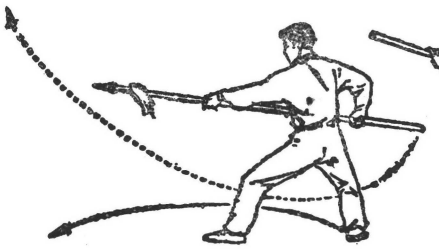


82

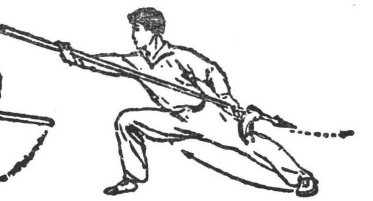
Points: Power for circling of spear end is delivered by right hand. During the chop, right hand should pull back a little.

**Movement 8. Turn Body, Bow Stance and Horizontal Thrust**

A. Body weight moves back. Spear retreats horizontally, and spear end extends beyond right hand. (Diagram 83)



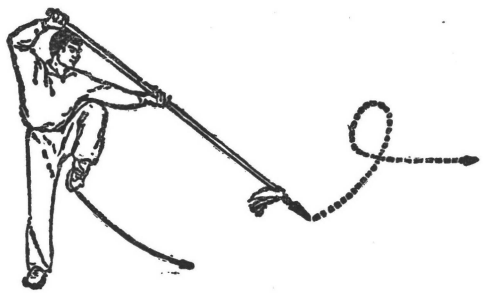
83



84

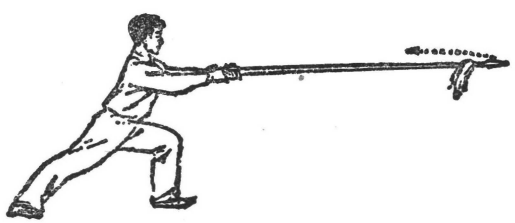
B. Right foot steps forward to form a right bow stance. Spear end circles down then tilts up in the front, and is level with head. Left hand stays near the left hip. Look at spear end. (Diagram 84)

C. Body turns to the left and left knee raises. At the same time, right grip slides to spear end and raises to the top of head. Left grip also slides a little toward spear end. Spear tip is as high as left foot. (Diagram 85)



85

D. Left foot steps down to the left to form a left bow stance. Body turns to the left. At the same time, hands do the "Na", "Zha" movements. Look at spear tip. (Diagram 86)



86

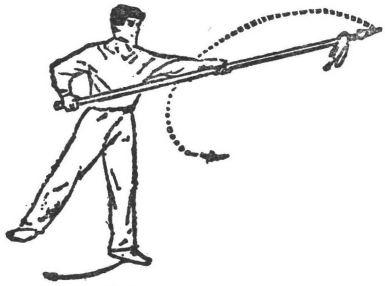
Points: When tilting spear end, the end should be very close to right leg.

## Closing Movement

A. Body turns to the right and weight moves back slightly to form a semi-horse stance. At the same time, right hand retrieves spear end to right side of waist. Left grip slides to the middle of spear. Look at spear tip. (Diagram 87)

87

B. Both legs straighten. Spear tip moves up and to the back. Body turns to the left a litle. (Diagram 88)

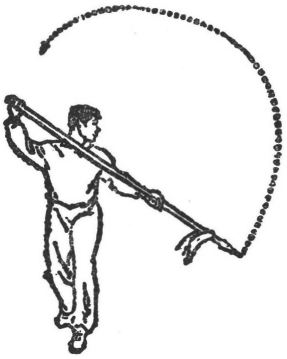


88

89

C. Body continues to turn to the left. Right hand moves up in front of chest. Spear tip continues to move down in the back. At the same time, left foot takes half a step forward to form a high empty stance. (Diagram 89)

D. Right hand continues to pull up and to the right. Left hand moves down so that spear tip points down on left side. Look horizontally to the left. (Diagram 90)



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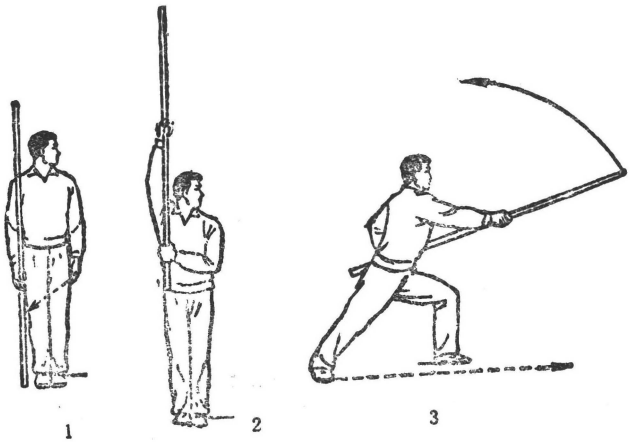
91

E. Right hand drops down on right side. Spear tip circles to lower-left-front, then to upper-right. At the same time, left foot retreats to right foot and both legs straighten. When spear becomes perpendicular, spear slides down so that right hand grips the middle part of spear. Left hand lets go of spear and drops on left side of body. Look forward. (Diagram 91)

Points: When spear tip moves from lower-left to upper-right, the path should be a slanting arc. Left grip should be loose to enable convenient sliding.

# Chapter 10. 32 Form Cudgal Play

1) Stand erect with right hand holding the cudgel on the right side, feet are together and arms naturally on both sides. Look horizontally to the left. (Diagram 1)



1 2 3

2) Raise cudgel until right arm is stretched. Left hand follows to hold cudgel end, (the thicker end). Left arm bends with the fore-arm horizontal in front of chest. Look to the left. (Diagram 2)

Points: Right hand that holds cudgel should be a little relaxed. In raising cudgel, the motion should be natural and

swift. Body must be kept erect, left shoulder sunk, but not too much, chest slightly out, and stomach in.

## Section One

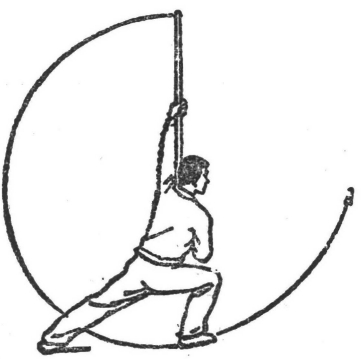
### 1. Bow Stance and Downward Strike

Body turns to the left, foot steps forward, knee bends, and right knee straightens to form a left bow stance. At the same time, strike downward and forward with the upper part of the cudgel, the thinner end slightly higher than shoulder, and cudgel end tightly against left waist side. Look horizontally forward. (Diagram 3)

Points: When striking, left hand should pull cudgel end back to left waist side, and right hand forcefully press the cudgel downward to the left. The striking and stepping forward should be done coordinately.

### 2. Bow Stance and Upper Cut

1) Right hand holds cudgel, raises it up on the left, and then slips to hold cudgel end. Left hand lossens grip and



4

shifts to hold the cudgel in the middle. At the same time, right foot leaves the floor, ready to take a step to right-front. Look horizontally forward. (Diagram 4)

2) Right foot takes a big step to right-front, then knee bends, and left knee straightens to form a right bow stance. At the same time, left hand swings cudgel downward and backward to the left. Right hand passes body in the front, and moves up to the top of head. Turn wrist, make a forward upper cut on left side of body. Left arm is straightened. Cudgel tip is as high as right knee. Look forward. (Diagram 5)

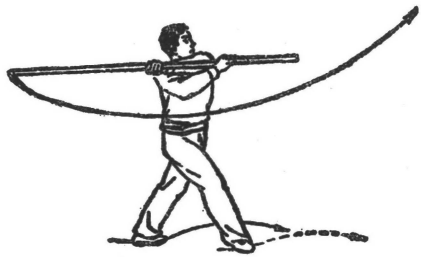
5

Points: The raising of left hand should be swift. When the cudgel swings on left side, it should be moved steadily. Power should be applied to cudgel tip.

### 3. Empty Stance and Upper Brushing

1) Left hand moves cudgel tip up from lower-front to upper-left, to make a semi-circle over head. At the same time, right hand pushes cudgel end forward with the arm stretching straight. Left hand continues to circle right-ward to the back of body. Body turns right slightly. Head slightly

leans back. Arms cross in front of chest. Right foot turns out. Legs cross each other. Look forward. (Diagram 6)



6

2) Left foot takes a step forward, and then knee bends; while right foot steps forward, knee bends slightly to form a right empty stance. At the same time, left arm stretches straight and sweeps forward, palm facing down. Then, body turns to the left. Cudgel tip moves in a semi-circle from left-back to the front, and sweeps up to upper-left. Now, right hand is under left armpit; cudgel tip is at head level. Look at cudgel tip. (Diagram 7)

7

8

Points: The stepping and sweeping should be an integration. When cudgel tip moves leftward in the "brushing," right hand should not change its grip on the cudgel.

**4. Empty Stance Brushing with Cudgel End**

1) Left hand holds cudgel, moves it in a circle from left-front to the rightward, backward, and then to the front again. Right hand holds cudgel end and moves it in a circle over head. At the same time, right foot takes half a step to right-front, knee slightly bending. (Diagram 8)

2) Weight moves forward. Left foot steps forward to form an empty stance. At the same time, right hand moves from right side of the head to the rear, the left, and then to the right-front, arm stretching obliquely upward; left hand moves to the space under the right armpit, thus sweepping cudgel end from back of body to upper-right in a semi-circle. The cudgel end is slightly higher than head. Look at the cudgel end. (Diagram 9)

9

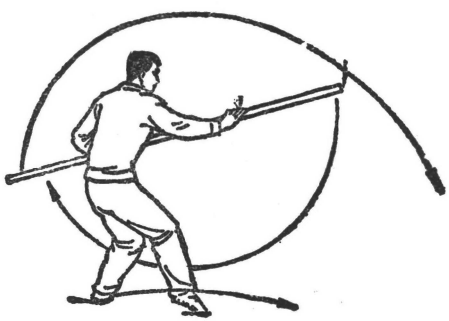
10

Points: The "brushing" should be executed simultaneous with the empty stance.

## 5. Cross Step and Windmill

1) Right hand moves downward, passes left leg, and then moves up to the space above left shoulder in a circle. Left hand slightly moves down accordingly. At the same time, left toes turn out, body turns left, and cudgel end moves down from upper-front and then up. Legs cross each other and look downward to the right. (Diagram 10)

2) Right foot steps to the right to form a right empty stance. As body turns slightly right, right hand holding cudgel chops forward, palm facing down; left hand pulls back to rest beside the body, thus making the cudgel end chop down from upper-back to the front (cudgel end is as high as head). Look at cudgel end. (Diagram 11)



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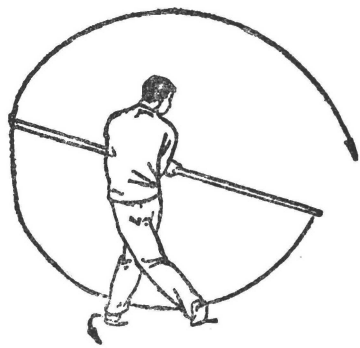
3) Right foot moves slightly forward, and left foot moves back to form a cross-legged stance. At the same time, left hand swings cudgel downward, upward, and then forward: right hand moves cudgel in a vertical semi-circle in front of

chest with hand moving downward and then to the space under left armpit. Chop with cudgel tip forcefully downward to the right. Look at cudgel tip. (Diagram 12)



12

Points: Movements in Diagram 10 and 11 make up the fist part of this technique, while that in Diagram 12 the second part. When swinging and chopping, the grip on cudgel should not tend to the right. Cudgel shaft should be kept close to the body.

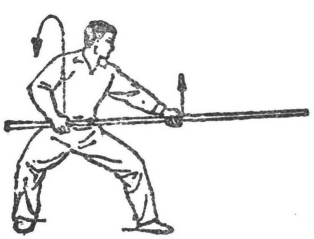
### 6. Turning Body and Windmill

Torso turns backward to the left, pivoting on feet. Knees bend and squat down to form a half horse stance. At the same time, left hand presses cudgel down, then moves it left-upward, and then chops to left-front as body turns. Right hand draws cudgel end back in front of stomach. Cudgel tip is slightly higher than cudgel end. Look to left-front. (Diagram 13)

Points: The turning of body must be done quickly and cleanly. Before chopping, cudgel tip should move in a vertical circle. The chop must be powerful.

### 7. Horse Stance and Horizontal Sweep

1) Right hand raises cudgel end above head, and then pulls it down back to shoulders. Left arm stretches straight with thumb side up, and holds cudgel loosely near the tip. Look at the cudgel tip. (Diagram 14)



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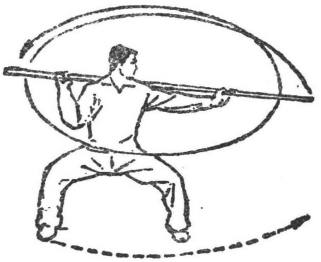
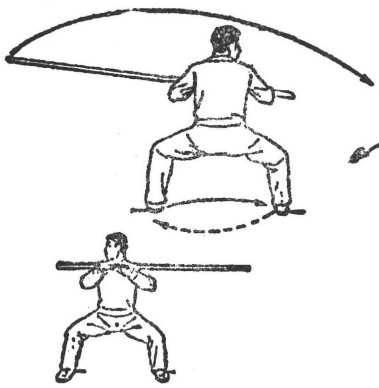


14

2) Left hand loosens grip. Right hand forcefully swings cudgel in a horizontal circle forward. At the same time, body pivots on left foot while right foot steps to the left. Legs bend to form a horse stance. After the horizontal sweep, forearms rest horizontally in front of chest, with left hand holding cudgel loosely near right hand, both palms down. Cudgel rests on left upper-arm with the tip pointing to the left. Look forward. (Diagram 15)



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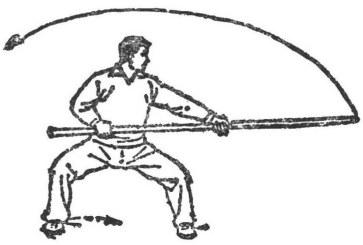


16

Points: The sweep must be done powerfully. The cudgel should be slightly higher than waist.

**8. Jump with Half Sweep and Downward Strike**

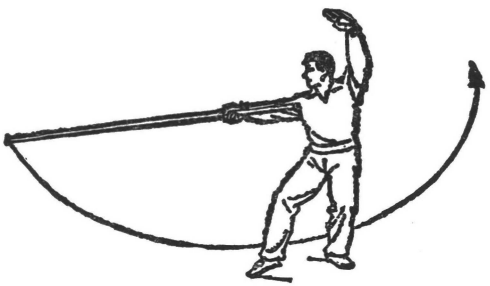
Jump up with both feet, rotate waist to turn body to the left. Form horse stance after landing. When jumping, left hand slides along the cudgel to hold it at the middle and raises it slightly up. As the body turns, cudgel tip sweeps in a semi-circle downward to the front. As the body lands, strike downward to the right forcefully. Then left hand slides to the end until left arm is straight and cudgel tip points to the left. Right hand pulls cudgel end to right-front side of waist. Look at cudgel tip. (Diagram 16)

Points: When executing the jump and the turning, feet must not be lifted too high from the floor, and must be up and down at the same time. The turning must be quick. The sweep must be powerful and in line with the body movements.

## Section Two

### 1. Single-hand Swing and Downward Strike

1) Right foot moves to the left to place toes on the floor. Body turns right to form a high right empty stance. At the same time, left hand loosens grip, and moves upward to form a palm gesture. Right hand raises cudgel up, twists out and stretches out to the right, making cudgel tip move upward from left, then to right in an arc. Look to the right-forward (Diagram 17)



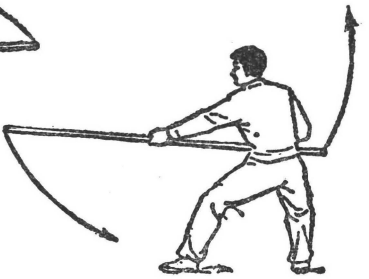
17

2) Without halting, right hand continues to swing cudgel downward, backward, and then to upper-front, making cudgel tip pass by right leg and go around to upper-back. (Diagram 18)

3) Without halting, right wrist twists rightward and right arm bends to rest at the right side of stomach, making cudgel tip continue to go around upward and forward. Then, left hand grasps cudgel. Strike down powerfully until the

cudgel is paralled to the floor. As the strike is being done, left foot takes a step forward, body turns 180° clockwise, and legs squats half way down to form half horse stance. Look at cudgel tip. (Diagram 19)

18



19

Points: The swinging should be powerful. Cudgel should be kept close to body when going in a vertical circle. Left hand should move quickly with good timing to ensure an accurate catch of the cudgel.

**2. Raise Knee and Strike Downward with Cudgel End**

1) Weight shifts back to right leg and left foot slightly turns in with the fore-sole resting on the floor. At the same time, right hand holds cudgel end and raises it to upper-right, while left hand slightly slides toward cudgel tip. Look at cudgel tip. (Ditgram 20)

2) Immediately following the above, bend left knee and raise it up so as to stand on right foot. At the same time,

right hand presses down powerfully to front until the arm is straight. Left hand moves to the space under right armpit. Body turns left. Strike forward with cudgel end until cudgel body is horizontal. Look horizontally forward. (Diagram 21)

20

21

Points: The strike and knee raise should be done at the same time. Body should slightly lean forward.

### 3. Bow Stance Windmill and Downward Strike

1) Left foot lands in front of body, with toes turning out. Body turns left to form a cross step. At the same time, right hand moves cudgel end to down-left of body. Look at cudgel end. (Diagram 22)

2) Right foot takes a step rightward, with toes touching the floor and body slightly turning right, to form a right empty stance. At the same time, cudgel end strikes upward and forward, until it is as high as head. Left hand pulls back to left side of waist. Look at cudgel end. (Diegram 23)

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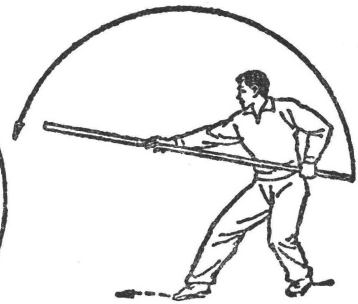


23

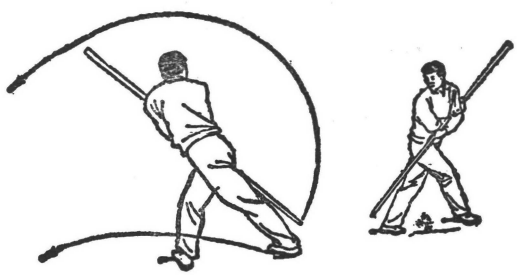
3) Right foot again takes half a step forward, knee bends, while left leg straightens to form a right bow stance. At the same time, left hand slides to the middle of cudgel and moves it backward, upward, and then forward. Right hand naturally withdraws to left armpit, so as to make cudgel tip strike down. Cudgel tip is at eye level. Look at cudgel tip. (Diagram 24)

24

Points: The swing and downward strike should be continuous. Cudgel must move in a vertictl circle at a steady speed.

**4. Bow Stance and Shouldering Cudgel**

1) Turn body rightward, rotating on the ball of right foot and the heel of left foot. At the same time, left hand moves cudgel tip downward to right side of body by passing front of stomach, so as to execute a circular sweep out-side right leg. Look at cudgel tip. (Diagram 25)

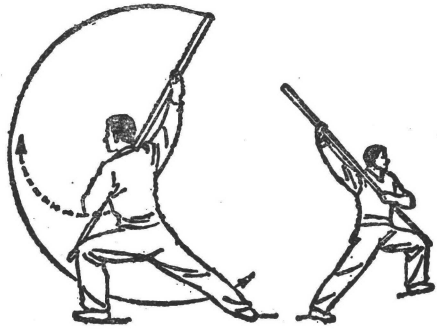


25

2) Without halting, left foot steps forward to form a left bow stance. At the same time, left hand continues to go upward and then forward, while right hand withdraws to front of stomach, making cudgel swing with its tip moving upward and forward. Look at cudgel tip. (Diagram 26)

26

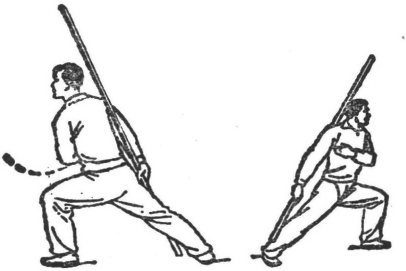
3 Immediately following the above, left hand continues to circle in front of stomach, and right hand goes up to the rear, making cudgel swing with its end going up. Look forward. (Diagram 27)



27

4) Right hand continues to move forward, and then downward to the rear. Left hand places cudgel under right

armpit, and then loosens grip to rest on right side of chest, making cudgel swing with its end going forward and downward to the rear. Cudgel rests obliquely on right shoulder, cudgel end in right hand, and cudgel tip pointing to upper-front. (Diagram 28)



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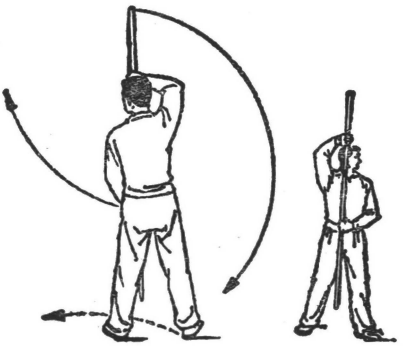
5) Left hand stretches forward from right side of chest, to form a standing palm, with the outer-edge facing forward. Look to the left. (Diagram 29)

29



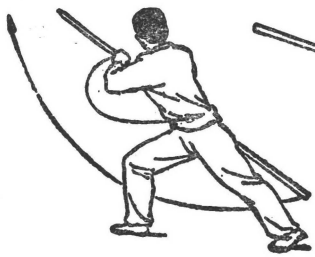
30

Points: All the movements should be continuous and well-knit. The cudgel should move in a vertical circle. When shouldering the cudgel, right hand should grip the cudgel loosely. The arms should be stretched out and the body slightly leaning forward.

## 5. Cudgel End Upper Cut

1) Stand straight with legs apart and right foot slightly ahead. Right hand swings cudgel end up over head in a semi-circle from the right to the left. Left hand grasps cudgel in the middle in front of chest. Look to the left. (Diagram 30)

2) Immediately following the above, right foot takes a large step to the left to form a right bow stance. At the same time, right hand continues to circle cudgel downward to the rear, while left hand places cudgel in front of left shoulder with elbow bending, and makes cudgel swing with its end moving down-backward. Look at cudgel end. (Diagram 31)



31

32

3) As body turns left, right hand moves forward from down-behind, and left hand draws back to left waist, thus making cudgel uppercut with its end. Cudgel end is slightly higher than head. Look at cudgel end. (Diagram 32)

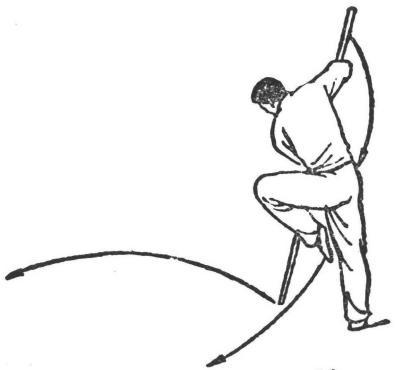
Points: For the swing, the cudgel should move in a vertical circle. However, the backward swing should not be too rough. When doing the upper cut with cudgel end, right arm should move quickly and powerfully.

### 6. Turn and Bow Stance with Cudgel End Thrust

1) Stand on right foot with the toes turning in and left knee raising. At the same time, body turns slightly left, the right arm bends horizontally outward, while left hand slides to the mid-part of cudgel, and then stretches out to the inside of left leg. Look at cudgel tip. (Diagram 33)

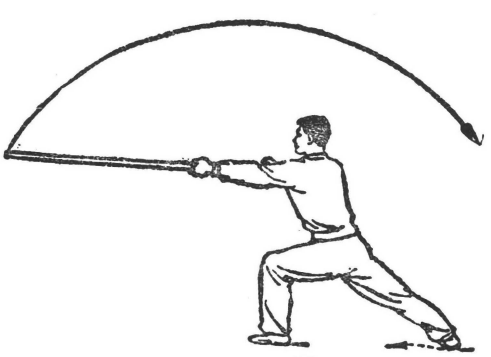
33

2) Immediately following the above, toes of right foot turn 180° inward, while body turns around from left to the rear. (Diagram 34)



34

3) After body turns around, left foot takes a step to the left, so as to form a left bow stance. At the same time, two hands holding cudgel thrust horizontally to the left with cudgel tip, left hand sliding back to rest near right hand. Look at cudgel tip. (Diagram 35)



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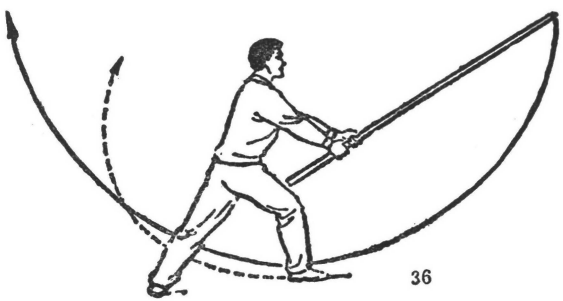
Points: The raising of knee and the turning of body should be done fluently. The knee should not be raised too high. The turning should be quick.

## 7. Kick and Upward Parry

1) Right foot slightly moves forward, weight shifts onto right leg, and body turns to the right. While turning, windmill the cudgel to execute a downward strike. Look at cudgel tip. (Diagram 36)



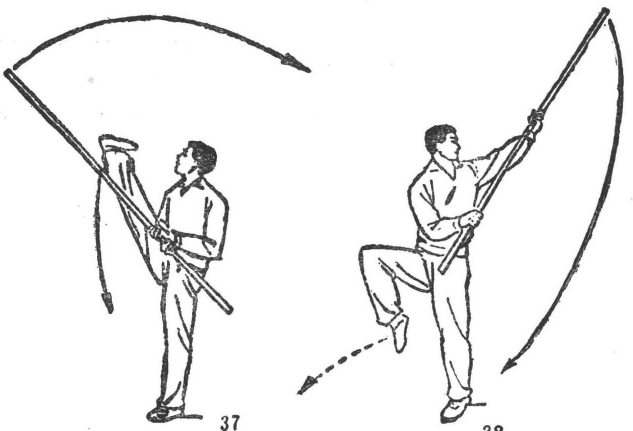
36

2) Without halting, body turns back again and right leg kicks up along with cudgel. The hands end up in front of stomach, cudgel tip stands higher than head, and right-foot toes rest at nose-level. Look at cudgel tip. (Diagram 37)

Points: The movements should be continuous and co-ordinative. Cudgel should move in a vertical circle. The kick and upward parry should be done at the same time. Shoulders and arms should be relaxed, the back should not be bowed when doing the kick.

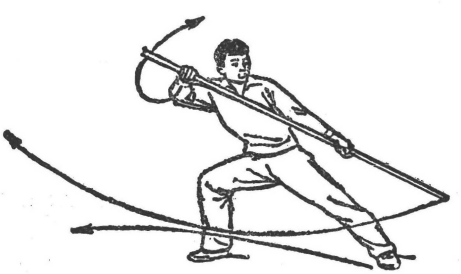
## 8. Bow Stance and Withdrawal

1) Left toes slightly turn out, body turns left, and right leg bends, ready to land on the right side of body. At the same time, left hand slides up to hold cudgel in the middle, and arm stretches out to move cudgel tip to upper-right. Look horizontally to the right. (Diagram 38)



37 38

2) Following the above, right foot lands on the right side of body to form a right bow stance. At the same time, right hand turns in and withdraws to the front of right shoulder, while left arm stretches out, turns in and presses down. Cudgel rests obliquely in front of body, and cudgel tip between knee and ankle. Look horizontally to the left. (Diagram 39)



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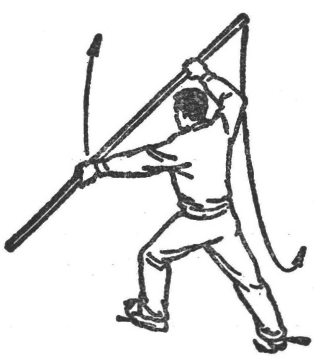
Points: The bow stance and withdrawal should be done simultaneously.

## Section Three

### 1. Raise Knee and Block

1) Left foot takes a big step to the right, knee bends and body turns around from right to the rear to form a left bow stance. At the same time, left arm stretches out to push the cudgel leftward, plam is obliquely up as foot steps and body turns. Right hand rises over head. (Diagram 40)

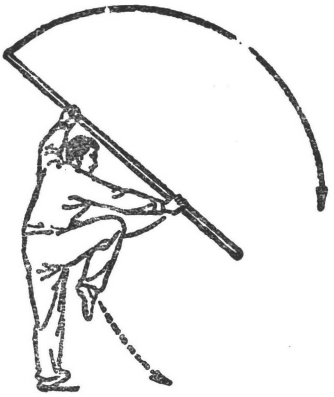


40

2) Left toes turn in, right toes lightly rest on ground and body turns right to form right empty stance. At the same time, left hand riases cudgel up to left-behind, right hand pulls down to front of the chest with arm bending. Cudgel rests obliquely

in front of chest, the tip pointing to the upper-left. Look downward to the right. (Diagram 41)

41



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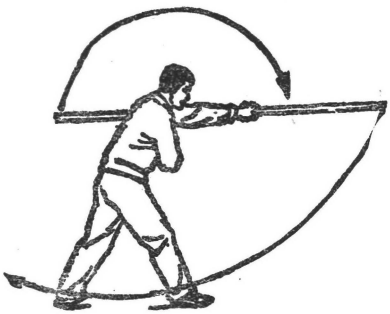
3) Without halting, right leg bends so that the knee rises, while right hand pushes cudgel end forward to block and left hand moves up to the top of the head, with body slightly leaning forward and cudgel resting obliquely in front of the body. Look at cudgel end. (Diagram 42)

Points: The movement should be natural and cocntinuous. Supporting leg should be firm.

## 2. Cross-Step with Cudgel End Windmill and Strike Downward

1) Right foot lands in front of body, toes turn out, and body turns right. At the same time, left hand presses cudgel downward forward, while right arm moves to the space under left armpit. Look down to the front. (Diagram 43)



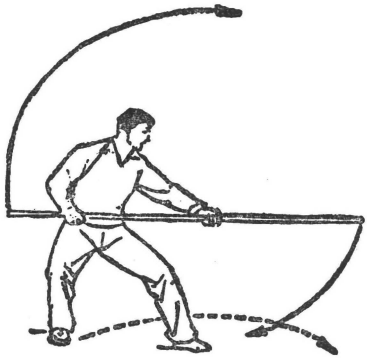
43

2) Immediately following the above, left hand continues to go down, past the right leg to the right, while body naturally turns right, right hand stands still and the legs cross each other. Look at cudgel tip. (Diagram 44)

44

3) Left foot steps sideway to form a half horse stance with knees half bending. At the same time, left hand continues

to move rightward, upward, and then leftward, while right hand withdraws to waistside, thus making cudgel strike with its tip going upward and then downward to the left in an arc. Look at cudgel tip. (Diagram 45)



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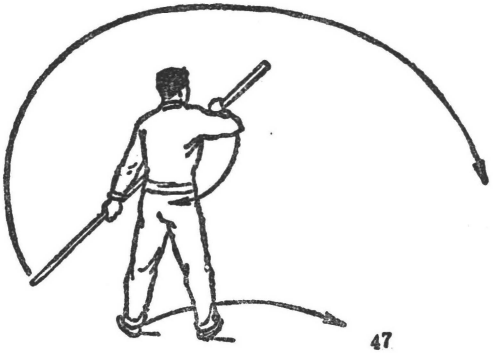
46

4) Without halting, legs cross again with right foot stepping to left-front from the back of left leg. At the same time, right hand moves rightward, upward and then leftward, while left hand passes the front of stomach to the space under right armpit, making cudgel body strike vertically in a semicircle. Look at cudgel end. (Diagram 46)

Points: The movements should be well-knit. The grip on cudgel should be loose. Cudgel should be kept close to the body, and should do windmill action twice.

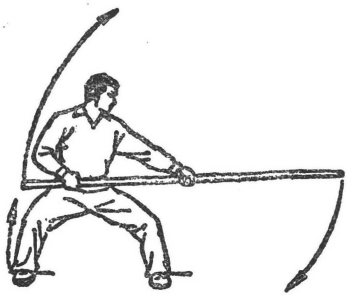
### 3. Horse Stance with Windmill and Downward Strike

1) Body turns 180°, pivoting on the toes. At the same time, right hand moves cudgel downward to the right (passing right shoulder), and then elbow bends so that forearm is parallel to the shoulder while left hand stretches out in a slanting manner downward to the left. Cudgel tip points to downleft. Look at cudgel end. (Diagram 47)



47

2) Immediately following the above, body turns around from the right with left foot taking a big step to the right side of body. Knees bend in a half manner to form a horse stance. As the body turns, left hand moves up and swings cudgel to right until arm is straight, and then presses powerfully downward. Right hand naturally moves to the right side of waist, thus making the fore-part of cudgel strike down. Cudgel tip is slightly higher than cudgel end. Look at cudgel tip. (Diagram 48)



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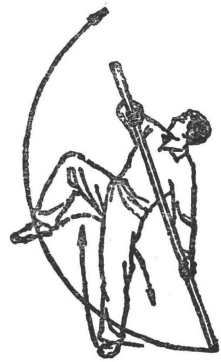


49

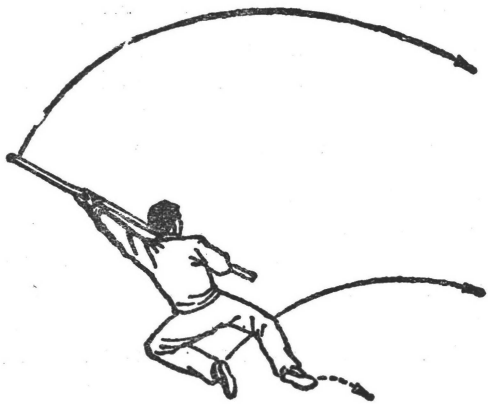
Points: The strike should be powerful and done together with horse stance.

**4. Turning Body and Horse Stance with Windmill**

Left leg straightens with right knee raising, and body follows to turn right, leaning slightly to the left. At the same time, right hand raises cudgel to end up in front of chest, elbow bending. Left arm straightens and slightly lowers down. Look upward to the right. (Diagram 49)

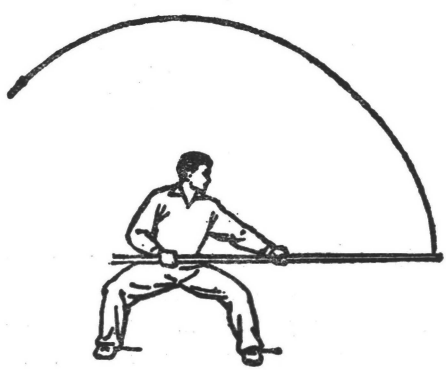
2) Immediately following the above movements, left foot takes off. At the same time, body turns right, and cudgel tip naturally moves up. Body rotates until it turns 180° when reaching the highest point. Then legs bend in the air. Left hand raises cudgel up, while right hand bends in front of chest. Look downward to the right. (Diagram 50)

3) While in the air, body continues to turn 180° around. Right foot lands first, and left foot follows, to form a horse



50

stance. At the same time, left hand holding cudgel strikes down to the left, arm straight. Right hand withdraws to right-front of stomach. Look at cudgel tip. (Diagram 51)

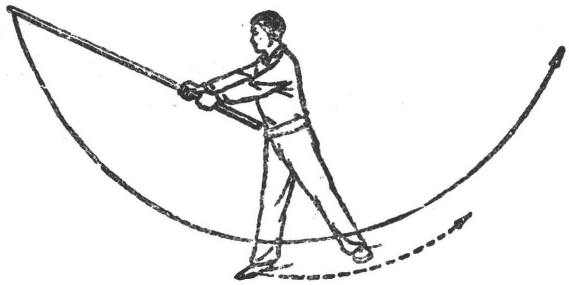


51

Points: While jumping, try to keep the body straight in the air. The whole movement should be executed lithely. horse stance and strike should be done simultaneously.

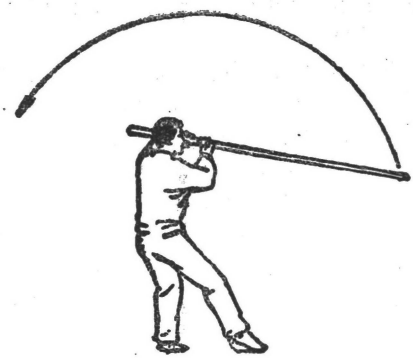
**5. Forward Step and Right Upward Parry**

1) Legs are straight, left foot slightly behind. Left hand slides to cudgel end and changes to grip the part under the little finger of right hand. Then both hands move up to the right. At the same time, body turns right, making cudgel tip swing upward and rightward in a verticacl semicircle. Both hands hold cudgel in front of chest. Look at cudgel tip. (Diagram 52)



52

2) Immediately following the above movements, body turns around quickly from the left, and both hands hold cudgel and swing it down to upper-behind until the hands reach the face. At the same time, left leg bends to form right empty stance. Arms bend in front of face. Cudgel tip is as high as chest. Look at cudgel tip. (Diagram 53)



53

Points: When doing the swing and upward parry, the cudgel should be kept close to the right side of the body.

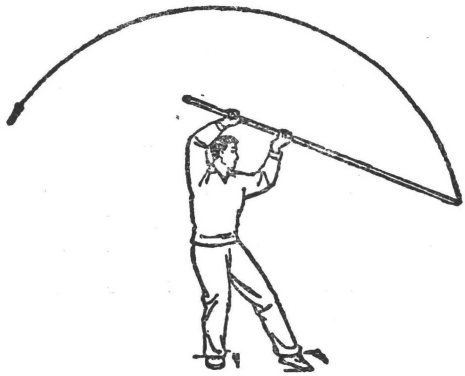
## 6. Forward Step and Left Upward Parry

1) Without halting, left hand changes to grip the part of cudgel in front of the thumb of right hand. Both hands continue to swing to left-behind altogether. At the same time, legs gradually straighten as the body rotates. Arms straighten and

54

hands hold cudgel in front of stomach. Look horizontally forward. (Diagram 54)

2) Immediately following the above movement, both hands hold cudgel and swing it downward to the front of head. At the same time, the torso turns around from the right, and left foot takes a step forward, making cudgel go down and then up from left side of body. Right leg bends to form left empty stance, while right hand holds cudgel end in front of head, and left hand loosens grip to support the cudgel. Cudgel tip is as high as chest. Look horizontally forward. (Diagram 55)



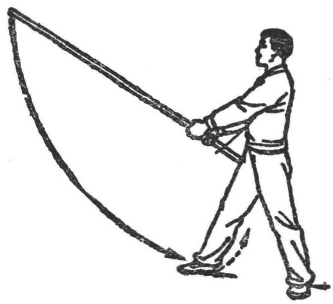
55

Points: The requirements are the same with those for the preceding movement, except for the reversed direction.

### 7. Turning Body and Crouch Stance with Slapping Smash

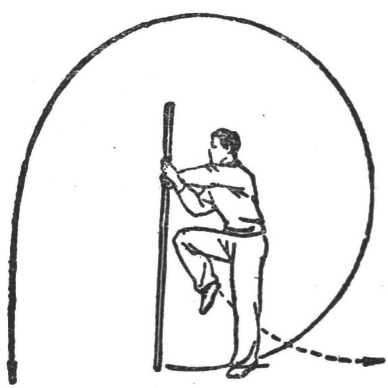
1) Following the above movement, both hands swing cudgel backward and upward. At the same time, left foot turns

in, right rotates, while legs gradually straighten and body turns right. (Diagram 56)



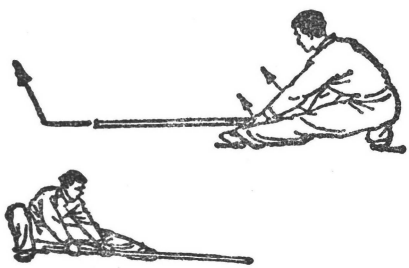
56

2) Without halting, right knee rises in front of body. At the same time, hands move slightly up, and left arm twists in so that the thumb side of left hand faces down. Right arm turns out, and the right hand relaxes to let cudgel tip swing downward from the front. (Diagram 57)



57

3) Following the above movements, both hands swing cudgel back-upward on the right side of body and strike down in front. At the same time, right foot lands behind body to form left crouch stance with right leg totally bending, left leg straight on ground, and body slightly to the right. Now, left arm stretches obliquely forward, right arm bends right below chest, and the fore-part of cudgel smashes on the ground. Body is slightly leaning forward. Look horizontally forward. (Diagram 58)



58

Points: The movement should be continuous. When doing the swing, the cudgel should go in a vertical circle. The smash and crouch stance should be executed simultaneously. The cudgel should be parallel with left leg.

### 8. Bow Stance and Tilt

Right leg straightens and left leg bends to form left bow stance. At the same time, left hand slides slightly toward the cudgel tip. Left wrist turns up and right hand presses down to make cudgel tilt up with its tip. Cudgel tip is as high as head. Look at cudgel tip. (Diagram 59)

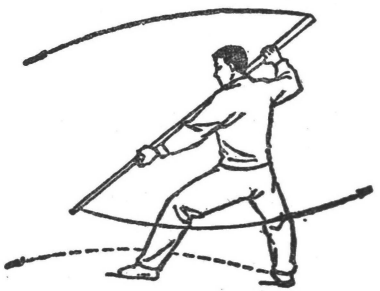
59

Points: The tilting and pressing should be violent. The tilting angle should not be too great.

## Section Four

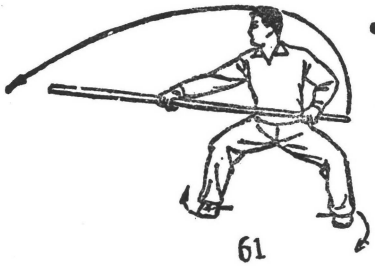
### 1. Horse Stance and Cudgel End Downward Strike

1) Weight shifts onto right leg, left leg retreats behind the right, and torso turns right to form half horse stance. At the same time, right hand raises cudgel end upward to the right, while left hand slides further toward cudgel tip. Look down to the left. (Diagram 60)



60

2) Right foot takes a stride forward and torso turns around to the left to form a horse stance. As torso turns, righgt hand slides to the mid-part of cudgel while executing a downward strike with the cudgel end to the front. Left hand changes grip and swiftly draws back to waist side, making cudgel end strike down in an arc. At the same time, right arm stretches out to the left. Palms face down, and the thumb sides face each other. Cudgel ends up in a position between chest and waist. Look at cudgel end. (Diagram 61)



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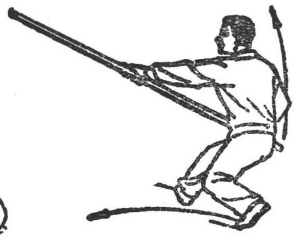


62

Points: The forward step and strike should be done coordinately. The sliding grip and grip changes should be done swiftly. When executing the strike with cudgel end, right hand should move powerfully.

## 2. Cross-legged Stance with Half Windmill and Downward Strike

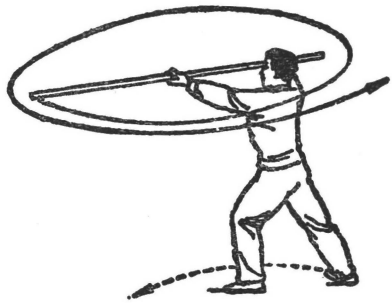
Body turns right, rotating on right heel and the toes of left foot, and form cross-legged stance as legs bend. At the same time, right hand slides toward cudgel end and draws back to the front of stomach, while left hand slides to the mid-part of cudgel so as to swing cudgel tip up and down to the front. Now,

left arm is stretched forward with palm facing down and little finger forward. Right hand holds cudgel in front of stomach, and cudgel tip rests at shoulder level. Look at cudgel tip. (Diagram 62)

Points: The body turning and cross-legged stance should coordinative. When doing the strike, left hand should move powerfully.

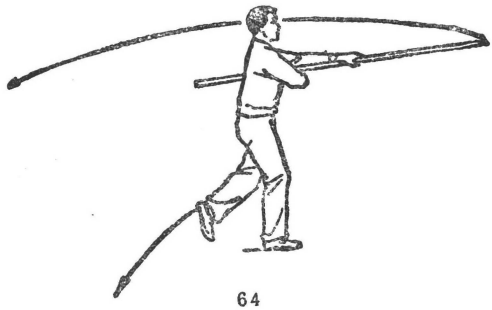
### 3. Left Horizontal Figure-8

1) Stand up, and step forward with left foot. At the same time, both hands raise cudgel up horizontally. Left hand changes grip, with palm facing up and thumb side forward. (Diagram 63)



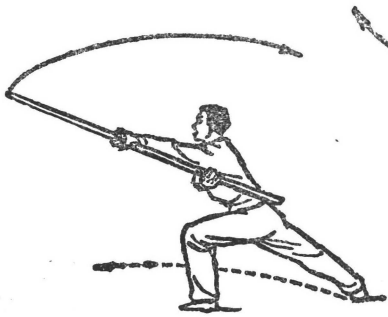
63

2) Immediately following the above movements, left foot takes off and right foot leaps a step forward, toes turning in. Body turns around from the left, foot hanging behind the body. At the same time, right hand moves counter-clockwise over head to end up under left armpit, while left hand moves clockwise to make cudgel shaft move 540° over head together with the body. (Diagram 64)



64

3) Without halting, left foot takes a big step backward, body turns around from the left side to form left bow stance. At the same time, cudgel tip continues to move in another horizontal half circle, and sweeps to upper-right. Now, left arm is raised obliquely up, and cudgel tip is slightly higher than head. Look at cudgel tip. (Diagram 65)



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66

Points: The movements should be continuous. Cudgel tip should move in two 360° circles. Right foot must not leap

too high. Hands should not grip the cudgel too tightly while doing figure-8.

**4. Right Horizontal Figure-8**

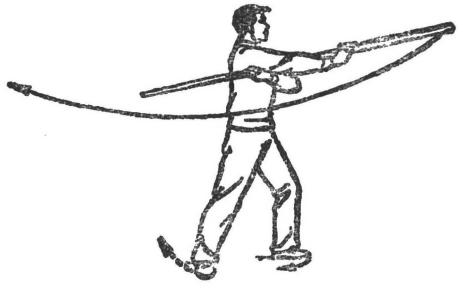
1) Right foot takes a step rightward to the front. At the same time, right hand moves forward from left armpit to the left above head, left hand moves clockwise, making cudgel circle horizontally over head. Now, right arm is up with elbow slightly bending while left arm is stretched straightly out, the thumb sides of both hands facing each other. (Diagram 66)

3) Immediately following the above movements, right foot takes off, while left foot leaps a step to right-front, toes turning in. Body turns right with right leg hanging behind. At the same time, left hand lifts up, and is ready to execute a figure-8 over head. (Diagram 67)

67

3) Without halting, right foot lands to the right behind the body, and body follows to turn right. At the same time, left hand moves around to the space under right armpit, pass-

ing the face, left hand changes grip to hold cudgel in between the thumb and the index finger, while right hand moves round backward past left shoulder to the front, making cudgel circle horizontally over head. Now, weight falls on left leg, and right arm stretches out forward with the palm facing down. Look at cudgel end. (Diagram 68)



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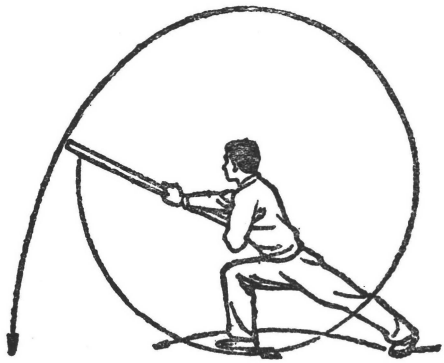


69

4) Right foot moves a bit backward slightly to the left, body follows to turn around to the right to form a right bow stance. As the body turns, cudgel end continues to moves horizontally for half a circle, and strike to upperright of body. Both hands remain the grip positions. Now, right arm is obliquely raised up, cudgel end slightly above head, left hand put on right side, and cudgel tip close to the side of right hip. Look at cudgel end. (Diagram 69)

Points: The movements should be continuous. Cudgel end should finish two circles. Left foot must not leap too high. When hands raise cudgel up and do the figure-8, they should grip cudgel loosely and slide to the mid-part of cudgel, so as to do the figure-8 smoothly.

### 5. Back Cross-step and Downward Point

Right leg straightens a bit and left foot moves half a step back. Body turns left, and left foot swiftly moves back behind the right leg to form a cross step. At the same time, each hand makes a vertical circle in front of stomach, making cudgel tip move in a vertical circle to stroke on ground as body turns.

70

When left hand moves around to the left side, palm quickly turns over and slides to hold cudgel close to right hand. Look at cudgel tip. (Diagram 70)

Points: The circular swing of cudgel should be brisk and natural. The cudgel should move in a 540° vertical circle. The pointing should be light.

### 6. Bow Stance and Downward Point

Body turns left, and right leg takes a big step backward to form a left bow stance. At the same time, both wrists turn in front of stomach, with left hand in front, to swing cudgel tip up to the front and stroke on ground. Now, arms are straight, and hands in front of knees. Look at cudgel tip. (Diagram 71)

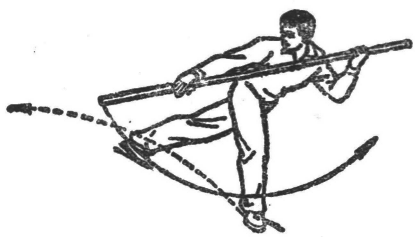
71

Points: The pointing and horse stance should be done together. The pointing should be light.

### 7. Back Cross-step and Cudgel End Downward Thrust

Weight shifts backward, body turns right, left foot moves a step to the rightward from the rear of body to form a cross-

step . At the same time, left hand moves up and slides to hold cudgel tip, while right hand slides to the mid-part from cudgel end, making cudgel thrust downward to the right-front of stomach. Now, right arm is stretched straight to down-right, and left arm bent in left-front of chest with palm facing inside and body slightly leaning to left. Look at cudgel end. (Diagram 72)



72

Points: The back cross-step and thrust should be co-ordinative.

**8. Raise Knee and Block**

1) Right foot steps back from the right, while body turns left. At the same time, left hand lifts up to shoulder level, and right hand pushes forward, passing the front of stomach. (Diagram 73)

2) Immediately following the above, weight shifts onto right leg, and body turns right a bit. Raise left knee and stand on right leg. At the same time, right hand moves up to right-behind, left hand pushes horizontally to the right with palm facing up. Block upward to the left with the mid-part of cudgel, and the tip ends up pointing obliquely down. Look horizontally to the left. (Diagram 74)

73

74

Points: The movement should be natural. The body should slightly lean forward after knee is raised.

## Finishing Movement

1) Right elbow bends and hand drops to right side of body, arm straight. Left hand moves up to above right shoulder to form a standing fist, and then elbow bends so as to place cudgel end at the side of right leg. Look horizontally to the left. (Diagram 75)

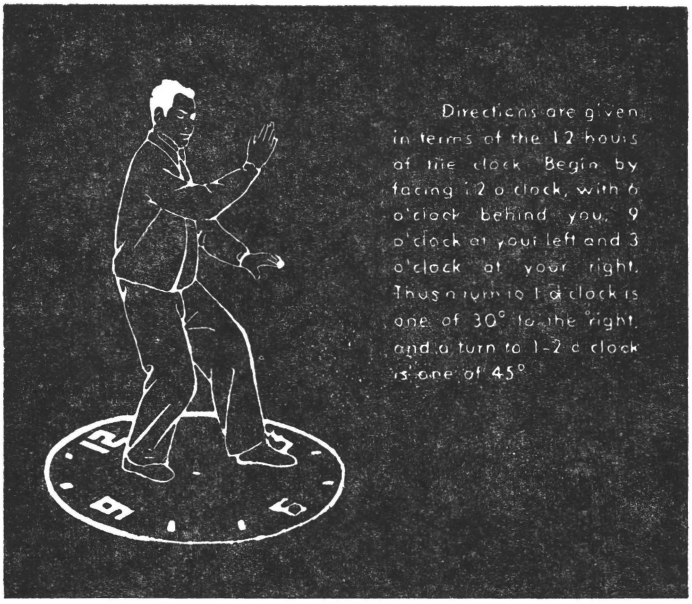
75

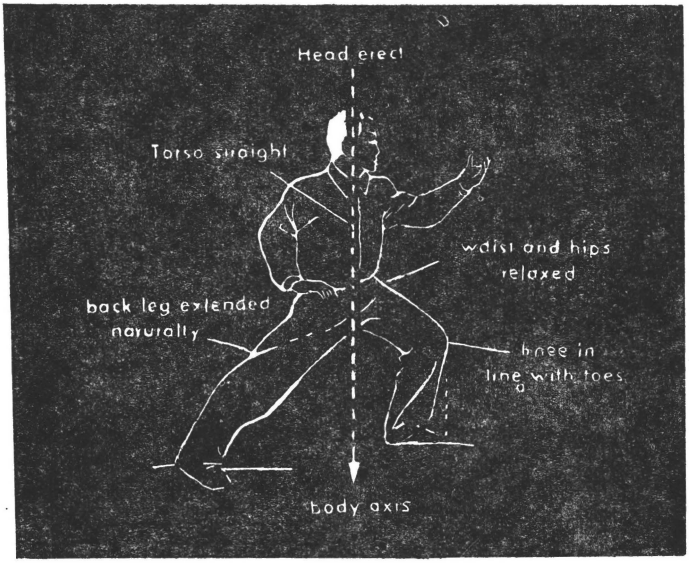
76

2) Left foot naturally lands close to right foot. At the same time, right hand slides up to hold cudgel in the middle. Left hand releases cudgel to rest at the left side of body. Cudgel end rests on ground at the side of left foot. Look forward. (Diagram 76)

Points: The finishing movement must be taken seriously and done with concentration.

# *Simplified "Taijiquan"*


Directions are given in terms of the 12 hours of the clock. Begin by facing 12 o'clock, with 6 o'clock behind you, 9 o'clock at your left and 3 o'clock at your right. Thus a turn to 1 o'clock is one of 30° to the right, and a turn to 1-2 o'clock is one of 45°


Head erect
Torso straight
waist and hips relaxed
back leg extended naturally
knee in line with toes
body axis

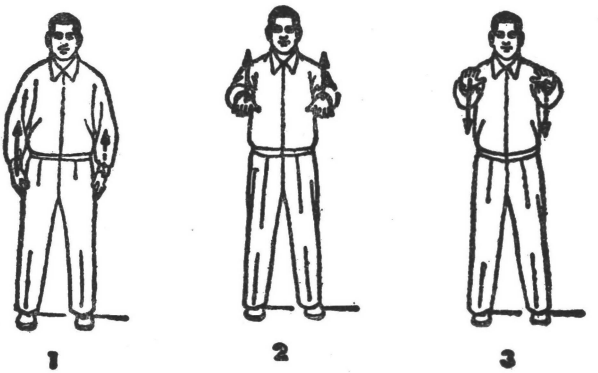
# Chapter 11. 24 Form Taijiquan

## Section I

### Form 1 Commencing Form

Points: In the illustrations, the paths of the movements to be executed are indicated by arrows drawn in solid lines for the right hand and left foot, and dotted lines for the left hand and right foot.

1) Stand upright with feet shoulder-width apart, toes pointing forward, arms hanging naturally at sides. Look straight ahead (Fig. 1).




Points: Hold head and neck erect, with chin drawn slightly inward. Do not protrude chest or draw abdomen in.

2) Raise arms slowly forward to shoulder level, palms down (Figs. 2-3).

3) Bend knees as you press palms down gently, with elbows dropping towards knees. Look straight ahead (Fig 4).

4

5

6

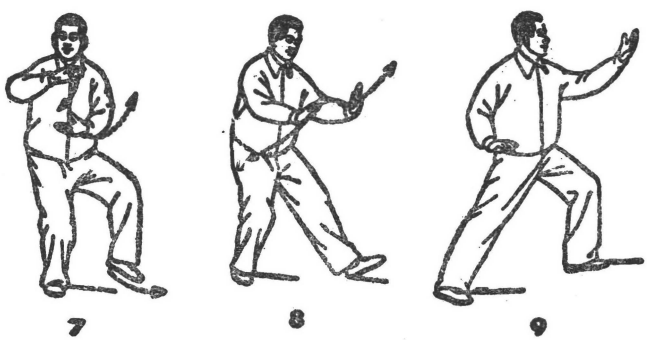
Points: Keep torso erect and hold shoulders and elbows down. Fingers are slightly curved. Body weight is equally distributed between legs. While bending knees, keep waist relaxed and buttocks slightly pulled in. The lowering of arms should be in line with the bending of knees.

## Form 2 Part Wild Horse's Mane on Both Sides

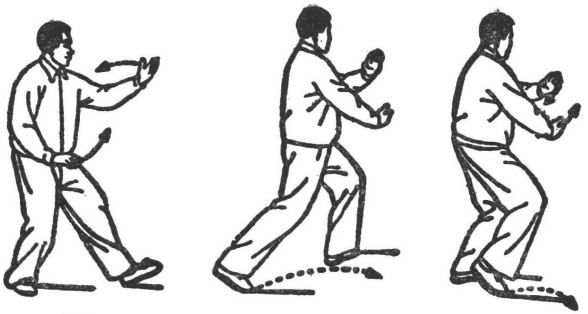
1) With torso turning slightly to the right (1 o'clock) and weight being shifted onto right leg, raise right hand until forearm lies horizontally in front of right part of chest, while left hand moves in a downward arc until it comes under right hand, palms facing each other as if holding a ball (henceforth

referred to as "hold-ball gesture"). Move left foot to the side of right foot, toes on floor. Look at right hand (Figs 5-6)

2) Turn body to the left (10 o'clock) as left foot takes a step towards 8-9 o'clock, bending knee and shifting weight onto left leg, while right leg straightens with whole foot on floor for a left "bow stance." As you turn body, raise left hand to eye level with palm facing obliquely up and elbow slightly bending and lower right hand to the side of right hip with palm facing down and fingers pointing forward. Look at left hand (Figs. 7-9).




3) "Sit back" slowly — move torso backward as if you are ready to take a seat — and shift weight onto right leg, raising toes of left foot slightly and turning them outward before placing whole foot on floor. Then bend left leg and turn body to the left, shifting weight onto left leg and making a holdball gesture in front of left part of chest, left hand on top. Then move right foot to the side of left foot, toes on floor. Look at left hand (Figs. 10-12).



10 11 12

4) Take a right bow stance by moving right foot a step towards 9 o'clock, straightening left leg with whole foot on floor and bending right leg. At the same time, with body turning slightly to the right, gradually raise right hand to eye level with palm facing obliquely upward and elbow slightly bending and press left hand down to the side of left hip, palm down. Look at right hand (Figs. 13-14).

13 14 15

5) Repeat movements in 3), reversing "right" and "left" (Figs 15-17).

6) Repeat movements in 4), reversing "right" and "left" (Figs 18-19).

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Points: Hold torso erect and keep chest relaxed. Move arms in an arc way without stretching them when you separate hands. Use waist as the axis when body turns. The movements in taking a bow stance and separating hands must be smooth and synchronized in tempo. When taking a bow stance, place front foot slowly in position, heel coming down first. The knee of front leg should not beyond toes while rear leg should be straightened, forming an angle of 45 degrees to the floor. There should be a transverse distance of 10-30 cm between heels. Face 9 o'clock in final position.

## Form 3 White Crane Spreads Its Wings

1) With torso turning slightly to the left (8 o'clock), make a hold-ball gesture in front of left part of chest, left hand on top. Look at left hand (Fig 20).

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2) Draw right foot half a step towards left foot and then sit back. Turn torso slightly to the right (10 o'clock), with weight being shifted onto right leg and eyes looking at right hand. Move left foot a bit forward, and toes touch on floor for a left "empty stance," with both legs slightly bending. At the same time, with torso turning slightly to the left (9 o'clock), raise right hand to the front of right temple, palm turns inward, while left hand moves down to the front of left hip, palm down. Look straight ahead (Figs 21-22).

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Points: Do not thrust chest forward. Arms should be rounded when they move up or down. Weight transfer should be coordinated with the raising of right hand. Face 9 o'clock in final position.

## Section II

## Form 4 Brush Knee on Both Sides

1) Turn torso slightly to the left (8 o'clock) as right hand moves down while left hand moves up. Then turn torso to the right (11 o'clock) as right hand circles past abdomen and up to ear level with arm slightly bending and palm facing obliquely upward, while left hand moves in an upward-rightward-downward arc to the front of right part of chest, palm facing obliquely downward. Look at right hand (Figs 23-25).

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2) Turn torso to the left (9 o'clock) as left foot takes a step in that direction for a left bow stance. At the same time, right hand draws leftward past right ear and, following body turn, pushes forward to nose level with palm facing forward,

while left hand circles around left knee to stop beside left hip, palm down. Look at fingers of right hand (Figs 26-27).

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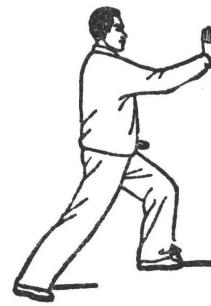

27

3) Sit back slowly with right knee bending, shifting weight onto right leg. Raise toes of left foot and turn them a bit outward before placing whole foot on floor. Then bend left leg slowly and turn body slightly to the left, shifting weight onto left leg. Bring right foot forward to the side of left foot, toes on floor. At the same time, turn left palm up and with

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elbow slightly bending, move left hand sideways and up to shoulder level while right hand, following body turn, moves in an upward-leftward-downward arc to the front of left part of chest, palm facing obliquely downward. Look at left hand (Figs 28-30).

4) Repeat movements in 2), reversing "right" and "left" (Figs 31-32).

5) Repeat movements in 3), reversing "right" and "left" (Figs 33-35).

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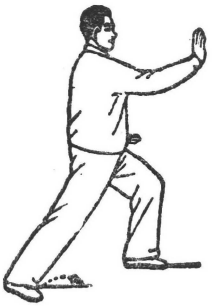
Repeat movements in 2) (Figs 36-37).

Points: Keep torso erect and waist relaxed and hold shoulders and elbow down while pushing palm forward. Movements of palm should be in line with those of waist and legs. Keep a transverse distance of 30 cm between heels in bow stance. Face 9 o'clock in final position.

## Form 5 Pluck the Lute

Move right foot half a step towards left heel. Sit back and turn torso slightly to the right (10-11 o'clock), shifting weight onto right leg. Raise left foot and place it slightly forward, heel coming down on floor and knee bending a little for a left empty stance. At the same time, raise left hand in an arc to nose level, with palm facing rightward and elbow slightly bending while right hand moves to the inside of left elbow, palm facing leftward. Look at forefinger of left hand (Figs 38-40).



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Points: Body position should remain steady and natural, chest relaxed and shoulders and elbows held down. Movements in raising left hand should be more or less circular. In moving right foot half a step forward, place it slowly in position, toes coming down first. Weight transfer must be coordinative with the raising of left hand. Face 9 o'clock in final position.

## Form 6 Curve Back Arms on Both Sides

1) Turn torso slightly to the right, moving right hand down in an arc past abdomen and then upward to shoulder level, palm up and arm slightly bending. Turn left palm up and place toes of left foot on floor. Look to the right first as body turns in that direction, and then turn to look at left hand (Figs 41-42).

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2) Bend right arm and draw hand past right ear before pushing it out with palm facing forward while left hand moves to waist side, palm up. At the same time, raise left foot slightly and take a curved step backward, placing toes down first

and then the whole foot slowly on floor with toes turning outward. Turn body slightly to the left and shift weight onto left leg for a right empty stance, with right foot pivoting on toes until it points directly ahead. Look at right hand (Figs 43-44).

3) Turn torso slightly to the left, carrying left hand sideways up to shoulder level, palm up, while right palm is turned up. Look to the left first as body turns in that direction and then turn to look at right hand (Fig 45).

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4) Repeat movements in 2), 3), 2), 3) and 2), reversing "right" and "left" (Figs 46-53).

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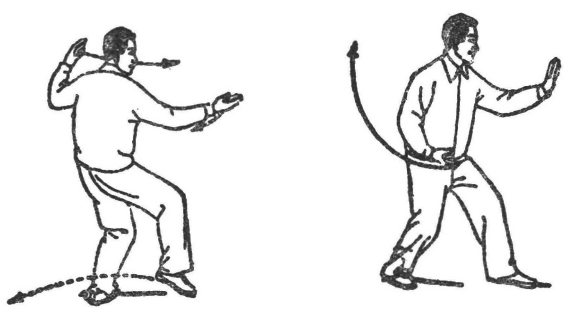

52 53

Points: Hands should move in an arc way when they are being pushed out or drawn back. While pushing out hands, keep waist and hips relaxed. The turning of waist should be coordinated with hand movements. When stepping back, place toes down first and then slowly set the whole foot on floor.

Simultaneously with body turn, point front foot directly ahead, pivoting on toes. When stepping back, the foot should move a bit sideways so that there will be a transverse distance between heels. First look in the direction of body turn and then turn to look at the hand in front. Face 9 o'clock in final position.

## Section III

### Form 7 Grasp the Bird's Tail — Left Side

1) Turn torso slightly to the right (11-12 o'clock), carrying right hand sideways up to shoulder level, palm up, while left palm is turned downward. Look at left hand (Fig 54).

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55

2) Turn body slightly to the right (12 o'clock) and make a hold-ball gesture in front of right part of chest, right hand on top. At the same time, shift weight onto right leg and draw left foot to the side of right foot, toes on floor. Look at right hand (Figs 55-56).

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57

3) Turn body slightly to the left, taking a step forward with left foot moving towards 9 o'clock for a left bow stance. Meanwhile, push out left forearm and back of hand to shoulder level as if to fend off a blow, while right hand drops slowly to the side of right hip, palm down. Look at left forearm (Figs 57-58).

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Points: Keep both arms rounded while pushing out one of them. The separation of hands, turning of waist and bend of leg should be coordinative.

4) Turn torso slightly to the left (9 o'clock) while extending left hand forward, palm down. Bring up right hand until it is below left forearm, palm up. Then turn torso slightly to the right while pulling both hands down in an arc way past abdomen — as if you are taking hold of an imaginary foe's elbow and wrist in order to pull back his hand and body — until right hand is extended sideways at shoulder level, palm up, and left forearm lies across chest, palm turned inward. At the same time, shift weight onto right leg. Look at right hand (Figs 59-60).

Points: While pulling down hands, do not lean forward or protrude buttocks. Arms should follow the turning of waist and move in a circular path.

5) Turn torso slightly to the left as you bend right arm and place right hand inside left wrist; turn torso further to 9 o'clock as you press both hands slowly forward, palms facing each other and keeping a distance of about 5 cm between them and left arm remaining rounded. Meanwhile, shift weight slowly onto left leg for a left bow stance. Look at left wrist (Figs 61-62).

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Points: Keep torso erect when pressing hands forward. The movement of hands must be coordinative with the turning of waist and the bending of front leg.

6) Turn both palms downward as right hand passes over left wrist and moves forward and then to the right until it is on the same level with left hand. Separate hands shoulder-width apart and draw them back to the front of abdomen, palms facing obliquely downward. At the same time, sit back and shift weight onto right leg which bends slightly, raising toes of left foot. Look straight ahead (Figs 63-65).

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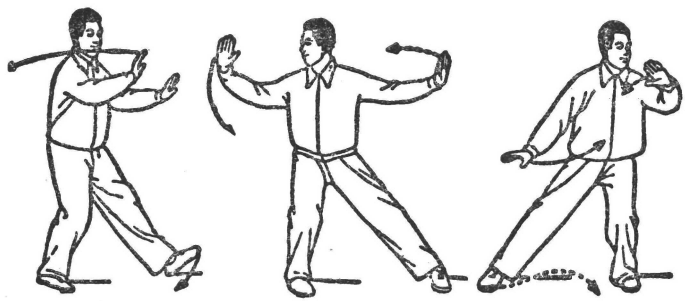
7) Transfer weight slowly onto left leg while pushing palms in an upward-forward arc until wrists are as high as shoulder. At the same time, bend left leg for a left bow stance. Look straight ahead. Face 9 o'clock in final position (Fig. 66).

## Form 8 Grasp the Bird's Tail — Right Side

1) Sit back and turn torso to the right (12 o'clock), shifting weight onto right leg and turning toes of left foot inward.

Move right hand in a horizontal way to the right and move downward past abdomen for a holdball gesture in front of left part of chest, left hand on top. Meanwhile, shift weight onto left leg and place right foot beside left foot, toes on floor. Look at left hand (Figs 67-70).



67 68 69

2) Repeat movements in 3)-7) under Form 7, reversing "right" and "left" (Figs 71-80)

70 71 72

Points: The same as those for Form 7. Face 3 o'clock in final position.

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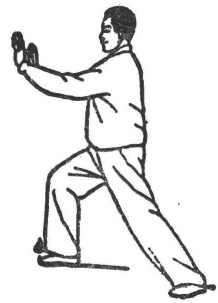

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## Section IV

## Form 9 Single Whip

1) Sit back and shift weight gradually onto left leg, turning toes of right foot inward. Meanwhile, turn body to the left (11 o'clock), carrying both hands leftward, left hand on top, until left arm is extended sideways at shoulder level,

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palm facing outward, and right hand is in front of left ribs, palm facing obliquely inward. Look at left hand (Figs 81-82).

2) Turn body to the right (1 o'clock), shifting weight gradually onto right leg and drawing left foot to the side of right foot, toes on floor. At the same time, move right hand to the right-upward until arm is at shoulder level. With right palm now turning outward, bunch fingertips and turn them downward from wrist for a "hook hand," while left hand moves in an arc past abdomen up to the front of right shoulder, palm facing inward. Look at left hand (Figs 83-84).

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84

3) Turn body to the left (10 o'clock) while left foot takes a step towards 8-9 o'clock for a left bow stance. While shifting weight onto left leg, turn left palm slowly outward as you push it forward with fingertips at eye level and elbow slightly bending. Look at left hand (Figs 85-86).

Points: Keep torso erect, waist relaxed and shoulders lowered. Left palm is turned outward slowly, not too abruptly, as hand pushes forward. All transitional movements must be well coordinated. Face 9 o'clock in final position, with right

elbow slightly bending downward and left elbow just above left knee.

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86

## Form 10 Wave Hands Like Clouds — Left Side

1) Shift weight onto right leg and turn body gradually to the right (1-2 o'clock), turning toes of left foot inward. At

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89

the same time, move left hand in an arc past abdomen to the front of right shoulder, palm turned obliquely inward, while right hand is opened, palm facing outward. Look at left hand (Figs 87-89).

2) Turn torso gradually to the left (10-11 o'clock), shifting weight onto left leg. At the same time, move left hand in an arc past face with palm turning slowly leftward, while right hand moves in an arc past abdomen up to the front of left shoulder with palm slowly turning obliquely inward. As right hand moves upward, bring right foot to the side of left foot so that they are parallel and 10-20 cm apart. Look at right hand (Figs 90-91).

90

91

3) Turn torso gradually to the right (1-2 o'clock), shifting weight onto right leg. At the same time, move right hand continuously to right side past face, palm turns slowly outward, while left hand moves in an arc past abdomen up to shoulder

level with palm turning slowly and obliquely inward. As left hand moves upward, take a side step with left foot. Look at left hand (Figs 92-94).

4) Repeat movements in 2), 3), and 2) (Figs 95-101).

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Points: Use your lumbar spine as the axis for body turns. Keep waist and hips relaxed. Do not let your body rise and fall abruptly. Arm movements should be natural and circular and follow waist movements. Pace must be slow and even. Maintain a good balance when moving lower limbs. Eyes should follow the hand that is moving past face. Body in final position faces 10-11 o'clock.

## Form 11 Single Whip

1) Turn torso to the right (1 o'clocck), moving right hand to right side for a hook hand while left hand moves in an arc past abdomen to the front of right shoulder with palm turning inward. Shift weight onto right leg, toes of left foot on floor. Look at left hand (Figs 102-104).

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104

2) Repeat movements in 3) under Form 9 (Figs 105-106).

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106

Points: The same as those for Form 9.

## Section V

## Form 12 High Pat on Horse

1) Draw right foot half a step forward and shift weight gradually onto right leg. Open right hand and turn up both palms, elbows slightly bend while body turns slightly to the right (10-11 o'clock), raising left heel gradually for a left empty stance. Look at left hand (Fig 107).

107

108

2) Turn body slightly to the left (9 o'clock), pushing right palm forward past right ear, fingertips at eye level, while left hand moves to the front of left hip, palm up. At the same time, move left foot a bit forward, toes on floor. Look at right hand (Fig 108).

Points: Keep torso erect, shoulders lowered and right elbow slightly downward. Face 9 o'clock in final position.

## Form 13 Kick with Right Heel

1) Turn torso slightly to the right (10 o'clock) and move left hand, palm up, to cross right hand at wrist as you pull left

foot a bit backward, toes on floor. Then separate hands, and move both hands in a downward arc with palms turning obliquely downward. Meanwhile, raise left foot to take a step towards 8 o'clock for a left bow stance, toes turn slightly outward. Look straight ahead (Figs 109-111).

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2) Continue to move hands in a downward-inward-upward arc until wrists cross in front of chest, with right hand in front and both palms turning inward. At the same time, draw

112

right foot to the side of left foot, toes on floor. Look forward to the right (Fig 112).

3) Separate hands, turning torso slightly to 8 o'clock and extending both arms sideways at shoulder level with elbows slightly bending and palms turning outward. At the same time, raise right knee and thrust foot gradually towards 10 o'clock. Look at right hand (Figs 113-114).

113

114

Points: Keep your balance. Wrists are at shoulder level when hands are separated. When kicking right foot, left leg is slightly bent and the kicking force should be focussed on heel, with ankle buckling backward. The separation of hands should be in line with the kick. Right arm is parallel with right leg. Face 9 o'clock in final position.

## Form 14 Strike Opponent's Ears with Both Fists

1) Pull back right foot and keep thigh level. Move left hand in an arc way to the side of right hand in front of chest, both palms turn inward. Bring hands to both sides of right knee, palm up. Look straight ahead (Figs 115-116).

115

116

2) Set right foot slowly on the floor towards 10 o'clock, shifting weight onto right leg for a right bow stance. At the same time, lower hands to both sides and gradually clench fists; then move them backward with an inward rotation of the arms before moving them upward and forward for a pincer movement that ends at eye level with fists about 10-20 cm apart, knuckles pointing upward to the back. Look at right fist (Figs 117-118).

117

118

Points: Hold head and neck erect. Keep waist and hips relaxed and fits loosely clenched. Keep shoulders and elbows lowered and arms rounded. Face 10 o'clock in final position.

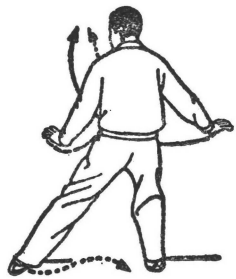
## Form 15 Turn and Kick with Left Heel

1) Shift weight gradually onto left leg, turnning body to the left (6 o'clock) with toes of right foot turning inward. Simultaneously, open both fists and separate hands in an upward arc, extending both arms sideways, palms facing forward. Look at left hand (Figs 119-120).

119

120

2) Shift weight onto right leg and draw left foot to the side of right foot, toes on floor. At the same time, move both hands in a downward-inward-upward arc until wrists cross in front of chest, with left hand in front and both palms facing inward. Look forward to the left (Figs 121-122).



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122

3) Separate hands, extending both arms sideways at shoulder level, elbows slightly bending and palms facing outward. Meanwhile, raise left knee and thrust foot gradually towards 4 o'clock. Look at left hand (Figs 123-124).

123

124

Points: The same as those for Form 13, except that "right" and "left" are reversed. Face 4 o'clock in final position.

## Section VI

## Form 16 Push Down and Stand on One Leg — Left Side

1) Pull back left foot and keep thigh level. Turn torso to the right (7 o'clock). Hook right hand as you turn up left palm and move it in an arc past face to the front of right shoulder, turning it inward in the process. Look at right hand (Figs 125-126).

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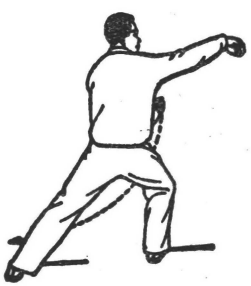
126



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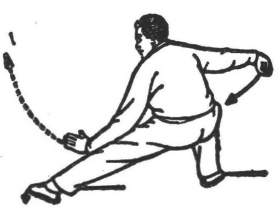


128

2) Turn torso to the left (4 o'clock), and crouch down slowly on right leg, stretching left leg sideways towards 2-3 o'clock. Move left hand down and to the left along the inner side of left leg, turning palm outward. Look at left hand (Figs 127-128).

Points: When crouching down, turn toes of right foot slightly outward and straighten left leg with toes turning slightly inward and both soles being flat on floor. Keep toes of left foot in line with right heel. Do not lean torso too much forward.

3) Turn toes of left foot outward and those of right foot inward; straighten right leg and bend left leg onto which weight is shifted. Turn torso slightly to the left (3 o'clock) as you rise up slowly in a forward movement. At the same time, move left arm continuously to the front, palm facing right, while right hand drops behind the back still in the form of a hook, with bunched fingertips pointing backward. Look at left hand (Fig 129).

129

4) Raise right knee slowly as right hand opens into palm and swings to the front past outside of right leg, elbow bends

just above right knee, fingers pointing up and palm facing left. Move left hand down to the side of left hip, palm down. Look at right hand (Figs 130-131).

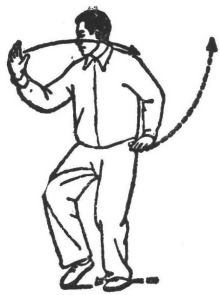
130

131

Points: Keep torso upright. Bend the supporting leg slightly. Toes of the raised leg should point naturally downward. Face 3 o'clock in final position.

## Form 17 Push Down and Stand on One Leg — Right Side

1) Put right foot down in front of left foot, toes on floor. Turn body to the left (12 o'clock), pivoting on toes of left foot. At the same time, raise left hand sideways to shoulder level and turn it into a hook while right hand, following body turn, moves in an arc to the front of left shoulder with fingers pointing up. Look at left hand (Figs 132-133).



132

133

2) Repeat movements in 2)-4) under Form 16, reversing "right" and "left" and changing the clock directions of movements accordingly (Figs. 134-138).

Points: Raise right foot slightly before crouching down and stretching right leg sideways. Other points are the same with those for Form 16, except that "right" and "left" are reversed. Face 3 o'clock in final position.

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## Section VII

## Form 18 Work at Shuttles on Both Sides

1) Turn body to the left (1 o'clock) as you set left foot on floor in front of right foot, toes turn outward. With right heel slightly raising, bend both knees for a half "cross-legged seat." At the same time, make a hold-ball gesture in front of

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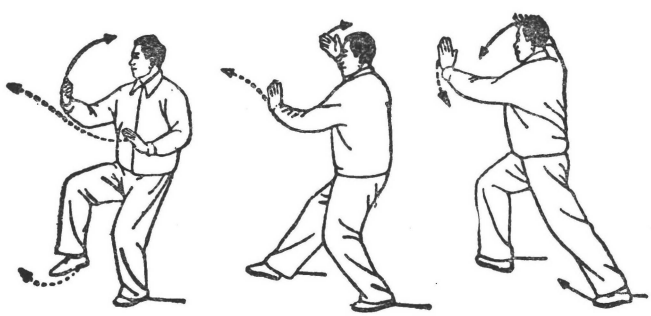
141

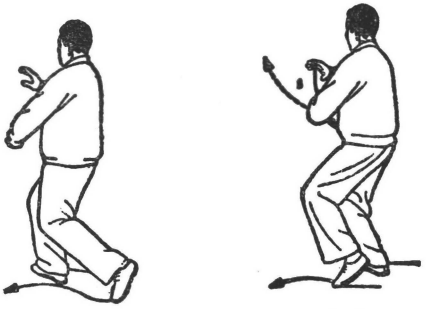
left part of chest, left hand on top. Then move right foot to the side of left foot, toes on floor. Look at left forearm (Figs. 139-141).

2) Turn body to the right as right foot takes a step forward to the right for a right bow stance. At the same time, move right hand up to the front of right temple, palm turning obliquely upward, while left palm moves in a small leftward-downward arc before pushing it out forward and upward to nose level. Look at left hand (Figs. 142-144).



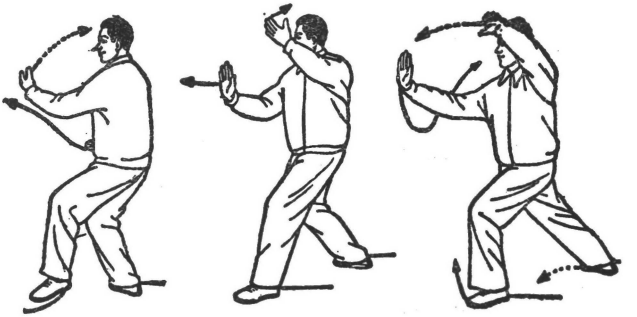
142 143 144

3) Turn body slightly to the right (5 o'clock), shifting weight slightly backward, with toes of right foot turning a bit outward. Then shift weight back onto right leg and draw left foot to the side of right foot, toes on floor. Meanwhile, make a hold-ball gesture in front of right part of chest, right hand on top. Look at right forearm (Figs 145-146).



145 146

4) Repeat movements in 2), reversing "right" and "left" (Figs 147-149).



147 148 149

Points: Do not lean forward when pushing hands forward, nor raise shoulders when moving hands upward. Movements of hands should be coordinative with those of waist and legs. Keep a transverse distance of about 30 cm between heels in bow stance. Facce 2 o'clock in final position.

## Form 19 Needle at Sea Bottom

Draw right foot half a step forward, shift weight onto right leg and move left foot a bit forward, toes on floor for a left empty stance. At the same time, with body turning slightly to the right (4 o'clock) and then to the left (3 o'clock), move right hand down in front of body, up to the side of right ear and then obliquely downward in front of body, palm facing left and fingers pointing obliquely downward, while left hand moves in a forward-downward arc to the side of left hip, palm down. Look at floor ahead (Figs 150-151).

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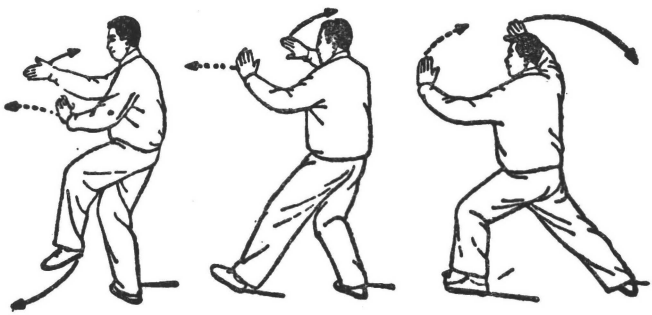
Points: Do not lean too much forward. Keep head erect and buttocks in. Left leg bends slightly. Face 3 o'clock in final position.

## Form 20 Flash Arm

Turn body slightly to the right (4 o'clock) and take a step forward with left foot forming a left bow stance. At the same

time, raise right hand with elbow bending to stop above and in front of right temple, palm turns obliquely upward with thumb pointing down, while left palm moves a bit upward and then pushes forward at nose level. Look at left hand (Figs 152-154).



152 153 154

Points: Keep torso erect and waist and hips relaxed. Do not straighten arm when you push left palm forward. The movement should be synchronized with the taking of bow stance, with your back muscles stretching. Keep a transverse distance of less than 10 cm between heels. Face 3 o'clock in final position.

## Seition VIII

### Form 21 Turn to Deflect Downward, Parry and Punch

1) Sit back and shift weight onto right leg. Turn body to the right (6 o'clock), with toes of left foot turning inward.

Then shift weight again onto left leg. Simultaneously with body turning, move right hand in a rightward-downward arc and, with fingers clenched into fist, past abdomen to the side of left ribs with palm turning down, while left hand moves up to the front of forehead, with palm turning obliquely upward. look straight ahead (Figs 155-156).

155 156

2) Turn body to the right (8 o'clock), bringing right fist up and then forward and downward for a backhand punch, while left hand lowers to the side of left hip with palm turning down. At the same time, right foot draws towards left foot and,without stopping or touching floor, takes a step forward, toes turn outward. Look at right fist (Figs 157-158).

3) Shift weight onto right leg and take a step forward with left foot. At the same time, parry with left hand by moving it sideways and up to the front, palm turning slightly downward while right fist withdraws to the side of right hip with forearm rotating internally and then externally, so that the fist is turned down and then up again. Look at left hand (Figs 159-160).

157

158

159

160

161

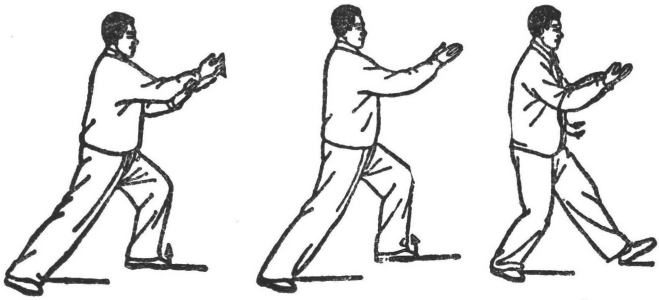
4) Bend left leg for a left bow stance as you strike out right fist forward at chest level, turning palm leftward, while left hand withdraws to the side of right forearm. Look at right fist (Fig 161).

Points: Clench right fist loosely. In the process that right fist retreats, the forearm rotates inward in an arc, and then

rotates outward, stops by the side of right waist with the fist facing up. Keep shoulders and elbows lowered and right arm slightly bent. Face 9 o'clock in final position.

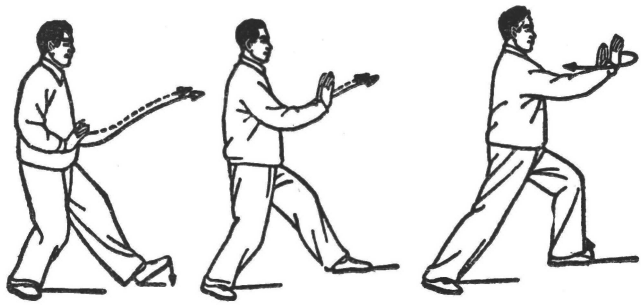
## Form 22 Apparent Close-up

1) Move left hand forward from the place under right wrist and open right fist. Separate hands and pull them back slowly, palms up, at the same time, you sit back with toes of left foot bending upward and weight shifting onto right leg. Look straight ahead (Figs 162-164).



162 163 164

2) Turn palms down in front of chest as you pull both hands back to the front of abdomen and then push them forward and upward until wrists are at shoulder level, palms facing forward. At the same time, bend left leg for a left bow stance. Look straight ahead (Figs 165-167).



165 166 167

Points: Do not lean backward or protrude buttocks when sitting back. Do not pull arms back straight. Relax your shoulders and turn elbows a bit outward. Hands should be no farher than shoulder-width apart when you push them forward. Face 9 o'clock in final position.

## Form 23 Cross Hands

1) Bend right knee, sit back and shift weight onto right leg, which bends at knee. Turn body to the right (1 o'clock) with toes of left foot turning inward. Following the turning of body, move both hands sideways in a horizontal arc at shoulder level, palms facing forward and elbows slightly bending. Meanwhile, turn toes of right foot slightly outward and shift weight onto right leg. Look at right hand (Figs 168-169).

168

169

2) Shift weight slowly onto left leg with toes of right foot turning inward. Then bring right foot towards left foot so that they are parallel to each other and shoulder-width apart; straighten legs gradually. At the same time, move both hands down in a vertical arc to cross them at wrist first in front of abdomen and then in front of chest, left hand is nearer to body and both palms facing inward. Look straight ahead (Figs 170-171).

170

171

Points: Do not lean forward when separating or crossing hands. Keep body and head erect with chin tucking slightly inward. Keep arms rounded in a comfortable position, with shoulders and elbows holding down. Face 12 o'clock in final position.

## Form 24 Closing Form

Turn palms forward and downward while lowering both hands gradually to the side of hips. Look straight ahead (Figs 172-174).

172

173

174

Points: Keep whole body relaxed and draw a deep breath (exhalation to be somewhat prolonged) when you lower hands. Bring left foot close to right foot after your breath is even. Walk about for complete recovery.

Generally speaknig, students of Taijiquan should pay attention to the following points:

1) All movements should be guided by consciousness. Concentrate your thoughts on every movement you perform.

Do not look around or let your mind wander when playing.

2) All movements should be circular, relaxed and soft, but not loose and inert. They should follow one another in a continuous flow without apparent pauses — just like "a flowing stream or a flying cloud," or "silk being drawn out from a cocoon."

3) All movements of the head, body, arms, legs and eyes should work smoothly together. Use your torso to lead your limbs, with your waist acting as the hinges. Do not let your body rise and fall abruptly. Breath should be deep and even, and in harmoney with your movements.

4) Move at an even, slow pace. The whole set takes 4-6 minutes.

5) The volumn of workload for each session should be determined by your health condition and how much time you can afford. You may do the whole set once or several times; you may practise only one or several sections, or one or several forms.

# Chapter 12. 48 Form Taijiquan

## Commencing Form

1) Stand naturally upright with feet together. Hold head and neck erect with chin drawn slightly inward. Keep chest and abdomen relaxed. Hold shoulders and elbows down with arms hanging naturally, hands touching thighs. Look straight ahead and breathe naturally. You are supposed to be facing 12 o'clock. (Fig. 1)

2) Take half a step gently to tre left so that feet are shoulder-width apart, toes pointing forward. (Fig. 2)

3) Raise arms slowly forward to shoulder level, palms facing downward, fingers slightly bending and elbows dropping. Keep arms shoulder-width apart. (Fig. 3)

1 2 3

4) Keep torso upright and bend knees slowly to half squat, while pressing palms gently downward to abdomen level, palms facing knees. (Figs. 4a-b)

4a

4b

Points: Bend knees to form an angle of 45-60 degrees between thigh and floor. Do not let your body rise and fall abruptly throughout the routine except when you take a stride or "crouch step".

## Section I

### Form 1 The White Crane Spreads Its Wings

1) Turn torso slightly to the left (11 o'clock) and shift weight onto left leg. Raise left hand until forearm lies across left part of chest, while right hand moves downward and past abdomen until it comes under left hand, palms facing each other as if holding a ball (henceforth referred to as "hold-ball gesture"). Bring right foot to the side of left foot, toes off floor. Look ahead over left hand. (Fig. 5).

2) Move right foot a step backward towards 4-5 o'clock and shift weight onto right leg. Turn torso to the right (1-2 o'clock) as right hand moves to upper right and left hand to lower left in an arc manner. Look at right hand. (Fig. 6)

3) Turn torso to the left (12 o'clock) as left hand stops beside left hip, palm turning downward and fingers pointing

forward, while right hand stops beside right temple, palm facing 7 8 o'clock — both arms rounded. At the same time, move left foot slightly inward, ball being on floor and knee slightly bending to form a left "empty step". Look straight ahead. (Fig. 7)

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Points: In empty step, feet form an angle of 45 degrees, with right knee being directly above toes and right heel directly under tip of right buttock. Keep torso upright and buttocks pulled in. Knees should not be turned inward or outward too much. Face 12 o'clock in final position.

**Form 2 Brush Knee and Twist Step in Left Bow Step**

1) Turn torso slightly to the right (11 o'clock) as right hand moves downward and left hand upward in an arc. (Fig. 8)

2) Turn torso to the right (2 o'clock) as right hand circles past abdomen and then upward to ear level with arm slightly bending and palm facing obliquely upward, while left hand moves in a rightward and downward arc to right part of chest with palm facing obliquely downward. At the same time, bring left foot to the inside of right foot. Look at right hand. (Fig. 9)

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3) Turn torso to the left (12 o'clock) as left foot takes a step towards 11 o'clock to form a left bow step, with a transverse distance of 30 cm. between feet. At the same time, pull right hand back past right ear and push it forward at nose level with palm facing forward, while left hand circles round left knee and stops beside left hip, palm facing downward and fingers pointing forward. Look at right hand. Keep torso upright and waist and hips relaxed. (Fig. 10)

Points: In bow step, the feet form an angle of 45-60 degrees. Readjust the heel of rear foot if necessary. The knee of front leg should not go beyond toes. To keep balance, do not put rear leg right behind front leg, still less cross them. Face 12 o'clock in final position.

**Form 3 Single Whip — Left Style**

1) Sit back — move torso backward as if ready to take a seat — and shift weight onto right leg. Raise toes of left foot and turn them inward. Meanwhile, turn body to the right (2 o'clock) as righ arm moves rightward with palm facing downward and left arm moves upward in an arc until it is at shoulder level

in front of body, palm facing obliquely downward. Head follows body turn, looking straight ahead. (Fig. 11)

2) Set left sole flat on floor and shift weight onto left leg. Place right foot beside left foot, toes off floor. At the same time, draw left forearm a bit back and move right hand leftward until it comes under left elbow, palm up. (Fig. 12)

3) Right foot takes a step towards 3-4 o'clock, with a transverse distance of 10 cm. between feet. Shift weight onto right leg to form a right bow step while left palm rests near right wrist. Move both palms rightward and forward in a horizontal semi-circle, right palm facing obliquely inward and left palm obliquely outward. Now torso is turned towards 3 o'clock, waist and hips relaxed, look at right palm. (Fig. 13)

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12

13

4) Sit back and raise toes of right foot. Bend right elbow and move right hand rightward and backward in a horizontal semi-circle, palm up, while left palm stays near right wrist. Look at right hand. (Fig. 14)

5) Turn right toes inward and put right foot flat on floor. Turn torso to the left (1-2 o'clock), shifting weight onto right leg and bringing left foot to the inside of right foot. At the same time, turn right forearm inward and push right hand forward

in an arc in front of right shoulder, palm facing forward. Bunch right fingertips and turn them downward from wrist to form a "hook hand". Meanwhile, turn left forearm outward, stopping inside right elbow, with palm facing inward. Look at right hand. ((Fig. 15)

6) Turn torso to the left (12 o'clock), while left foot takes a step towards 8-9 o'clock. With body turning further to the left (10 o'clock), shift weight onto left leg and bend left knee to form a left bow step. Meanwhile, turn left forearm inward and push left hand slowly forward, palm facing forward at nose level. Left arm is directly above left leg. Look at left hand. (Fig. 16)

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Points: Turn waist while arms describe horizontal semi-circles. Hold torso upright. Keep arms slightly bent, shoulders and elbows lowered and relaxed after pushing and pressing down palm. Do not shrug shoulders. In order to keep balance, a beginner may touch floor with ball of foot when it is brought to the inside of supporting foot. In taking bow step, straighten rear leg naturally without stiffening knee. Rear heel may be readjusted. Torso faces 10 o'clock in final position.

**Form 4 Hand Plucks the Lute — Left Side**

1) Lower waist as torso turns slightly to the left (9 o'clock). Take half a step forward with right foot and rest it on ball behind left foot. At the same time, left palm presses down in an outward arc while hook hand turns into palm and, following body turn, moves forward with palm facing obliquely upward. Look straight ahead. (Fig. 17)

2) Shift weight onto right leg and put right foot flat on floor. Move left foot a bit forward, toes raised and knee slightly bent to form a left empty step. At the same time, in coordination with body turn and sit-back, bend right elbow and turn right palm downward, while left hand moves upward and forward in a arc. Draw arms together in a relaxed manner, until fingers of left hand point upward in front of nose, palm facing rightward, while right palm stops in front of chest, a bit below left elbow. Look at left hand. (Fig. 18).

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Points: Place right foot slowly flat on floor while shifting weight onto right leg. When moving left foot forward, lift heel first and then the whole sole. The movement should

be gentle and smooth. Do not push foot suddenly or stamp floor. Face 9 o'clock in final position.

**Form 5 Stroke and Push**

1) Move left foot slightly to the left and set whole sole on floor. Shift weight onto left leg to form a left bow step and then turn torso slightly to the right (10 o'clock). Meanwhile, right hand threads its way out over left forearm and moves to the right in a horizontal arc, palm facing obliquely downward, as left palm turns obliquely upward and moves rightward in an arc, stopping below right elbow. Look at right hand. (Figs. 19-20)

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2) Pull both palms downward as if stroking a long beard until left hand stops beside left hip and right hand in front of abdomen. Meanwhile, bring right foot to the inside of left foot. Look straight ahead. (Fig. 21)

3) Right foot take a step towards 10-11 o'clock, heel on floor, while left forearm turns inward and right forearm outward. Raise both palms to chest level to face each other, both arms bending at elbow. (Fig. 22)

4) Place right foot flat on floor and shift weight onto

right leg to form a right bow step. Push both hands forward, arms rounded and left palm close to right wrist and fingertips of right hand at shoulder level. Look at right wrist. (Fig. 23)

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5) Shift weight backward, toes of right foot raising and turning inward. Place right foot flat on floor to form a right bow step. At the same time, turn torso to the left (8 o'clock) and push left palm forward over right forearm, describing a horizontal leftward and forward arc, while right palm makes an arc backward, stopping below left elbow. Look at left hand. (Figs. 24-25)

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6) Repeat movements in 2)-4), reversing "right" and "left", (Figs. 26-28)

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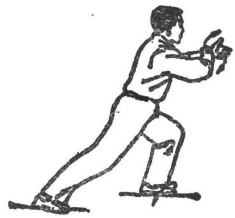

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7) Repeat movements in 1)-4). Figs. 29-33).

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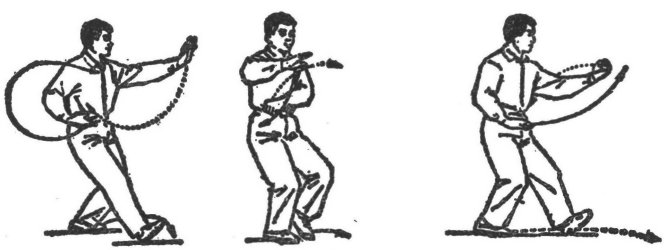
Points: From stroking to pushing, palms should move no farther than shoulder-width. Stroking should be coordinated with closing of foot, and pushing with taking of bow step. In closing foot, a beginner may place it on ball in order to keep balance. This is permitted in similar movements throughout the routine. Face 10 o'clock in final position.

**Form 6 Turn to Strike, Parry and Punch — Left Side**

1) Sit back and shift weight onto left leg, with toes of right foot turning a bit outward. Turn torso slightly to the right (11 o'clock) and then to the left (10 o'clock). At the same time, move left hand towards 9 o'clock, palm facing obliquely downward, while right hand moves downward in an arc, palm up. (Fig. 34).

2) Shift weight onto right leg and bring left foot to the inside of right foot. At the same time, circle right hand backward until arm is bent in front at shoulder level, palm down, while left palm clenches into fist and moves down in an arc to right ribs, back of hand facing up. Look straight ahead. (Fig. 35)



34 35 36

3) Left foot takes half a step forward, heel on floor and toes pointing outward. At the same time, left fist strikes out to chest level, back of hand facing down, while right palm presses down past the outside of left forearm to the side of right hip. Look at left hand. (Fig. 36)

4) Shift weight forward and set left foot flat on floor. right foot takes a step forward and turn torso slightly to the left (9 o'clock). Pull left fist to the left side of waist, while right hand moves forward to shoulder level as if in a parry, palm facing obliquely downward. Look at right hand. (Fig. 37)

5) Shift weight forward to form a right bow step as left fist punches forward to chest level, back of hand turning leftward, while right palm moves back to the inside of left forearm. Look at left fist. (Fig. 38)

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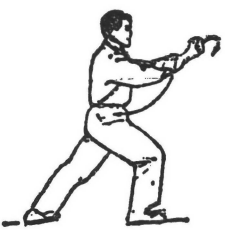

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Points: Make the two vertical arcs of arms symmetrical. While pulling back left fist, turn forearm inward and then outward. When moving right fist in a parry, turn forearm outward and then inward.

**Form 7 Fend off, Stroke, Push and Press — Left Side**

1) Sit back with toes of right foot turning outward and turn torso to the right (10-11 o'clock). Turn right forearm outward and move right hand downward in an arc, palm up, while left fist opens and pushes forward, palm facing obliquely downward. (Fig. 39)

2) With torso turning slightly to the right (11 o'clock), set right foot flat on floor, shift weight onto right leg and draw left foot to the inside of right foot. At the same time, left palm moves downward to the front of waist while right palm moves downward, backward and upward in an arc to the chest to form a hold-ball gesture. (Fig. 40)

3) Turn torso slightly to the left (10 o'clock) and take a step forward with left foot. Shift weight onto left leg to form a left bow step. At the same time, move left forearm to shoulder level as if to fend off a blow, palm facing inward and elbow slightly bending while right palm presses down to right hip. Keep eyes on the left forearm. (Fig. 41)

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4) Turn waist slightly to the left (9 o'clock). Push left hand forward, palm down, while right hand moves up past abdomen until it comes under left forearm, palm up. (Fig. 42)

5) Turn torso to the right (12 o'clock) and pull hands downward past abdomen, as if stroking a long beard, and then upward to the right until right hand reaches shoulder level, palm facing obliquely upward, and left arm is bent across chest, palm facing obliquely inward. Meanwhile, sit back and shift some of weight onto right leg, which is bent at knee. Look at right hand. (Fig. 43)

6) Turn torso to the left (9 o'clock) and shift weight onto left leg to form a left bow step. At the same time, bend right arm and place fingers of right hand near left wrist. Push both hands slowly forward at shoulder level, with left palm facing inward and right palm facing forward, arms rounded. Look at left wrist. (Fig. 44)

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7) Push right palm over left wrist. Separate hands until they are shoulder-width apart, palms down. Sit back, shifting weight onto right leg, left foot on heel. Draw both hands to chest with palms facing obliquely downward. Look straight ahead. (Fig. 45)

8) Bend left leg to form a left bow step, while pressing both hands down to abdomen level and then push them upward and forward, wrists at shoulder level and palms facing

forward at ease. Hold elbows and shoulders down and keep waist and hips relaxed. Look straight ahead. (Fig. 46)

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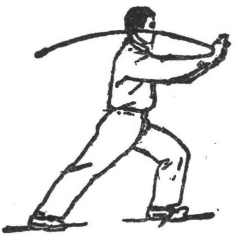

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Points: When pressing hands down, draw buttocks in and keep torso erect without leaning forward or backward.

## Section II

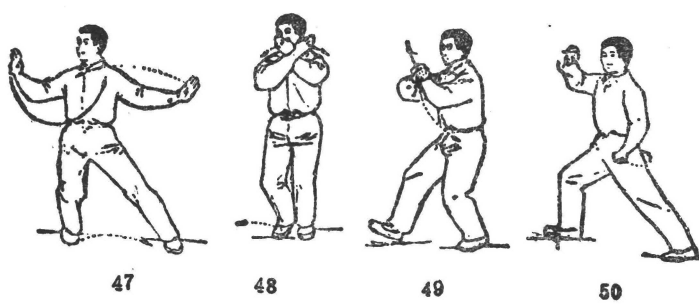
### Form 8 Lean Obliquely

1) Shift weight onto right leg and turn toes of left foot inward. Turn torso to the right (12 o'clock) and move right hand to right side in an arc, while left arm is extended at left side, elbows slightly bending and palms facing forward. Look at right hand. (Fig. 47)

2) Shift weight onto left leg and bring right foot to the inside of left foot. At the same time, move right palm downward and leftward in an arc and left palm upward and rightward until they cross at wrist in front of chest, both facing inward and right hand being farther from body. Look straight ahead. (Fig. 48)

3) Turn torso to the right (2 o'clock). Right foot takes a step towards 4 o'clock, heel on floor. At the same time, turn forearms slightly inward and clench fingers into fists. Look straight ahead. (Fig. 49)

4) Shift wight forward and straighten left leg to form a right bow step. Simultaneously separate arms until right fist stops in front of right part of forchead, knuckles facing inward, and left fist stops beside left hip, knuckles facing outward. Torso inclines a bit to the right side. Look ahead to the left. (Fig. 50)



47 48 49 50

Points: Keep shoulders and hips relaxed. Extend shoulders and elbows a bit outward. Do not lean sideways too much. Face 2 o'clock in final position.

**Form 9 Punch Under Elbow**

1) Shift weight onto left leg, with toes of right foot raising and turning inward, while turning torso slightly to the left (1-2 o'clock). Open right fist and move supinated palm in an inward arc. At the same time, open left fist and move pronated palm in an inward arc. Look at right hand. (Fig. 51)

2) Shift weight onto right leg and turn torso slightly to the right (2 o'clock), placing left foot beside right foot, toes on floor. Pronate right palm and bend arm across right part of chest as left palm supinates and moves rightward past abdomen in an arc to form a hold-ball gesture. Look at right hand. (Fig. 52)

3) Turn torso to the left (12 o'clock). Left foot takes a step towards 10-11 o'clock, heel on floor and toes pointing outward. Raise left palm leftward in an arc to nose level, palm facing inward, while right palm makes a leftward arc to the side of right hip. Look at left palm. (Fig 53)

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4) Continue to turn torso to the left (9 o'clock) and set left foot flat on floor, shifting weight onto left leg. Right foot takes half a step forward, ball on floor just behind left foot. Left hand moves leftward and downward in an arc to the left side with palm facing downward, while right hand moves forward in an arc to front of body with palm facing obliquely upward at nose level. Look straight ahead. (Fig. 54)

5) Shift weight backward and set right foot flat on floor. Move left foot a bit forward, heel on floor to form a left empty

step. Left palm threads its way out over right wrist, palm facing obliquely rightward at nose level, while right hand, clenched into fist, is placed below the inside of left elbow, back of hand facing outward. Look at left hand. (Fig. 55)

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Points: All movements should be executed in a continuous flow, using waist as axis. Keep chest and shoulders relaxed and elbows down and face 9 o'clock in final position.

**Form 10 Step Back and Wirl Arms on Both Sides**

1) Turn torso to the right (10-11 o'clock). Open right fist and move it in an arc past right hip and upward to shoulder level, palm up and elbow slightly bending while left palm turns upward. First look to the right as body turns in that direction and then turn to look at left hand. (Fig. 56)

2) Lift left foot lightly, toes down, and take a step backward, placing it slowly on ball. Shift weight onto left leg and set left foot flat on floor, right heel turned a bit outward and toes pointing forward to form a right empty step. At the same time, bend right arm and move hand forward past right ear and then at shoulder level, palm facing forward. Pull left hand

back to waist side. Look at right hand. Keep torso upright and waist and hips relaxed. (Fig. 57)

3) Turn torso to the left (7 o'clock). At the same time, turn right palm upward and carry left hand sideways and up to shoulder level, palm up. Look to the left as body turns in that direction, then turn to look at right hand. (Fig 58)

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4) Repeat movements in 2) but reverse "right" and "left". (Fig. 59)

5) Repeat movements in 1)-4). (Figs. 60-63)

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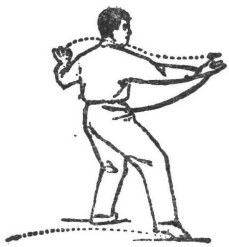

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Points: In 2), make a clear distinction between "empty" and "solid" steps by placing foot first on ball and then on whole sole, with weight being shifted backward. To keep balance, do not cross legs when you step back; there should be a transverse distance of 10 cm between feet.

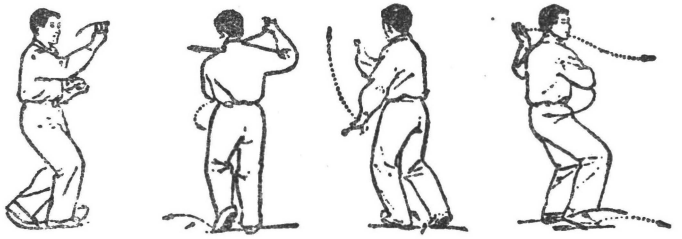
**Form 11 Turn to Push Palms**

1) Left foot takes a step backward, toes on floor behind right foot. Move left hand up in an arc to right ribs. palm down, while right hand moves downward and then upward in an arc to right side of forehead, palm up. Look at right hand. (Fig. 64)

2) Turn to the left (5 o'clock), using toes of left foot and heel of right foot as pivots, weight still on right leg. At the same time, bend right elbow while pressing left hand a bit downward. Look ahead to the left. (Fig. 65)

3) Left foot takes a step towards 4-5 o'clock and right foot follows to land just behind left foot, ball on floor. At the same time, left palm presses down and circles round left knee to stop beside left hip, palm facing downward and fingers pointing forward, while right palm pushes forward past right ear, palm facing forward and fingers pointing up at nose level. Look at right hand. (Fig. 66)

4) Turn to the right (9 o'clock), using heel of left foot and toes of right foot as pivots, weight still on left leg. At the same time, turn left forearm outward and raise hand to ear level, palm up, while right hand drops to left part of chest, palm down. Look ahead to the right. (Fig. 67)



64 65 66 67

5) Right foot takes a step towards 10-11 o'clock and left foot follows to land just behind right foot, toes on floor. Right palm presses down and circles round right knee to stop beside right hip, while left hand pushes forward past left ear, palm facing forward and fingers pointing up at nose level. Look at left hand. (Fig. 68)

68 69 70

6) Repeat movements in 2)-3) but face 7-8 o'clock in final position. (Figs. 69-70)

7) Repeat movements in 4)-5), but face 1-2 o'clock in final position. (Figs. 71-72)

71

72

Points: Keep a transverse distance of 10 cm. between feet to facilitate body turn. Distribute weight between two legs when turning body and shift weight onto rear leg when the turn is completed. The whole movement should be steady and smooth.

**Form 12 Hand Plucks the Lute — Right Side**

1) Left foot takes half a step towards 10 o'clock, shift weight onto left leg. Turn torso slightly to the left (1 o'clock), bend left elbow and carry left hand to left side of chest with palm facing obliquely downward, while right hand moves upward and forward in an arc to the front of body with palm facing obliquely leftward. Head turns with torso, looking straight ahead. (Fig. 73)

2) Turn torso to the right (3 o'clock). Right hand moves a bit downward with palm facing leftward at nose level, while left hand pushes forward until it reaches the inside of right

elbow with palm facing rightward. At the same time, raise right foot and put it down on heel, knee slightly bending to form a right empty step. Look at right hand. (Fig. 74)

Points: Face 3 o'clock in final position, with head and torso upright, waist relaxed and shoulders and elbows lowered.

**Form 13 Brush Knee and Punch Downward**

1) Draw right foot back, toes on floor in front of left foot. Pull hands down to abdomen wth palms obliquely facing each other. Look straight ahead. (Fig. 75)

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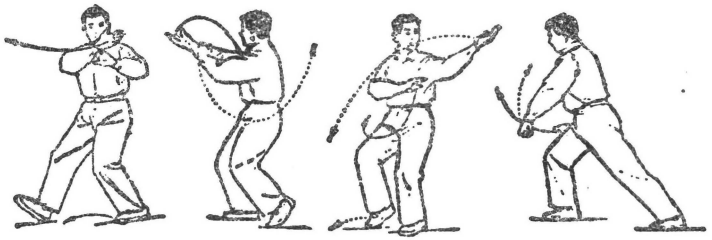
75

2) Take half a step forward with right foot and shift weight onto right leg. Left foot also takes half a step forward, toes on floor just behind right foot. As torso turns to the left (1 o'clock), bring both hands to the front of chest, right palm facing inward and left palm near right wrist. Then with torso turning to the right (3 o'clock), move both hands forward at shoulder level, right palm up and left palm on the inside of right forearm. Look at right hand. (Figs. 76-77)

3) Shift weight onto left leg and turn torso to the left (1-2 o'clock). Supinate left palm and move it in a downward and backward arc to ear level. While right hand moves past face

to stop in front of left part of chest, palm down. Look at left hand. (Fig. 78)

4) Turn torso to the right (3 o'clock) and take a step forward with right foot to form a right bow step. Right palm moves around right knee and stops beside right hip with fingers pointing forward, while left palm clenches into fist and strikes forward past left ear and downward to abdomen level, knuckles facing forward. Look down ahead. (Fig.79)



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Points: Arms switching from vertical to horizontal circle or the other way round should move in an arc. Keep feet apart for better balance. Face 3 o'clock in final position, without leaning too much forward.

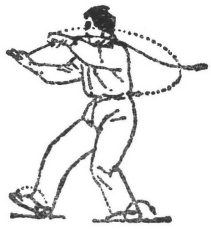
## Section IIII

### Form 14 The White Snake Puts Out Its Tongue

1) Shift weight backward and raise toes of right foot. Move both hands up to shoulder level. Look at right hand. (Fig. 80)

2) Turn toes of right foot inward and shift weight onto right leg. Using right heel as pivot, turn round to the left

(9 o'clock) and move right foot a bit forward to form a "steaded step" on crossed legs, with right knee tucking behind left knee. At the samt time, open left fist and draw it to left waist, palm up, while right palm pushes forward past right ear, fingers pointing up. Look at right hand. (Fig. 81)



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3) Shift weight onto left leg and take a step forward with right foot, toes turning outward. Turn torso slightly to the left (8 o'clock) and then to the right (10-11 o'clock) with left heel turning outward to form a seated step, left knee tucking behind right knee. At the same time, move left palm backward, upward and forward past left ear, fingers pointing up at

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chest level, while right palm turns upward and drops to waist side. Look at left hand. (Figs. 82-83)

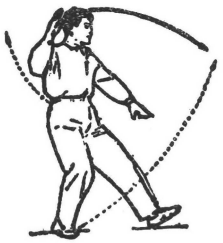
Points: In turning round, lift left foot to land it on spot in front of right foot, toes turning leftward. Hold torso erect. Keep legs bent in seated step, weight mainly on front leg. Torso faces 10-11 o'clock in final position.

**Form 15 Pat Foot to Subdue the Tiger**

1) Shift weight onto right leg and take a step forward with left foot. Left palm moves downward in an arc, while right palm swings backward and upward in an arc to right side of head. Look straight ahead. (Fig. 84)

2) Shift weight onto left left leg and turn torso to the left (9 o'clock). Right foot kicks forward and upward, with ankle joint plantar flexed. Right palm pats right instep, while left hand moves to shoulder level a bit to the rear, with palm facing outward. Look at right hand. (Fig. 85)

3) Drop right foot to the left side in front of left foot and lift left foot at the moment as right foot touches floor. Meanwhile, move both hands horizontally to the right, palms down. Look at right hand. (Fig. 86)



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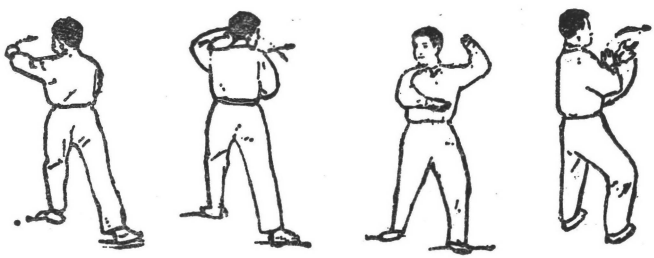
4) With body turning to the left (6 o"clock), move left foot towards 5 o'clock and straighten right leg to form a left bow step. At the same time, bring palms downward past abdomen to the left in an arc while fingers clench into fists. Look at left fist. (Fig. 87)

5) Bend left elbow to bring fist to left part of forehead, while right arm bends across chest, back of both hands facing obliquely inward. Keep waist and hips relaxed. Look ahead to the right. (Figs. 88a-b)

6) Shift weight onto right leg and turn toes of left foot inward as torso turns to the right (9 o'clock). At the same time, open fists and draw left hand towards chest with palm facing obliquely upward, while right palm threads its way out over left forearm. Look straight ahead. (Fig. 89)



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7) Shift weight onto left leg. Take a step forward with right foot past the inside of left foot. Left hand swings downward, backward and upward in a vertical semi-circle until it stops beside left temple, palm facing forward, while right palm

moves forward and downward to right hip. Look straight ahead. (Figs. 90-91)

8) Shift weight onto right leg. Left foot kicks forward and upward, with angle joint plantar flexed. Left palm pats instep of left foot while right hand moves backward and upward to shoulder level a bit to the rear, palm facing outward. Look at left hand. (Fig. 92)

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9) Drop left foot to the right side in front of right foot and lift right foot at the moment as left foot touches floor, Meanwhile, move both hands horizontally to the left, palms down. Look at left hand. (Fig. 93)

10) With body turning to the right (12 o'clock), move right foot towards 1 o'clock and straighten left leg to form a right bow step. At the same time, bring palms downward past abdomen to the right in an arc while fingers clench into fists. Look at right fist. (Fig. 94)

11) Repeat movements in 5), reversing "right" and "left". (Fig. 95)

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Points: The supporting leg should be slightly bent. Stand firmly when you kick. Do not jump or try to kick too high by holding breath and bending forward. After kicking, bend knee and drop foot gently on floor near the supporting foot, either before or behind it. Torso faces 12 o'clock in final position.

**Form 16 Turn to the Left to Strike**

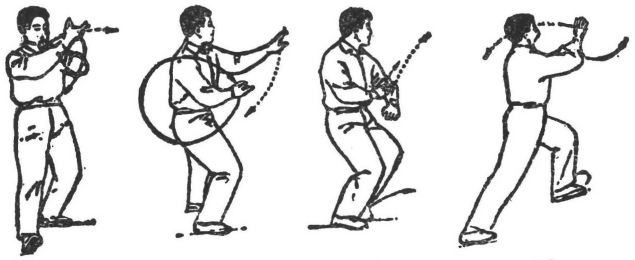
1) Shift weight onto left leg and turn toes of right foot inward. Turn torso to the left (10-11 o'clock). Open both fists at the same time, drawing right hand to the chest, palm facing obliquely upward, while left hand threads its way out over right forearm towards 9 o'clock, palm facing obliquely downward. Look straight ahead. (Fig. 96)

2) Shift weight onto right leg, with toes of right foot turning inward. Left hand goes a bit upward and forward in an arc, palm down, while right hand drops to the front of right hip, palm up. Look at left hand. (Fig. 97)

3) Turn torso slightly to the right (11-12 o'clock) and then to the left (10-11 o'clock), placing left foot beside right foot. Clench left hand into fist and drop it to the front of

abdomen, back of hand facing obliquely outward, while right palm describes a downward circle until it rests on the inside of left forearm. Look ahead to the left. (Fig. 98)

4) Turn torso to the left (9 o'clock) and take a step towards 8 o'clock with left foot, shifting weight onto left leg to form a left bow step. Raise left fist and strike forward at eye level, back of hand facing obliquely downward, right palm still on left forearm. Look at left fist. (Fig. 99)



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Points: Do not turn toes of right foot inward too much. Clench left palm into fist while it draws towards abdomen. Strike out towards 9 o'clock. All movements should hinge on waist and be well coordinated. Face 9 o'clock in final position.

**Form 17 Thread Palm in Crouch Step**

1) Shift weight onto right leg, toes of foot raising and turning a bit outward. Turn torso to the left (7-8 o'clock). Open left fist and move palm upward and leftward, while right palm moves downward and rightward in an arc, both facing down. Look at left palm. (Fig. 100)

2) Shift weight onto left leg and place right foot beside left foot while both palms continue to describe vertical circles, fingers gradually clenched, until left fist stops in front of abdomen and right fist stops in front of face, back of both hands facing forward. Look straight ahead. (Fig 101)

3) Lower right arm with elbow bending while left fist threads its way upward outside right forearm, back of hands facing forward. At the same time, squat on left leg and stretch out right leg sideways towards 10 o'clock to form a right "crouch step". Look ahead to the right. (Fig. 102)

4) Turn torso slightly to the right (9 o'clock). Right fist threads its way forward along the inside of right leg while left fist swings up to the left, back of both hands facing backward. Look at right fist. (Fig. 103)

Points: Do not turn toes of left foot outward too much. When placed beside left foot, toes of right foot may touch floor for a moment. Bend left knee before stretching out right leg sideways, sole flat on floor. Aged people may take a half-squat position. Body faces 9 o'clack in final position.

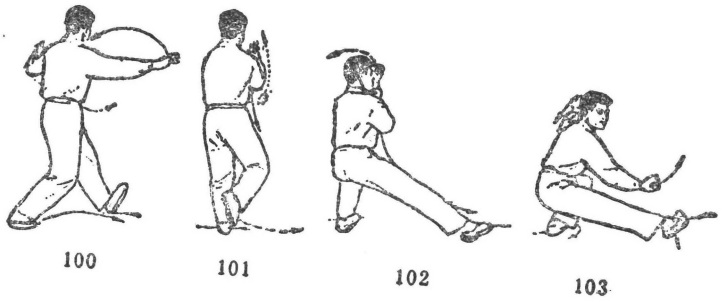
**Form 18 Fend off on One Leg**

1) Shift weight onto right leg and turn toes of right foot outward and those of left foot inward. Straighten left leg to form a right bow step. At the same time, raise right fist and lower left fist a little bit. Look straight ahead. (Fig. 104)

2) Lift left foot. Open right fist and rotate palm slightly inward. Open left fist and lower palm to waist side, then push it forward and upward, palm facing inward. Look straight ahead. (Fig. 105)

3) Stand on right leg with left knee raising and instep facing leftward. At the same time, press right palm down to the front of right hip with fingers pointing to the left while

left hand threads its way up past the inside of right forearm until it stops above and in front of head as if to fend off a blow, palm turning obliquely upward and fingers pointing to the right. Look straight ahead. (Fig. 106)



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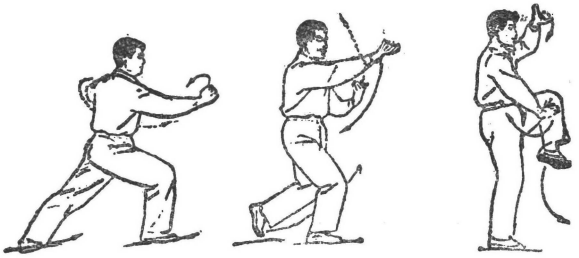
4) Put left foot down in front of right foot and a little to the left, shifting weight onto left leg. Raise right knee to stand on left leg. At the same time, with an outward rotation of right forearm, right hand threads its way up past the inside of left forearm until it stops above head as if to fend off a blow, palm facing obliquely upward and fingers pointing to the left, while left palm moves downward to the front of left



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hip, fingers pointing to the right. Look straight ahead (Figs. 107-109)

Points: Supporting leg should be slightly bent. Turn waist a little bit while moving right hand upward. Face 9 o'clock in final position, with head and torso erect and whole body relaxed.

**Form 19 Single Whip — Right Side**

1) Drop right foot a step backward and bend left knee to form a left bow step. At the same time, with palm supinated, drop right hand in an arc to chest level and extend left arm forward, palm down. Look at left hand. (Fig. 110)

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2) Shift weight backward and turn torso to the right (11 o'clock), while both palms draw back to the front of abdomen. (Fig. 111)

3) Raise left hand to chest level, elbow bending and palm facing inward, and place right palm on left wrist. (Fig. 112)

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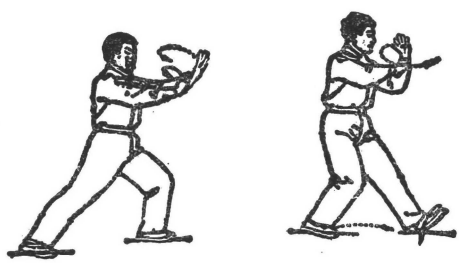
4) Shift weight onto left leg and bend left knee to form a left bow step. Turn torso to the left (9 o'clock) while left hand moves forward in a horizontal arc at shoulder level, palm facing obliquely inward. Keep right palm on left wrist. Look at left palm. (Fig. 113)

5) Shift weight backward, toes of left foot raising, while left hand continues to circle leftward and backward horizontally, palm up. Keep fingers of right hand on left wrist. Look at left palm. (Fig. 114)



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6) Shift weight onto left leg, foot flat on floor, and turn torso to the right (12 o'clock). At the same time, with

an inward rotation of forearm, left palm pushes forward to the left and changes for a hook hand, fingers bunching together and turning downward from wrist, while right hand is placed near the crook of left arm, palm facing inward. Simultaneously, place right foot beside left foot, toes on floor. Look at left hand. (Fig. 115)

7) Turn torso to the right (3 o'clock) as right foot takes a step towards 4 o'clock. Shift weight forward to form a right bow step. Following the turning of body, push right hand forward with plam facing forward and fingers pointing up at nose level, and right elbow facing right knee. Look at right hand. (Fig. 116)

Points: In 7), push right palm forward in an arc and turn forearm outward simultaneously. Coordinate this movement with body turning. Face 3 o'clock in final position, with chest slightly drawn in, elbows and shoulders relaxed and lowered and arms rounded.

## Section IV

### Form 20 Wave Hands Like Clouds — Right Side

1) Turn torso to the left (12 o'clock) and shift weight onto left leg, toes of right foot turning inward. At the same time, move right hand downward and leftward in an arc to the front of left shoulder, palm facing inward. Keep eyes on left hand. (Fig. 117)

2) Right palm continues to make an arc past face with palm turning inward while left hand moves past abdomen in an arc with palm gradually turning inward. At the same time, shift weight slowly onto right leg and turn torso slightly to the right (12-1 o'clock), Look at right palm. (Figs. 118-119)

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3) Turn torso slightly to the right (1-2 o'clock), right hand moving to the right side with palm turning outward while left hand moves to right shoulder in an arc with palm turning inward. At the same time, place left foot within 10-20 cm. of right foot, toes pointing forward. Look at right palm. (Fig. 120)

4) Turn torso to the left (11 o'clock) and shift weight onto left leg. Move left palm past face and right palm past abdomen in an arc, Look at left palm. (Fig. 121)

5) Turn torso slightly to the left (10-11 o'clock). Right foot takes a side step with toes pointing forward, while both

hands move to left side, left palm gradually turning outward and right palm inward. Look at left hand. (Fig. 122)

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6) Turn torso to the right (1-2 o'clock) and shift weight onto right leg. Place left foot within 10-20 cm. of right foot. Move right hand past face and left hand past abdomen in an arc until they are at shoulder level, with right palm gradually turning outward and left palm inward, Look at right hand. (Figs. 123-124)

7) Repeat movements in 4)-6). (Figs. 125-128)

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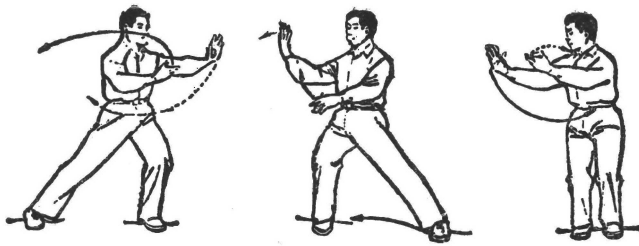

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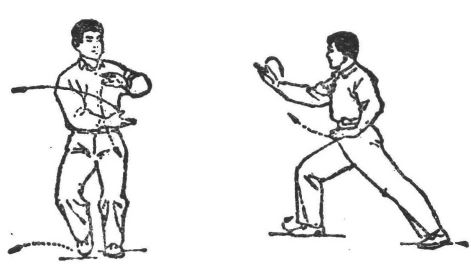
Points: Side steps should be light, landing on toes of foot first. The whole movements should be steady, even and continuous, using waist as axis for body turn and keeping torso upright. Do not turn palms abruptly. Torso faces 1-2 o'clock in final position.

**Form 21 Part the Horse's Mame on Both Sides**

1) Shift weight onto left leg as torso turns to the left (12 o'clock). Move both palms to form a hold-ball gesture in front of body, left hand on top. At the same time, lift right foot gently. Look at left hand. (Fig. 129)



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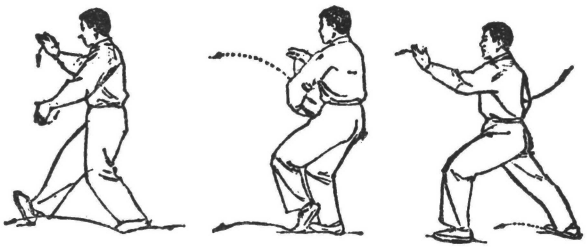
2) Turn torso to the right (3 o'clock) and right foot takes a step towards 4 o'clock to form a right bow step. At the same time, move right hand up to eye level with palm facing obliquely upward and left hand down to the side of left hip with palm facing downward and fingers pointing forward. Look at right hand. (Fig. 130)

3) Sit back and shift weight onto left leg with toes of right foot turning outward. Turn torso slightly to the right (4 o'clock). Pronate right palm and supinate left palm to form a hold-ball gesture in front of body, right hand on top. At the same time, place left foot beside right foot, toes on floor. Look at right hand. (Figs. 131-132)

4) Turn torso slightly to the left (3 o'clock) and left foot takes a step towards 2 o'clock to form a left bow step. At the same time, move left hand upward and forward, palm facing obliquely upward at eye level, and drop right hand to the side of right hip, palm facing downward and fingers pointing forward. Look at left hand. (Fig 133)



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Points: When separating hands from holdball gesture, swing both arms and rotate waist with a bigger amplitude than the movement shown in Fig. 41 — with both forearms extending a bit sideways. Coordinate separation of hands with forma-

tion of bow step, turning rear heel outward while straightening rear leg. See to it that two feet are at an angle of 45-60 degrees, with a transverse distance of 30 cm. between them. Face 3 o'clock in final position.

**Form 22 High Pat on Horse**

1) Right foot takes half a step forward, ball on floor. Turn left palm slightly outward and move right hand backward and upward to shoulder level, palm up. Look straight ahead. (Fig. 134)

2) Shift weight backward and set right foot flat on floor. Turn torso slightly to the right (4 o'clock) and then to the left (3 o'clock) and move left foot slightly forward, ball on floor, to form a left empty step. Drop left hand to the front of left hip, palm up, and draw right hand past right ear and push it forward with palm facing obliquely forward and fingertips at eye level. Look at right hand. (Fig. 135)

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Points: Turn waist slightly to the left or right when taking steps or shifting weight. Do not lean forward, protrude buttocks or rise and fall abruptly. Torso faces 3 o'clock in final position.

**Form 23 Kick with Right Heel**

1) Turn torso to the right (4-5 o'clock) and lift left foot lightly. Carry right palm backward to the right and move left hand forward in an arc, palm turning downward. (Fig. 136)

2) Turn torso to the left (2 o'clock) as left foot takes half a step towards 1 o'clock, heel on floor. At the same time, supinate left palm and draw it a bit backward, while right palm threads its way out over left forearm. Look at right hand. (Fig. 137)

3) Put left foot flat on floor and shift weight onto left leg with knee bending. Push right hand forward in an arc, palm down, and swing left arm back in a downward arc, palm up. Look at right hand. (Fig. 138)

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4) Place right foot beside left foot, toes on or off floor, as waist turns slightly to the left and then to the right. Move right hand downward to the left and left hand upward to the right in an arc until they cross at wrist in front of chest, both palms facing inward and right hand farther from body. Look ahead to the right. (Fig. 139)

5) Raise right knee to stand on left leg but slightly bending at knee. Kick right foot slowly towards 4-5 o'clock with ankle joint dorsiflexing and force focusing on heel. At the same time, separate hands in an upward arc, elbows slightly bending, palms facing outward at shoulder level and right arm parallel to right leg. Look at right hand. (Fig. 140)

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Points: Coordinate rotation of waist with separation of hands before kicking. Hand movements should be circular, continuous and smooth. Kick out steadily and keep torso and head erect. Do not hold breath. Torso faces 3 o'clock in final position.

**Form 24 Strike Opponent's Ears with Both Fists**

1) Drop right foot so that thigh is level, with toes pointing naturally downward. Move left hand in a forward arc to the side of right hand, both palms turning up above right knee. Look straight ahead. (Fig. 141)

2) Put down right foot towards 4-5 o'clock, heel on floor, while palms drop to the sides of hips. Clench palms gradually into fists. Look straight ahead. (Fig. 142)

3) Set right foot flat on floor and shift weight onto right leg to form a right bow step. At the same time, move fists

forward up to eye level, coming towards each other in a pincer movement, both turning in the radial direction with knuckles up, as if striking an imaginary opponent's ears. Look straight ahead. (Fig. 143)

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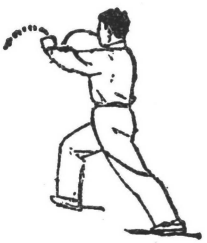

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Points: Keep head and waist upright. Do not shrug shoulders or raise elbows. Face 4-5 o'clock in final position.

**Form 25 Kick with Left Heel**

1) Shift weight onto left leg, with toes of right foot raising and turning slightly inward. Open both fists and separate hands with palms facing outward as torso turns to the left (3 o'clock). Look at left hand. (Fig. 144)

2) Shift weight onto right leg and place left foot beside right foot, toes on or off floor. Turn waist slightly to the right and then to the left, while both hands move in a downward and inward arc until they cross at wrist in front of chest, both palms facing inward and left hand farther from body. Look ahead to the left. (Fig. 145)

3) Lift left knee to stand on right leg but slightly bending at knee. Kick left foot slowly towards 2 o'clock, with ankle joint dorsiflexing and force focusing on heel. At the same time, se-

parate hands in an upward arc, elbows slightly bending, palms facing outward at shoulder level and left arm parallel to left leg. Look at left hand. (Fig. 146)

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Points: The same as those for Form 23. Torso faces 3 o'clock in final position.

**Form 26 Strike with Hidden Fist**

1) Place left foot beside right foot, toes on floor. Turn torso slightly to the right (4 o'clock), carrying hands upward and towards each other in an arc until they come close together before face. Meanwhile, clench right palm into fist, back of both hands facing forward. Look straight ahead. (Fig. 147)

2) Take a step towards 2 o'clock with left foot, heel on floor, while torso turns to the right (6 o'clock) and both hands drop to right hip, right fist resting on left palm, back of both hands facing downward. Look downward to the right. (Figs. 148a-b)

3) Turn torso to the left (3 o'clock) and shift weight onto left leg to form a left bow step. Following body turn, clench

left palm into fist and draw it to left hip with back of hand facing downward. At the same time, right fist strikes out in a straight blow that ends at abdomen level, with back of hand facing upward. Look at right fist. (Fig. 149)

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Points: Relax shoulders and lower elbows after the straight blow, which may also be dealt with a jerk of forearm aided by an explosive force of legs and waist. In this case, take a wider bow step and carry right shoulder more forward. Body movement should be harmonious and natural. Face 3 o'clock in final position.

**Form 27 Needle at Sea Bottom**

1) Draw right foot half a step forward and set it on floor in a toe-to-heel motion behind left foot. Turn torso slightly to the right (4 o'clock) and shift weight onto right leg. Lift foot gently. At the same time, open left fist and pronate palm as you carry it to the left and then forward in a horizontal arc. Meanwhile, open right fist and move downward and then backward and upward to right ear. Look straight ahead. (Figs. 150-151)

2) Turn torso to the left (2 o'clock). Bring right palm downward in a cutting movement, fingers pointing obliquely downward, while left hand moves in an arc to the left and back to left hip with palm facing downward and fingers pointing forward. Left foot moves a bit forward, toes on the floor to form a left empty step. Lower waist and shoulder. Look at the floor ahead. (Fig. 152)

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Points: Stepping and weight shifting coordinate with the natural turning of waist. Face 2 o'clock in final position, with right shoulder extending forward and torso leaning a bit forward.

**Form 28 Flash the Arm**

1) Turn torso slightly to the right (3 o'clock) and lift left foot. Raise both hands and bring fingers of left hand to the inside of right wrist. Look straight ahead. (Fig. 153)

2) Set left foot on the floor and take one step forward and shift weight onto left leg to form a left bow step. At the same time, turn right palm outward and raise it to right temple with palm facing obliquely forward and fingers pointing leftward, while pushing left hand past chest and then forward at nose level with palm facing forward. Look at left hand. (Fig. 154)

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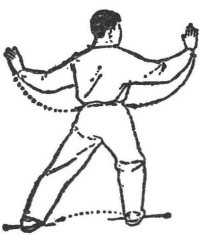
Points: While raising hands, do not shrug shoulders or raise elbows. Face 3 o'clock in final position, with waist and hips relaxed.

**Form 29 Kick to Both Sides**

1) Shift weight onto right leg with toes of left foot turning as inward as possible. Turn torso to the right (7-8 o'clock) while extending arms sideways with palms facing outward. Look ahead to the right. (Fig. 155)



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2) Shift weight onto left leg. Place right foot beside left foot, toes on or off the floor, while two palms move downward to each other in an arc until they cross at wrist in front of abdomen and then raise them to chest level, both palms facing inward and right hand farther from body. Look ahead to the right. (Figs. 156a-b)

3) Lift right knee to stand on left leg but slightly bending at knee. Kick right foot slowly out with ankle joint plantar flexed. At the same time, move right hand forward to the right and left hand backward to the left with palms facing outward, elbows slightly bending and wrists at shoulder level. Keep right arm parallel to right leg. Look at right hand. (Fig. 157)

4) Bend right knee and set right heel on the floor towards 10-11 o'clock. Supinate right hand and draw it a bit backward. At the same time, bring left hand down past left hip and then push it forward and upward in an arc over right forearm with palm facing forward. Torso faces 10 o'clock. Look at left hand. (Fig. 158)

5) Set right foot flat on the floor and shift weight onto right leg with left leg straightening. Continue to straighten left leg. Continue to push left hand upward and forward in an arc, palm down, while moving right hand in a downward and backward arc, palm up. Look at left hand. (Fig 159)

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6) Place left foot beside right foot, toes on or off floor, while turning waist slightly to the right and then to the left. Move right hand in an upward arc and left hand in a downward arc until hands cross at wrist in front of chest with palms facing inward and left hand farther from body. Look ahead to the left. (Fig. 160)

7) Lift left knee to stand on right leg but slightly bending at knee. Kick left foot slowly out towards 8 o'clock with ankle joint plantar flexed. At the same time, move right hand backward to the right and left hand forward to the left, with palms facing outward, elbows slightly bending wrists at shoulder level and left arm over left leg. Look at left hand. (Fig. 161)

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Points: The same as those for Form 23.

**From 30 Brush Knee in Left and Right Bow Step**

1) Bend left knee and set left foot on floor beside right foot. As torso turns to the right (12 o'clock), bend right arm with palm turning inward and fingertips at eye level, while left hand, following body turn, moves towards right part of chest in an arc, palm down. Look at right hand. (Fig. 162)

2) Turn torso to the left (9 o'clock) and take a step towards 8 o'clock with left foot, shifting weight onto left leg to form a left bow step, the transverse distance between feet being about 30 cm. At the same time, left hand drops past abdomen, circles round left knee and rests beside left hip, palm down, while right hand draws leftward past right ear and, following body turn, pushes forward at nose level with palm facing forward. Look at fingers of right hand. (Fig. 163)

3) Shift weight onto right leg with toes of left foot raising and turning outward. Rotate forearms outward so that right palm is turned leftward and left palm upward. (Fig. 164)

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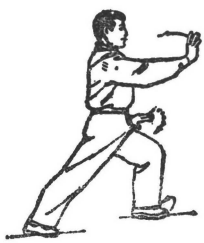

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4) Turn torso to the left (6 o'clock) and take a step towards 10 o'clock with right foot.

5) Repeat movements in 1)-2), reversing "right" and "left" (Figs. 165-166)

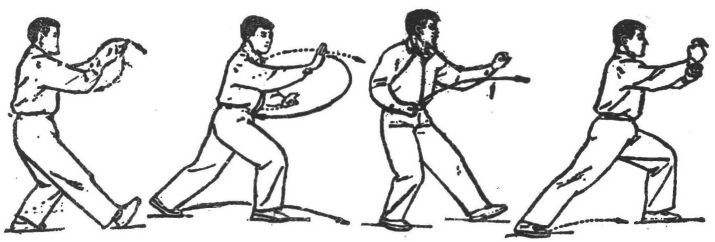
Points: While pushing hand, extend shoulder slightly forward. Keep waist relaxed and torso erect.

**Form 31 Step Forward to Strike**

1) Shift weight onto left leg with toes of right foot raising and turning outward. Turn left palm inward and draw it a bit backward, while right elbow is bent and right hand threads its way out over left forearm with palm facing obliquely left-ward. Look straight ahead. (Fig. 167)

2) Set right foot flat on floor and shift weight onto right leg while turning torso slightly to the right (10 o'clock). Move both hands in an arc; right palm goes forward and rightward while left palm goes rightward and backward to the front of abdomen. Look at right hand. (Fig. 168)

3) Take a step forward with left foot, heel on floor. Carry right palm to the right in an arc and clench it before drawing it back onto right hip with back of hand facing down-ward. At the same time, carry left palm left-ward and forward in an arc and clench it before it comes to the front at shoulder



167 168 169 170

level with back of hand facing upward, wrist turning in the radial direction. Look at left fist. (Fig. 169)

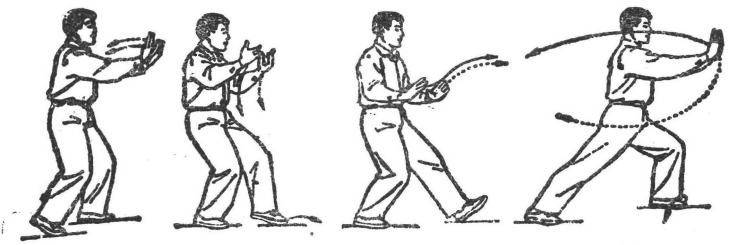
4) Set left foot flat on floor and shift weight onto left leg to form a left bow step. Right fist strikes forward at shoulder level with back of hand facing rightward, while left fist draws a bit back to come under right wrist with back of hand facing upward. Look at right fist. (Fig. 170)

Points: Movements should be continuous and smooth. Turn waist first to the right and then to the left when striking forward with right fist. Face 9 o'clock in final position.

**Form 32 Apparent Close-Up**

1) Right foot draws half a step towards left foot, ball on floor. Meanwhile, open both fists so that palms face obliquely upward. Look straight ahead. (Fig. 171)

2) Shift weight onto right leg as right foot is set flat on floor. Take half a step forward with left foot and bend leg to form a left bow step. Draw hands slowly to the front of chest, shoulder-width apart, while turning forearms inward. Drop hands to the front of abdomen and then push them forward to shoulder level, palms facing forward. Look straight ahead. (Figs. 172-174)



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Points: Draw hands and pronate palms at the same time. The pushing of palms and the forming of bow step should be synchronized. Face 9 o'clock in final position.

**Form 33 Wave Hands Like Clouds — Left Style**

1) Shift weight onto right leg and turn toes of left foot inward while turning torso to the right (1-2 o'clock). Simultaneously with body turn, move right hand in an arc past face, palm facing outward, while dropping left hand in an arc pass abdomen and then upward to the right with palm turning inward. Eyes follow right hand. (Fig. 175)

2) Turn torso to the left (10-11 o'clock) and shift weight onto left leg while bringing right foot within 10-20 cm. of left foot, toes of both feet pointing forward. Simultaneously with body turn, move left hand up in an arc past face with palm turning slowly outward. While right hand moves in an arc past abdomen and then upward to the left with palm turning inward, eyes follow the left hand. (Figs. 176-177)

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3) Turn torso to the right (1-2 o'clock) and shift weight onto right leg. Left foot takes a side step with toes pointing forward. Simultaneously with body turn, move right hand

in an arc past face with palm turning slowly outward, while left hand moves in an arc past abdomen and then upward to the right with palm turning inward, eyes follow the right hand. (Fig. 178-179)

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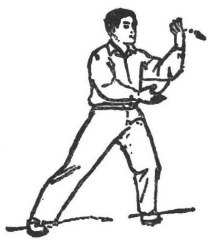
4) Turn torso to the left (10-11 o'clock) and shift weight onto left leg while bringing right foot within 10-20 cm. of left foot, toes of both feet pointing forward. Simultaneously with body turn, move left hand in an arc past face with palm turning slowly outward, while right hand moves in an arc past abdomen and then upward to the left with palm turning inward, eyes follow the left hand. (Figs. 180-181)



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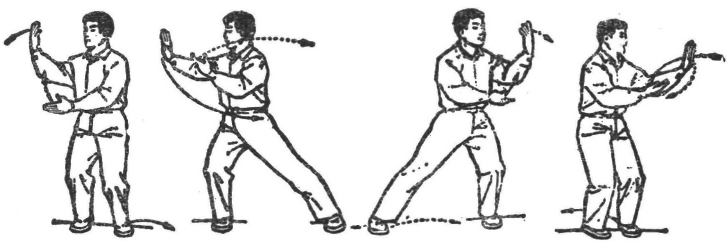
5) Repeat movements in 3) and 4), with toes of right foot turning inward in final position to facilitate next movement. (Figs. 182-185)



182 183 184 185

Points: The same as those for Form 20. Torso faces 10-11 o'clock in final position.

**Form 34 Turn to the Right to Strike**

1) Shift weight onto right leg while left foot takes a step back towards 4-5 o'clock and right leg bends to form a right bow step. At the same time, supinate left palm and draw it back to the front of abdomen, while pronating right palm and moving it forward over left forearm at shoulder level. Look at right hand. (Fig. 186)

2) Shift weight back onto left leg with toes of right foot raising while torso turns to the left (9 o'clock). At the same time, clench right palm into fist and drop it to the front of lower abdomen with back of hand facing forward and wrist turning in the ulnar direction, while left hand circles leftward, upward, forward and downward to the inside of right forearm, palm down. Head follows body turn and eyes look ahead. (Fig. 187)

3) Turn torso to the right (10-11 o'clock), shifting weight onto right leg, which bends to form a right bow step. Raise right fist past left part of chest and thrust it upward and forward at nose level with back of hand facing obliquely downward, while left palm remains on the inside of right forearm. Look at right fist. (Fig. 188)

186

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Points: Do not cross legs when taking bow step. Other points are the same as those for Form 16. Face 10-11 o'clock in final position.

**Form 35 Work at Shuttles on Both Sides**

1) Shift weight onto left leg, toes of right foot raised and turned inward, while torso turns slightly to the left (10 o'clock). At the same time, left hand threads its way out over right forearm with palm facing obliquely downward, while right fist opens and draws a little back with palm facing obliquely upward. (Fig. 189)

2) Continue to turn torso to the left (9-10 o'clock) and set right foot on floor while shifting weight onto right leg. Left hand pushes forward to the left, palm facing obliquely forward, while right hand withdraws to the inside of left el-

bow, palm facing obliquely inward. Look at left hand. (Fig. 190)

3) Turn torso slightly to the right (10 o'clock), while withdrawing left hand to the front of abdomen with palm facing obliquely downward and moving right hand to the right hip with palm facing upward. At the same time, place left foot beside right foot. Look ahead to the right. (Fig. 191)

4) With torso turning slightly to the left (9 o'clock), take a step towards 7-8 o'clock with left foot and shift weight onto left leg to form a left bow step. At the same time, rotate left forearm outward and right forearm inward and raise both palms to the front of chest with fingers of right hand resting on the inside of left wrist. Simultaneously with weight transfer, move both hands forward in an arc to shoulder level, with left palm facing obliquely upward and right palm obliquely downward. Look at left hand. (Fig. 192)

5) As torso turns slightly to the left (8-9 o'clock) and then to the right (9 o'clock), right foot takes a step forward, ball on the floor. At the same time, bend left arm at elbow and move left hand leftward and backward in a horizontal arc with palm facing obliquely upward, right palm resting on the inside of left forearm. Look at left palm. (Fig. 193)

189 190 191 192 193

6) Set right foot flat on floor and shift weight onto right leg while lifting left foot and turning torso to the right (12 o'clock). At the same time, draw right palm to the front of chest while turning left forearm inward with palm facing obliquely forward. Look ahead to the right. (Fig. 194)

7) Take a step towards 7-8 o'clock with left foot and bend left knee to form a left bow step while turning torso to the left (9 o'clock). At the same time, left hand moves upward and is held above left temple with palm turning obliquely upward, while right hand pushes forward to nose level with palm facing forward. Look at right hand. (Fig. 195)

8) Shift weight backward onto right leg, toes of left foot raising and turning inward as torso is turned slightly to the right (10 o'clock). Turn left forearm outward and drop it to the front of chest with palm turning obliquely upward, while right palm draws a bit back and threads its way out over left forearm. (Fig. 196)

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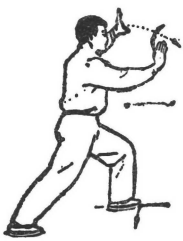

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9) Set left foot flat on floor and shift weight onto left leg as torso is turned slightly to the left (9-10 o'clock). Right hand pushes forward to the right, palm facing obliquely forward, while left hand comes under the inside of right elbow, palm facing obliquely upward. Look at right hand. (Fig. 197)

10) Turn torso to the left (9 o'clock), while withdrawing right hand to the front of abdomen with palm facing obliquely downward and moving left hand to left hip with palm facing upward. At the same time, place right foot beside left foot. Look ahead to the left. (Fig. 198)

11) With torso turning slightly to the right (9-10 o'clock), take a step towards 10-11 o'clock with right foot and shift weight onto right leg to form a right bow step. At the same time, rotate right forearm outward and left forearm inward and raise both palms to the front of chest with fingers of left hand resting on the inside of right wrist. Simultaneously with weight transfer,move both hands forward in an arc to shoulder level, with right palm facing obliquely upward and left palm obliquely downward. Look at right hand. (Fig. 199)

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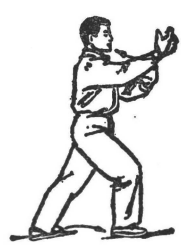

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12) As torso turns slightly to the right (11 o'clock), left foot takes half a step forward, ball on floor. At the same time, bend right arm at elbow and move right hand rightward and backward in a horizontal arc with palm facing obliquely upward, left palm resting on the inside of right forearm. Look at right palm. (Fig. 200)

13) Set left foot flat on floor and shift weight onto left leg while lifting right foot a little off floor and turning

torso slightly to the left (10 o'clock). Meanwhile, draw left palm to the front of chest while rotating right forearm inward with palm facing obliquely forward. Look ahead to the right. (Fig. 201)

1) While torso turns to 10-11 o'clock, take a step in the same direction with right foot and bend right knee to form a right bow step. At the same time, right hand is held above right temple with palm turning obliquely upward, while left hand pushes forward to nose level with palm facing forward. Look at left hand. (Fig. 202)

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202

Points: Movements of hands and face should be done coordinately. Keep torso erect and face 10-11 o'clock in final position.

**Form 36 Step Back and Thread Palm**

1) Shift weight onto left leg with toes of right foot raising while turning torso to the left (9 o'clock). Left hand moves leftward and downward in an arc to left hip with palm turning downward, while right forearm rotates outward and right hand drops to the front of body with palm facing obliquely upward to the left. Look at right palm. (Fig. 203)

2) Right foot takes a step backward past the inside of left foot and left leg bends to form a left bow step. Right palm presses downward while left palm turns upward and threads its way out over right forearm at eye level. Look at left palm. (Fig. 204)

203

204

Points: Sit back when shifting weight onto left leg. Footwark should be light and steady and coordinative with hand movements. Face 9 o'clock in final position.

**Form 37 Palm Press Down with Empty Step**

1) Shift weight onto right leg with toes of left foot turning inward as torso turns round to the right (1-2 o'clock). Simultaneously with body turn, draw back right palm to the front of abdomen and move left palm up to the left above forehead. Look straight ahead. (Fig. 205)

2) Turn torso to the right (3 o'clock), shifting weight onto left leg and turning toes of left foot inward and those of right foot outward, ball on floor, to form a right empty step. Trunk inclines a bit forward. At the same time, left hand presses down and stops above right knee, palm facing downward and fingers pointing rightward, while right palm presses

down and stops beside right hip with fingers pointing forward. Look at the floor ahead. (Fig. 206)

Points: When pressing down palm, turn waist slightly and carry shoulder a bit forward. Keep torso low and relaxed. Do not lean too much forward, nor lower your head. Face 3 o'clock in final position.

### Form 38 Stand on One Leg and Hold Out Palm

Raise right knee to stand on left leg, which is slightly bent at knee, toes pointing naturally downward. At the same time, with torso rotating to the left (1-2 o'clock), supinate right palm and hold it out to chest level while moving left palm leftward to chest level with palm facing outward. Look at right palm. (Fig . 207)

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Points: Torso faces 1-2 o'clock in final position, with chest drawn in and shoulders and elbows lowered.

### Form 39 Push Forearm in Horse-ride Step

1) As torso turns to the right (4-5 o'clock), right foot takes a step forward in the same direction with toes pointing

outward, weight being shifted onto right leg. At the same time, pronate right palm and move it downward and rightward in an arc, while supinating left palm and moving it upward and rightward in an arc. Look straight ahead. (Fig. 208)

2) Place left foot beside right foot. At the same time, supinate right palm and raise it to the side of right ear, while clenching left palm into fist and dropping it to the front of chest with back of hand facing upward. Look straight ahead. (Fig. 209)

3) Take a step towards 1-2 o'clock with left foot and shift weight a little forward to form a modified "horse-ride step" with bulk of weight resting on right leg. Meanwhile, turn torso to the left (3 o'clock). Drop left forearm past abdomen before pushing it forward to left side of body with elbow bending and fist being over left knee, back of hand facing inward and wrist flexed in the radial direction. Meanwhile, drop right hand to the inside of left elbow with palm facing forward to push left forearm. (The forearm push may be done with a jerk, using legs and waist in the exertion of force). Look ahead to the left. Fig. 210)

208

209

210

Points: Forward step should be taken in a heel-to-toe movement, with foot set flat on floor when weight transfer

is completed. In the horse-ride step, stand firmly with torso upright, right knee turning a bit inward, waist lowered and relaxed and the angle between feet not exceeding 90 degrees. Face 3 o'clock in final position.

**Form 40 Turn Body with Big Strokes**

1) Shift weight onto right leg and turn torso slightly to the right (4 o'clock), toes of left foot raising and turning outward. At the same time, open left fist and turn both palms rightward and draw them a little backward. Look stright ahead. (Fig. 211)

2) Turn torso to the left (1-2 o'clock) and set left foot flat on floor while shifting weight onto left leg. Place right foot beside left foot, with a distance of 10 cm. between them and parallel to each other, as you stand up with bulk of weight still resting on left leg. At the same time, raise right arm sideways to shoulder level, palm up, while left arm is bent across chest,palm facing forward to the left. Look at right hand. (Figs. 212-213)

211

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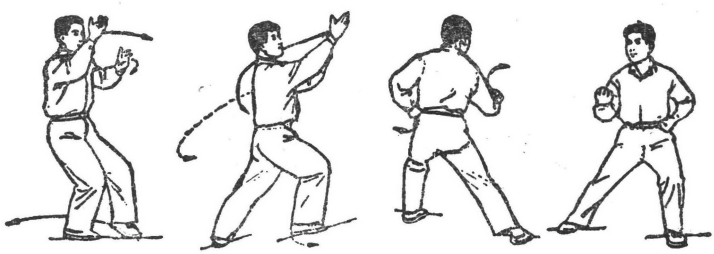
3) Using ball of right foot as pivot, turn right heel outward and bend both knees to half-squat while shifting weight

onto right leg. Turn torso to the left (10 o'clock) and take a step back towards 4-5 o'clock with left foot. Following body turn, move both palms to the left in a gentle stroke as if to smooth something out, until they stop in front of body, with right hand holding out towards 10-11 o'clock, wrist at nose level and palm facing leftward, while left palm rests on the inside of right elbow. Look at right hand. (Figs. 214-215)

4) Torso continues to turn to the left (6 o'clock) as weight is shifted onto left leg and right heel is turned outward. Following body turn, draw palms to the left in a gentle stroke as if to smooth something out. Then, with palms slowly clenched, waist relaxed and shoulder lowered, rotate left forearm outward and draw left fist to left hip with back of hand facing downward, while rotating right forearm outward and lowering elbow with arm bending in an arc, so that right fist rests in front of chest, back of hand facing obliquely forward. Look at right fist. (Figs. 216a-b)



214 215 216a 216b

Points: Using waist as axis, coordinate movements of hands and feet and body turn. Face 6 o'clock in final position with left knee bending and right leg straightening, feet parallel and as wide apart as in a bow step.

**Form 41 Swing Palm in Crouch Step**

1) Turn torso to the right (7-8 o'clock) and shift weight onto right leg. Bend right elbow and raise fist to the right above forehead, back of hand facing inward, while drawing left fist backward with back of hand facing forward. Look straight ahead. (Fig. 271)

2) Turn toes of left foot outward and those of right foot inward as you shift weight onto left leg and turn torso to the left (4-5 o'clock). Meanwhile, open left fist and move it forward in an arc with palm turning obliquely downward, while opening right fist and drawing it back and downward in an arc with palm slowly turning leftward. Turn your head in the same direction with your body and look straight ahead. (Fig. 218)

3) Right foot draws close to left heel with toes on the floor to form a "T step". Right hand swings leftward to abdomen level with palm facing obliquely upward, while fingers of left hand rest on the inside of right forearm. Look at ahead. (Figs. 219a-b)

217

218

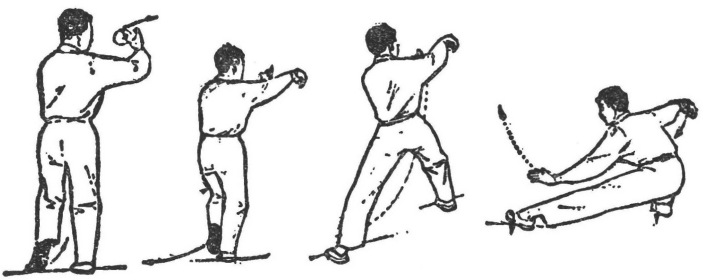
219a

219b

4) Set right foot flat on the floor, turn torso to the right (7-8 o'clock) while shifting weight onto right leg and lifting

left foot with knee bending. With left palm resting on the inside of right forearm, right palm moves upward and rightward in an arc to the side of body where it turns into a hook hand and left hand moves to the crock of right arm. Look at right hand. (Figs. 220-221)

5) Stretch left leg towards 2 o'clock and bend right leg to form a left crouch step while turning torso to the left (3 o'clock). Meanwhile, drop left hand past abdomen and along the inner side of left leg with palm facing rightward. Look at left hand. (Figs. 222-223)



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Points: Lift right foot gently and bend legs at knee in forming the T step. In the crouch step, toes of right foot should be turned slightly outward and those of left foot slightly inward, with both soles flat on the floor. Do not arch your back or lean your trunk too far forward. Aged people may take a half-crouch step. Face 3 o'clock in final position.

**Form 42 Step Forward to Cross Fists**

1) Shift weight onto left leg with toes of left foot turning outward and those of right foot turning inward. Straighten right leg to form a left bow step. Raise left palm to shoulder

level while hook hand drops behind your back, fingers pointing up. Look at left hand. (Fig. 224)

2) Take a step forward with right foot, ball on the floor to form a right empty step. Clench left hand and move it a bit backward with back of hand turning forward. Meanwhile, change hook hand into fist and swing it forward and upward with back of hand turning inward so that wrists cross at shoulder level, arms rounded. Look at left fist. (Fig. 225)

224

225

Point: Before raising from crouch step, turn toes of left foot outward and those of right foot inward to the utmost in coordination with the leftward body turn. Keep good balance when you raise. Face 3 o'clock in final position, with shoulder and hips relaxed.

**Form 43 Stand on One Leg to Mount the Tiger**

1) Bring right foot one step backward and shift weight onto right leg while turning torso to the right (4-5 o'clock). Open right fist and bring it down to right hip, palm down, while opening left fist and, following body turn, moving it to the right in an arc. (Fig. 226)

2) While turning torso to the left (3 o'clock), lift left foot and move it a bit to the right to form a left empty step.

Drop left palm past abdomen to left hip. Meanwhile, right palm circles rightward past face and down to left thigh, palm up. Look straight ahead. (Fig. 227)

3) Lift left foot with toes pointing a little inward and stand on right leg. Meanwhile, raise right hand to shoulder level with palm facing obliquely to the left, while turning left palm into hook hand and raising it sideways to shoulder level a little to the back. Torso is turned to the left (1-2 o'clock). Look forward in that direction. (Fig. 228)

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Points: Stand on right leg with knee bending slightly, right arm is almost paralled to left thigh. Torso faces 1-2 o'clock in final position.

**Form 44 Turn Body and Swing Foot**

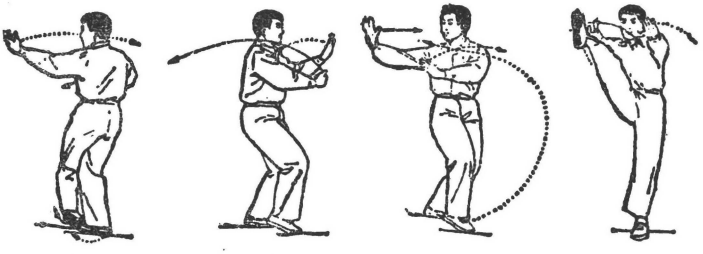
1) Turn torso to the right (4-5 o'clock) and set left foot on the outside of right foot with toes pointing rightward. Open hook hand and move it to the front at shoulder level, palm up. Meanwhile, turn right palm downward and move it horizontally rightward with elbow bending. Look straight ahead. (Fig. 229)

2) Turn round (9 o'clock) on balls of both feet as you draw left palm slightly inward while turning right palm upward and pushing it forward under left elbow. Both palms

face obliquely inward. Look straight ahead as you turn round. (Fig. 230)

3) Torso continues to turn to the right (12 o'clock). Meanwhile, right hand threads its way rightward from under left elbow to shoulder level, while left hand is placed in front of right shoulder, both palms facing rightward. Look at right hand. (Fig. 231)

4) Lift right foot and swing it leftward, upward and rightward with instep facing rightward. At the same time, with torso turning slightly to the right (1 o'clock) and then to the left (12 o'clock), move both hands leftward and pat instep of right foot first with left palm and then with right palm. Look at left palm and then at right palm. (Fig. 232)



229 230 231 232

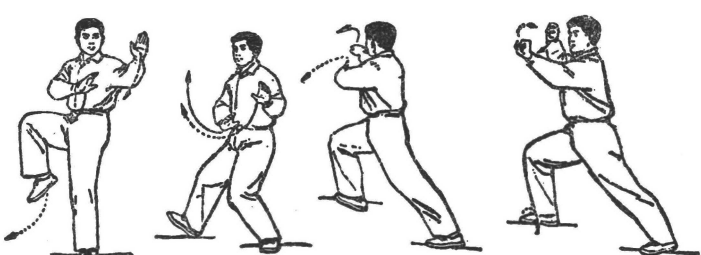
Points: Set left foot close to right foot and bend both knees slightly. Keep torso steady in the turn of 270 degrees, which should be in line with arm movements. Lean slightly forward while swinging foot. The aged and the weak are not required to pat instep with palms. Face 12 o'clock in final position.

**Form 45 Draw a Bow to Shoot the Tiger**

1) Bend right knee on right side of body so that thigh is level and toes point downward, while turning torso slightly to the left (11-12 o'clock) and then to the right (1-2 o'clock). Left leg is slightly bent at knee. Move both hands leftward until left hand extends sideways at shoulder level and right arm lies across chest, both palms facing leftward. Look at left hand. (Fig. 233)

2) Turn torso slightly to the right (2 o'clock) and set right heel on floor towards 4 o'clock while moving both palms downward. Look straight ahead. (Fig. 234)

3) Turn torso to the right (4 o'clock) and shift weight onto right leg to form a right bow step. Meanwhile, move both palms downward and rightward in an arc and clench them into fists on right side of body. Then, as torso turns slightly to the left (3 o'clock), left fist strikes past face towards 1-2 o'clock at nose level, with back of hand facing obliquely backward, while right fist is drawn to right temple, with back of hand facing backward, both wrists flexed in radial direction. Look at right fist and then at left fist. (Figs. 235-236)



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Points: While moving hands rightward, turn head and waist in that direction at the same time. Face 3 o'clock in final

position. Keep waist low and relaxed and turned a bit leftward, but do not turn right knee inward.

**Form 46 Turn to Strike, Parry and Punch — Right Side**

1) Bend left knee and shift weight onto left leg while turning toes of right foot inward and rotating torso to the left (1-2 o'clock). Meanwhile, open left fist, turn palm up and pull it down to left hip while opening right fist and pushing it forward over left forearm with palm facing obliquely downward. Look at right palm first, then look ahead as you turn torso to the left. (Figs. 237-238)

2) Turn torso slightly to the right (2 o'clock) and place right foot beside left foot. Meanwhile, move left hand up in a backward arc to the front of chest with palm facing down, while right hand clenches into fist and moves down to the front of left ribs with back of hand facing upward. Look straight ahead. (Fig. 239)

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3) Right foot takes a step forward with toes raising and turning outward. Right fist thrusts upward and forward to chest level with back of hand turning downward while left hand drops to left hip with fingers pointing forward. Look at right fist. (Fig. 240)

4) Turn torso to the right (4 o'clock) and shift weight onto right leg as left foot takes a step forward. Meanwhile, raise left hand in a circular movement with palm facing obliquely downward as if in a parry, and pull right fist in an arc to right hip with back of hand facing downward. Look at left hand. (Fig. 241)

5) Shift weight onto left leg and bend left knee to form a left bow step while turning torso to the left (3 o'clock). At the same time, right fist strikes forward at chest level with back of hand facing rightward while left hand pulls back to the inside of right forearm. Look at right fist. (Fig. 242)

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Points: In 2), turn toes of right foot inward before placing it gently beside left foot. Other points are the same as those for Form 6. Face 3 o'clock in final position.

**Form 47 Fend off, Stroke, Push and Press — Right Side**

Repeat movements in Form 7, reversing "right" and "left" and changing directions of body turns in 1), 3), 4) and 6) into 1-2, 2, 3, and 3 o'clock respectively. (Figs. 243-250)

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250

Points: The same as those for Form 7. Face 3 o'clock in final position.

## Form 48 Cross Hands

1) Turn torso to the left (12 o'clock) and shift weight onto left leg while turning toes of right foot inward. Following body turn, carry left hand horizontally to the front, palm facing forward, and extend right arm sideways, palm facing rightward. Look at left hand. (Fig. 251)

2) Turn toes of left foot outward while rotating torso further to the left (10-11 o'clock). Meanwhile, bend left knee and straighten right leg. Simultaneouly with body turn, carry left hand further to the left so that it is symmetrical with right hand, elbows slightly bending and palms facing forward. Look at left hand. (Fig. 252)

3) Shift weight onto right leg and turn toes of left foot inward while rotating torso to the right (12 o'clock). Move both hands down and cross them in front of abdomen, then raise them to shoulder level, palms facing inward and left hand farther from body. Look straight ahead. (Fig. 253)

4) Bring left foot to the right to take a parallel stance, with feet shoulder-width apart, toes pointing forward. Then gradually straighten legs and face forward. Hands remain crossed and arms rounded. Look straight ahead. (Fig. 254)

251 252 253 254

Points: In 2), toes of right foot should point to 12 o'clock when left arm is carried to the left. Toes of left foot should point to 9 o'clock when weight transfer onto left leg is completed. In 3), turn toes of left foot inward before bringing it towards right foot. In 4), turn waist slightly back to the left as you straighten legs, so as to face 12 o'clock in final position, with weight being distributed equally between legs.

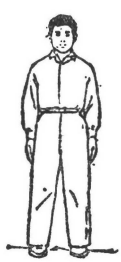
## Section VI

1) Rotate forearms inward at the same time and move hands shoulder-width apart, palms down. Lower both hands gradually. Look straight ahead. (Fig. 255)

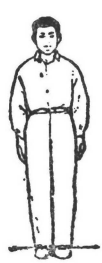
2) Drop hands to the sides. Hold torso erect and shoulders down. Imagine the top of your head being slightly pulled up. Breathe naturally and look straight ahead. (Fig. 256)

3) Return to commencing form by bringing left foot close to right foot, toes pointing forward and eyes looking straight ahead. (Fig. 257)

255



256



257

Points: Tempo of movement and exertion of force should be even throughout. Remain relaxed but alert. Keep your whole body comfortable and steady.

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