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Chen Pan-ling's Original Tai Chi Chuan Textbook



Chen Pan-ling, age 42, Han Kou, Hupei

CHEN PAN-LING'S Original

Tai Chi Chuan Textbook

(Tai Chi Chuan Chiao Tsai)

Written by
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Blitz
Design

New Orleans

*To Chen Pan-ling's
number one student,
Lieutenant General Yang Tzung-ting.
Without his enthusiasm and patience,
Chen Lao-shih might never have finished the original text.
Although General Yang has not been physically with us
for more than 15 years,
without his spirit and example
we would not have worked so diligently
to complete this translation.
Also, to Lei Shu-man,
another student now deceased,
who edited and laid out the Chinese characters
of the original text.
It is unfortunate for these and others
who so urgently wished this book published
not to see the finished product.
They are gone forever.*

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Foreword

It is a pleasure for me to endorse this translation into English of Chen Panling's popular book on tai chi chuan, which originally appeared in Chinese in 1963. When I knew him in Taiwan (1959-62), Chen was the highly respected head of the Chinese Boxing Association and until his death at seventy-seven in 1967, perhaps the most knowledgeable person in the world on the principles, rationale, and practice of Chinese boxing. He had been equally famed on the mainland. His father had undergone the rigors of the Shaolin Temple in Honan and had selected the finest teachers for his son. Although well-educated and connected (a hydraulic engineer, he had been chairman of the Honan Province Kuomintang Headquarters since 1944), Chen's first love was boxing. He learned many varieties of external (hard) and internal (soft) styles as well as weapons-play, but came to specialize in the three internal systems of tai chi chuan, hsing-i, and pa kua.

He climbed high in the boxing ranks, supervising provincial and national tournaments, and during World War II, became deputy chief of the Central Boxing Association at Chungking. There he also headed a national commission to collect, edit, and publish material on Chinese martial arts (unfortunately, most of the material was lost when the Communists took over the mainland).

As a student, Chen was something of a radical and didn't follow the rules of protocol. He refused to kowtow, but was such a hard worker that his teachers still accepted him. His nonconformist ways carried over into his teaching. He charged no one nor did he insist on ritual. But he was selective in whom he taught.

To perfect his tai chi chuan, Master Chen even studied for a time at the famed Honan village of Chen Chia Kou, the modern birthplace of the art, whence the revered Yang Lu-chan had taken the treasure and begun its spread to Peking and all of China.

The style of tai chi chuan taught here is Chen's synthesis of the three major styles—Yang, Wu, and Chen—prevalent in China at that time. Though eclectic, it is grounded in the traditional forms and brimming with the ancient spirit. On the outside, it is erect and aesthetically pleasing without being gimmicked by impractical sensationalist movements. Complementing this, he describes what occurs inside one's body during tai chi chuan practice: the connection and interplay of breath (*chi*) and intrinsic energy (*chin*). He rightly says that tai chi chuan is for health first and for defense last, diminishing the overly sanguine views of far too many current teachers. Throughout, his engineering background enables him to explain the dynamics of the art clearly.

And it is a double happiness to see that the felicitous translator is Chen's senior student and my old friend from Taiwan now ensconced in Alabama,¹ Y. W. Chang. Translation is an art—Arthur Waley showed that—and doubly so when the subject is esoteric and the language, Chinese. Mr. Chang's able job reflects his long acquaintance with the classics and his mastery of tai chi chuan and other internal arts.

When you marry a man to a task that he was born to do, he is bound to succeed. Confucius noted that men seek for happiness in what is above or below them, whereas happiness is the same height as man. The fashioning of this book is just Mr. Chang's size and, as a result, a happiness for tai chi chuan students everywhere. It deserves many readers.

Robert W. Smith

Flat Rock, N. C.

February 1991

Introduction to the Translation

Chen Pan-ling designated Y. W. Chang to translate this, his only remaining tai chi chuan text, into English. Over 30 years have passed since Chang began the translation, and Ann Carruthers joined him on his venture almost 20 years ago.

We did not spend every hour working on the book. Tragedies, triumphs, and personal obligations fundamental to our being human intervened, but the book was *that which we had to do*. It reigned supremely over our lives, because Chang is obligated to his teacher for its completion. Likewise, Carruthers is beholden to her teacher, who is Chang. Respect for one's teacher is a tradition we wish to model and perpetuate.

Purpose of the Translation

Aside from pursuing our grandmaster's bidding and following through on his strong desire to impart Chinese national martial arts (*Chung Kuo kuo shu*) to the Western world, we have other motivations to translate this text. Essentially, we desire professional dignity and credibility for tai chi chuan. This discipline has enough history and authoritative references of effectiveness to justify its instruction in academic and medical institutions. The translators believe that tai chi chuan deserves such assimilation, and that Chen Pan-ling's textbook is a foundation to guide it in that direction.

Historical foundation for health and harmony. There is nothing fancy about Chen's tai chi chuan. It embodies the way Chinese practiced tai chi chuan prior to 1949. Before Chen's time, the Chinese preserved their kuo shu wisdom within their respective families, inside the walls of villages composed largely of members with a specific surname. Gradually, they began to share their knowledge with other Chinese, as exemplified by Chen's fruitful research visits to the village of Chen Chia Chou. Not until Chen's generation did openness stretch wider, so that teaching martial arts to other cultures was not only permissible but desirable as a means of demonstrating and sharing national pride.

Y. W. Chang, like many others to whom we owe a debt of gratitude, brought Chen's tai chi chuan to Westerners as a result of his political exile. Chen Pan-ling taught Chang directly, and the most renowned of masters taught Chen. The lineage is pure and undeviating.

Chen's eclectic style typifies tai chi chuan before it became Westernized, with varying degrees of expertise, by military members stationed in the East beginning

with World War II. This is not to say that we do not owe these military members a debt, because their adaptations were requisite to promote Asian martial arts and make them palpable for Western consumption.

Chen's tai chi is pre-1960's when we participated because it was, "Cool, man, cool." Ironically, Chen stresses a scientific approach contradictory in part to the esoteric, philosophical expressions of that flower-child generation. He wrote his text long before the 1970s, when stunning, young Chinese gymnasts traveled to our Western shores—enchancing us with high leaps, extended stretches, and stylized movements. Chen's style chronologically precedes forms that place beauty and competition before health, and choreography before self-defense. He precedes the 1980s when tai chi had thrived in the US long enough to have Western lineages and experts of its own, and the 90s when revisionist theories and concepts about tai chi chuan are developing in his homeland.

A new genre continues into the 1990s that benefits from visual media, admirable marketing techniques, and worldwide computer networking. Unlike most of their predecessors, the martial arts action movies today are often blessed with credible story lines and quality actors. The quality of martial magazines has improved, and research quality journals are developing.

Some sources stress competitive fighting techniques and even competitive tai chi chuan forms, but individuals using the media to promote tai chi may or may not be connected to the martial arts community. Health and fitness magazines publish articles praising tai chi chuan. Most stress tai chi chuan as beneficial for physical and mental health and do not address its martial arts aspect. Others publish video tapes that stress the beauty of tai chi chuan and enhance that beauty with appealing scenery and calming music. Although we prefer that you replace outer music with inner soundlessness and not emphasize any one facet of tai chi at the expense of another, such related marketing tactics do bring new converts.

There are few, if any, readers of this book who did not discover tai chi through one or more of the above experiences. That tai chi appeals to so many different kinds of people for so many different reasons is impressive within itself. In the tai chi community there are dancers, who love the graceful movements of the exercise; martial artists, who appreciate its conservation of energy and effective fighting techniques; philosophers, who appreciate its Taoist foundation; people of any age and especially senior citizens, who like to get the kinks out of their joints; individuals with mental illness, who when hospitalized were introduced to tai chi's soothing emotional effects; business men and women, who want to reduce stress after a frustrating day at the office; folks who just like to go outside and feel a oneness with nature; and we are sure you can add others to this list. No matter where we fit

in these categories, each and every one of us has an obligation to know our deeper roots and our ancestors. Chen Pan-ling is one such distinguished personage manifesting the deepest of our roots.

Tai chi chuan practice advances harmony in a disharmonious world. We want to ensure that harmony is preserved in print for at least one long version of the traditional form.² The short form has approximately one-third the number of postures of the long and takes a much shorter time to master. Although this is true, it does not take much more time to do the long form—about 15 to 20 minutes for either, including warm-up. The short form fits well with the prevailing urge for rapid-fire doses of well-nigh everything. Without it, tai chi would never have made the impact it did in the West. Nevertheless, the short form can potentially deprive us of experiencing an axiom of tai chi chuan: *the essence lies in the journey, not at the destination*. We are quick to add that one can also dash through the long form with the wrong objective if so inclined. It's just a little easier to burn out any illusions of tai chi chuan as a quick study if you furrow through the long form. For your daily practice, you best not aim to, "Hurry up, learn it, and go on one's merry way." The experience of learning tai chi is as valuable as actually doing it. It is a learning activity that continues throughout one's lifetime, not plagued by the ravages of old age.

Tai chi chuan is changing as we write. Conceivably, Chen Pan-ling would have no complaint with such changes as long as they do not violate the basic tenets of the art, and neither do we. Even as we accept change, we measure it by what we have learned from the past. We cannot forget an original postulate of tai chi chuan: *to prolong health and longevity*.

Exercise for anywhere and everyone. You can perform tai chi chuan in small, isolated prison cells; dreary hotel rooms; airport terminals while you're waiting for a plane; and standing in line at supermarkets if you're subtle enough. You can do tai chi wherever you locate a 3' x 8' area. You need no equipment and no special clothes.

Men have no advantage over women; the softness of the style can even reverse that stereotype. Age and physical stamina make no difference because the exercise is adaptable to individual abilities. Even small children delight when they learn to "walk like the animals." Chang's oldest student to date is Sam Burns, who was 84 years old when he began to study. He lifted weights until he was 70, and his physician advised him not to continue. As sometimes happens with weight lifters when they stop lifting, Sam's strong, upper body gradually shifted to his belly region. His body and morale were both going down hill until he discovered tai chi. He died in perfect health as he edged up to his nineties, only because he refused to wear a seat belt and had a tragic accident while driving his large van.

Even as we worked on this book, our friends who jogged and practiced certain aerobics injured their knees and overworked their body systems. They went from high impact to low impact, from panting, working up a sweat, and burning it—until finally Jane Fonda said she was sorry she told us to do all that pounding stuff. Thank goodness, aerobic workouts have changed for the better over the years. We suggest a combination of tai chi chuan with such exercise, the intensity of which would depend on your health—but at least walk. Three times a week we add 35 minutes of aerobic workout to our daily tai chi practice. Such workouts are usually available for a minimum cost to seniors at wellness centers throughout the country.

Our doctors no longer give us strange looks when we responded, "Tai chi," to the standard medical question, "What kind of exercise do you do?"

Progressively, they changed their next question from, "What is that?" to, "Who is your teacher?" The looks of bewilderment became a heartfelt, "Keep doing your tai chi." Or if they were less informed, "Continue with that yoga or whatever you do, because it keeps you healthier than most people your age who come in here."

With ever-advancing longevity, physical health is a major consideration not only for quality of life, but as a fiscal concern. According to an article in the *Washington Post*,³ the current U. S. Census Bureau report predicts our 65-and-over population will grow from one-in-eight to one-in-five people by 2050. In only 15 years, baby boomers will begin to retire; a "gerontological explosion" of 20 million additional seniors will occur. America's "oldest old," those who are at least 85 years old and usually more in need of care, will more than double, or perhaps triple. We will have a smaller ratio of young people to provide for oldsters. It is critical to find validated, easy, safe, economical methods to maintain health. Tai chi chuan is one of those methods—tested and proven effective for thousands of years.

Textbook for academic credit. We would like this book used to supplement tai chi chuan practice for academic credit in universities. Chen and his student, Chang, were both engineers, concerned with technical accuracy, scientific soundness, and precise content. Carruthers, an educator, desires academic quality and user-friendliness. All of us want the textbook to be readable and useful to as many people as possible, regardless of their educational level or experience in the martial arts.

We wish to emphasize: neither Chen nor the translators intend that you learn tai chi chuan by reading this or any other book. You must have a competent teacher. We cannot stress this too much. It's the minuscule things—the way you only slightly move your hand or tilt your foot—that make tai chi chuan an art *and* a science. It's from the demeanor of your teacher that you comprehend tai chi chuan as a way of life and not a mere exercise. Your preeminent goal is to *be* tai chi

chuan, not simply to *do* tai chi chuan. That goal lies within the *process* of learning, and not any perceived ultimate mastery.

Use this book as an introduction to tai chi chuan that helps you to select a capable teacher. Also, employ the book as a reliable reference. We do. As a lifetime sport, tai chi chuan has a wealth of treasures that you never will stop uncovering.

Reliable reference. We want to see tai chi chuan as a valid adjunct to Western medicine. We envision qualified teachers affiliated with doctors and hospitals that place preventive medicine over drugs and surgery. To achieve our goal there must be a valid basis for research such as that mentioned in the *Mayo Clinic Health Letter*. The foundation cites studies that show tai chi as "one of the most effective ways to prevent falls in older adults." In a large study, "those who practiced tai chi reduced their risk of falls by about 40 percent."⁴

Add that information to data from the *Chicago Tribune*: "Among the nation's estimated 1.7 million nursing home residents, half experience falls during the year."⁵ Many of these falls result not only in pain and suffering, but costly surgery to repair the broken bones that often occur during the falls. In spite of surgery, the elderly who were once mobile and living on their own, may be left infirm from their falls and must be institutionalized. Of course, emotional and financial costs for the elderly and their loved ones soar.

Much of the information prior to Chen's time was unwritten, and students learned by repeating the actions of their teachers. Although an admirable way to instruct and learn, neither teachers nor students had cognitive foundations to explain why they performed their art the way they did. They often relied on philosophical or esoteric explanations jaded by folklore and unfounded by any scientific rationale. Chen presents relatively modern scientific and physiological principles to explain the ancient tradition of martial arts.

"When I began to work with Chang on the text," says Carruthers, I took exception to its repetition, ever how lyrical and traditional that repetition might be in Chinese. The old writing and classics for tai chi chuan had little import for me; they were merely the birthplace of most of the repetition. I did not understand why Chang memorized the entire *Diamond Sutra*. Nor did I grasp why he continued to study it every night, for Buddha knows how many years, lamenting each time that he did not understand the sutra.

"As this translation nears completion, I realize that I am only beginning to understand this text that I have been translating these many years. Only last week did I begin to *know rootedness*, and the accompanying loss of pain in my lower back when I root correctly. Presently, I have a healthy regard for the classics, the *Diamond Sutra*, and repetition as a method of learning. If nothing else, the reitera-

tion demonstrates clearly the foundation of Chinese educational philosophy—practice, practice, practice—but practice correctly."

Beginners, and the rest of us, occasionally feel lost in today's implosion of varied, conflicting information. Authorities and students of any discipline can lose or confuse meaning and content. The best of teachers forget or don't know all there is to know concerning specific techniques. We even wonder sometimes why we were ever interested in martial arts and how it fulfilled a physical and spiritual need. We question why we feel so empty inside when we lose sight of that fulfillment. Rereading this text from time to time inspires us not to gloss over the details that give tai chi chuan its essence. Ideas and thoughts that appear simplistic at first glance are likely of serious import when studied closely.

As a small child, Carruthers went regularly to church with her grandmother, a "Sunday school teacher," as they were called in the church school back then.

"One of the first Bible verses I learned was, 'God is Love.'

"I was expected to quote that phrase almost every Sunday of my young life, but it had little meaning to me until adolescence. It was then that my best friend confessed that neither she nor her family believed in God. In the Bible Belt where we lived, this was a shocking revelation. Fortunately, my father had exposed me to a variety of belief systems. So, I did not perceive a harsh, punishing Being that would forthwith drag my friend and her parents to the pits of hell for their heresy. Instead, I was personally overwhelmed because I had never thought of life without God before. I felt starkly empty and alone, but I didn't know why.

"I was driving to the pharmacy one day, puzzling about my friend's reasoning. That Bible verse came back to me, and I felt my inner being open to a burst of enlightenment.

"'God *truly* is Love, and I feel empty without Love,' I realized. My insight had nothing to do with deep, theological thinking or holier-than-thou debate. It had to do with a simple Bible verse I quoted a thousand times in the past without genuinely experiencing its meaning."

We've all had such dawnings in life. The text replenishes your tai chi dawnings, if you open yourself to their significance. Study the contents a little at a time, several times.

Terminology

We sometimes refer to Chen Pan-ling as *lao shih*, meaning *teacher of scholarly subjects*. Chang, one of his senior students, and the other students addressed Chen that way. They did so to show their considerable respect for this educated, profes-

sional man—an engineer in good standing. Chen continues to be recognized in Taiwan, Mainland China, the States, and other parts of the world as a top martial artist for all time.⁶ Additionally, his civic and scholarly contributions made him renowned in his country and acclaimed by his compatriots. *Shih fu* is a more common term in the States, but traditionally designated martial arts instructors who were not academically educated. *Hsien sheng* is the term Chen used for his teachers. That term has many meanings including *mister*, *husband*, and *master*. We steer clearly from the English term *master* because there is much confusion as to what it truly means.

All English terms in the glossary are in **boldface** when we introduce them. We include Chinese terms, names, and places that are important to the text in a Chinese to English glossary. A list of the dynasties and other periods is also with the glossary. Particularly in the applications for section 3, we italicize some English translations, such as *pull down* or *relax waist*, that otherwise become lost in the text. Generally, we italicize Chinese words only upon first use. Should they tend to become confused with English—for instance, *chin*, the Chinese word for *internal energy*; and *chin*, the English word for the lower projection at the base of the face—we revert to italicizing the Chinese. When Chinese terms are useful to know and brief, such as *kuo shu* for *(Chinese) martial arts*, we interchange them for the English terms.

In common usage, Chinese and English sometime combine, as is typical when two cultures merge. We normally refer to the internal energies, such as *inch chin*, listening *chin*, and understanding *chin* that way. *Chin* is more concise than *internal energy* and that translation really does not do the term justice. *Chi* is used throughout because it, too, is concise and not simple to translate.

The Chinese language has a number of phrases with pleasant and easy-to-remember rhythms, and we hesitated to separate the English translation with commas or conjunctions. Furthermore, we never include conjunctions when we use them in training. So, after much stewing with our publisher because we collectively hate hyphens, we used them to connect these phrases. Such terms include **hollow chest-firm back** (*kung hsiung chin pei*) and **no separation-no resistance** (*pu tiu-pu ting*).

Please note occasional use of the verb "let," Chang's literal translation, instead of "make" or "use" when we describe a particular action. This is how you do it, like letting water lift your arms in a swimming pool. It's the way a tiger naturally and without force grasps the antelope on the wild life television channel; the way a white wolf stands erect, quiet, and majestic in the snow, surveying his domain. Let the action happen; there is no "doing it." Allow it to happen naturally; no force, no making or using anything.

Gender and article adjectives. The Chinese language has no sexual distinction for its pronouns, which solves grammar and equality dilemmas for them, but not for us. We have neither simplified, neutralized, nor purified the English language to that degree. At first we interchanged "he" and "she" in the text. We wished to encourage our women practitioners to feel included in the action, and we discovered another advantage. When there are two participants, as in push hands, the text reads more clearly to have (A) female and (B) male participating. What more fitting way to express the "yin" and "yang" nature of the art!

Just when we thought we were politically correct, we encountered another quandary. Men demonstrate the actions in the original illustrations. It was confusing to describe the figures as male and female when two males are in the illustration, so we did not.

Conveniently, Chinese avoid article adjectives because they don't have many. Our English speaking family and friends adopt this standard from time to time because it leads to such clear, concise communication. An English conversation would go like this:

"Have you seen my green hat that I seem to have lost somewhere around the house?"

"Oh, yes I saw that green hat yesterday. Here it is."

Whereas a Chinese conversation would go:

"Green hat lost."

"I find."

Get the picture? We translated most of the text in conversational English, but sometimes passages didn't read true unless they were in a more clipped, Chinese style. We confess we left out article adjectives every chance we got.

Language and romanization. As for the treatment of Chinese names and terms, since January 1, 1979, the People's Republic of China (the PRC or Mainland China) standardized "Pinyin" as its sole romanization system. Taiwan, the Republic of China (ROC, considered a part of China by both the mainland and the current government of Taiwan) uses the more traditional Wade-Giles system. Officially, the United States government uses Pinyin in matters pertaining to the PRC, and Wade-Giles for the ROC.⁷ We use the romanization system currently used in Taiwan, ROC, in keeping with Chen Pan-ling's chronological and political history. We did follow Pinyin and omit the accent mark (as in Chiang K'ai-shek). This accent has to do with Chinese tonalities. Trust us, you can save learning tonalities for later.

For those of us unfamiliar with the Chinese language, it really doesn't make much difference *what* romanization system we use. We will continue to have diffi-

culty with pronunciation, and we will continue to hear other English-speaking people pronouncing Chinese characters differently from the way we do, but with eminent authority. Probably the authority is because that person has practiced her pronunciation with as much dedication as we have ours, only to come up with different results. The truth is that we do not have the same sounds in our language that the Chinese have. We place neither our teeth nor our tongues in the same places they do. Thus, the romanization of "P" as opposed to "B" in Pinyin, in true Taoist (actually T/Daoist) fashion, actually means placing your tongue between where your gums stop and your teeth begin between the "P" and the "B" (as in P/Ba K/Gua). So it goes with C/Z as in C/Zhang, and even the Ch/J, C/Q in tai Ch/Ji C/Quan. We are not linguists, and there have been hoards of them who have attempted to romanize the Chinese language. We simply wish to give you a working knowledge of how its pronunciation works.

Organization

Considerable time went to determine how best to present the text so that it would appeal to modern, English-speaking readers. Section 2 of the text did not lend itself to prose translation although we tried, and tried, and tried. Finally, we arranged it as if it were songs or poems just as we did the classics and other works in the appendixes. Chen Pan-ling often arranged the original text in groups of Chinese characters that were inherently tables, charts, or other visual aids. The rhythmic visual and verbal repetitious beat of Chinese aids the learning process, but when translated into English prose, the redundancy was nothing more than boring. So, we added tables and used other strategies to make the text appear and read more like the Chinese original.

The preface from the original text discusses the background and qualifications of Chen Pan-ling to write the text. Chen's precedents explain the book's purpose. In section 1, Chen Pan-ling gives a brief history of tai chi chuan and closes with an account of its benefits. Section 2 sets forth his *20 essential points of tai chi movement* as an outline, a lyrical description, and a chart that generalizes the points into six areas of concentration. In section 3 there is a short introduction, a list of the 99 postures of the solo exercise in English and romanized Chinese, explanations of the postures, original photographs and foot positions demonstrating the actions. Also, there are 11 step diagrams that show patterns of movement. Section 4 is a thorough discussion of all phases of push hands with additional illustrations, foot positions, and step diagrams. Chen illustrates the actions for section 3, and he with General Yang Tzung-ting, who wrote the afterword for the text, are pictured in the illustrations for section 4.

The text headings, subheadings, and so on, are numbered in technical text form for easier reference. In sections 3 and 4, the first set of numbers for the illustrations is the numbers of the section. The second set of numbers, separated by periods from the first set, is for each of the 99 postures in section 3, or heading numbers in section 4. If needed, we add a third set of numbers, separated periods for actions of the postures in section 3 or subheads in section 4. In both section 3 and section 4, the final number for illustrations, preceded by a hyphen, is the one Chen used in the original text. For example, figure 3.1.6-7 is in the third section of the text, illustrates the first posture, sixth action. It is figure 7 in the original text. In section 4, Chen's numbering of illustrations starts anew, and the first illustration is Figure 4.3.1-1. Figures that we add, or that are not numbered in the original text, have an alphabetical system (Example: 4.3.1[A]).

We added footnotes, commentary, Chang's lineage, and glossary. Chen entered the text notes and the remainder of the appendixes. The Chinese-to-English section of the glossary has Chinese romanization, characters, and short, English translations. It is only some examples of terms used in the text. Chinese characters are important because they may have the same romanization but different meanings in Chinese. Unlike Smith and Jones in our system, each of the Mr. Wu's and Mr. Chang's in the world most likely have different characters to represent their names. When researchers discuss lineage or practitioners speak of their teachers using only romanized names, one cannot always know to whom they refer. Add that to the many myths and legends about the old masters, and it is no wonder that the novice becomes lost and confused. Books and other material that helped us out of our confusion are in the references. Many other excellent books are out there, and we encourage you to read them.

We are grateful to Chen Pan-ling's family, especially his wife and his son, Yun-chao, for their hospitality and support when we undertook this project. Thanks to Robert Smith for his foreword, input, and encouragement during our translation. Our acknowledgment to Raye McGowen, whose dedication to intensive editing and ability to persevere, far surpassed our own stamina. Our thanks to Chang's granddaughter, Angela Spangler for her editing and to Chang's student, Mark Lintz. He is now affectionately known as "Eagle Eye" for his work under pressure to complete the final edit. Chang's senior student, Carlos Aguilar, assisted with technical English translations for kuo shu movements. Also, we are happy Phil Pockett returned to us from Wales to help with last minute details. Another student, Randy Keller, kept the computer, and us as a team, operable as we struggled to complete the text. His work was formidable because we went through three computers, at least five word processing programs, and too many revisions. His wife,

Angela from Beijing, developed the Chinese character glossary. A special thanks to Mike Whalen, who designed the text and selected fonts that seems particularly suitable for Chen Lao-shih. He cleaned up and placed the 340 photographs and even more illustrations that are an integral part of the text. Because the pictures were old, and negatives could not be obtained, they were not of the best quality and could not be enlarged. A special appreciation to T. R. Willett, III, in Houston for his scientific input to section 1. Thanks to Jarek Szymanski, in Shanghai; Lee Sheele, and the folks on the taichichuan list of the World Wide Web. Their help with the glossary and their moral support made the translation a reality. We are grateful to our international friends and extended family, and to all our students, each of whom has taught us—as students tend to do. Our dear friend, black belt, and fellow writer, Mariette Pan, maintained vigilance to take command should we not be able to complete the translation for whatever reason.

Appreciation goes to New Orleans, a sanctuary for artists of all sorts; a small publishing company called Blitz; and a distinguished printer called Hauser. New Orleans and the people who live and work here exude the urge to keep after your dream, whatever that might be. Ann did much of her dissertation here and may not have completed it in any other place. So it goes with this text. The two of us have actually moved the manuscript all over the world until we came to this place to finish it. We always had a secret hope to maintain contact with the book until its completion. Blitz and Hauser allowed us to do just that.

As we enter the new millennium, we complete our task to preserve tai chi chuan as an exercise for healthy living and well being. We will always have more to learn, and we want to hear from you. We dedicate ourselves and all our skills to help comprehend fully Chen Pan-ling's truly priceless bits of tai chi chuan wisdom. Go forth in the Tao.

Y. W. Chang and Ann Carruthers

New Orleans, Louisiana
September 21, 1997

Preface from the Original Text

Commentary: Confucius expressed the importance of both the literary (wen) and the martial (wu) for a civilization to maintain itself and expand. So, for the Chinese, martial arts ranked along with scholarly learning as the most important facets of their culture. The Chinese sought balance between force and academics. Studying for the sake of knowledge and ignoring self-defense leaves a country vulnerable. No matter how advanced a culture may be morally and spiritually; with no protection, it is doomed. The civilization with its valuable assets will perish. Defense without knowledge leads a country to stagnation. The relationship between martial arts and cultural heritage is that if a country pays too much attention to culture, the enemy will attack successfully. Thus, culture needs force to protect it.

The history of China goes back almost 5,000 years. Its territory is large: 30,000 Chinese miles from north to south, and 30,000 Chinese miles from east to west.⁸ Such a mighty force and exquisite culture encompassed and relied distinctly on Chinese national martial arts (*Chung Kuo kuo shu*).

The martial arts educate physically by building your body—and that of your offspring—to be healthy and strong. The kuo shu postures are those of an elegant dance that combines with classic combat technique. The methods are scientifically and physiologically sound. There are many styles of kuo shu, but four styles are currently most popular: shaolin, hsing-i, pa kua, and tai chi chuan.

When I was young, I learned shaolin from my father. Later in life, beginning with the establishment of the Republic of China in 1912, I learned hsing-i from two hsien shengs, Li Tsun-i and Liu Tsai-chen; pa kua from two hsien shengs, Tung Lien-chi and Cheng Hai-ting; and tai chi chuan from all the hsien shengs: Wu Chien-chuan, Yang Shao-hou, Chi Tzu-hsiu, and Hsu Yu-sheng.⁹ From 1927 to 1928,¹⁰ I also went to the village of Chen Chia Kou, Wen Hsien county, Honan Province to research Chen's tai chi chuan.¹¹

I devoted myself to kuo shu for decades, visiting numerous Chinese martial arts experts in many other provinces to request advice. I thoroughly understand kuo shu, its profound theories, exquisite techniques, and beneficial contribution to our nation and people. Beginning in 1915, the Fourth Year of the Republic of China, I decided to promote kuo shu to build healthy people and a strong nation. During these years, I exerted my entire energy to study and develop kuo shu.

Yang, Wu (Chien-chuan), and Hao styles of tai chi chuan are popular in China. Wu (Chien-chuan) style is originally from Yang, and Hao style is from Wu (Yu-hsiang); but Yang and Wu (Yu-hsiang) both learned tai chi chuan in Honan, Chen Chai Kou, so modern tai chi chuan originated in Chen Chai Kou.¹²

In today's society, many people are opening private martial arts schools, and more people are becoming interested in Chinese martial arts. In Japan, Korea, Thailand, and other countries, people strongly desire to study them. This interest has also spread to Europe and America where tai chi chuan is especially popular. These westerners are experiencing tai chi chuan as a phenomenal "new exercise."

If we can but standardize nomenclature, theory, postures, and movements; and use scientific teaching methods, our martial arts will rapidly increase in popularity, not solely in China, but throughout the world. Thus, the Chinese cultural level would rise in the eyes of the world.

In 1928, our government established the Central Martial Arts Institute (*Chung Yang Kuo Shu Kuan*) in Nanking, which was then the capitol of China. The government also established branch academies in major cities of the provinces. At certain times during the year, we arranged tournaments at the academies with title winners. The first prize winner in each city was given the title, *Strong Man (Chung Shih)*; in each province, *Warrior or Hero (Wu Shih)*; and in the nation *Valiant Man (Yuan Shih)*. Within a few years, these tournaments made kuo shu even more popular. In 1931, the institute organized a demonstration group to go to different countries in Southeast Asia. Those countries looked forward immensely to such demonstrations, so the institute formed another demonstration group for a worldwide athletic event in Berlin, Germany. This event impressed people internationally with the Chinese martial arts.

During 1941, the Department of Education joined with the Department of Military Training to form a committee to develop curriculum for kuo shu texts and other educational materials. This committee, composed of more than 20 distinguished Chinese martial arts experts, included more than 10 specialists to compile and edit the material. I was the chairman of this committee. It took three years to write more than 50 different kinds of standardized martial arts textbooks; and 40 wall posters and illustrations. Sadly, before we had a chance to publish these, we lost everything when the Communists took over the entire mainland of China.

When I went to Taiwan in 1950, my good friends who practiced Chinese martial arts encouraged me to compile kuo shu material. The lack of editing assistance and money held me back until this spring. My plan was to write a general Chinese martial arts textbook, then write books for hsing-i, pa kua, tai chi, and so forth. Current interest is more in tai chi chuan, though, so both Chinese and foreign friends encouraged me to begin with the tai chi chuan textbook.

This book contains the original essence of techniques, with illustrations and text to serve the people's interest. It is to be translated into English and distributed internationally. My sole purpose is to promote kuo shu throughout the world so that all can benefit from it, so I began writing with the tai chi chuan text.

From when I started the manuscript until today, Lieutenant General Yang Tsung-ting (Chou Wen) supports and encourages me with his whole heart to complete this text. I discussed the theories, movements, postures, and self-defense techniques with him. He took the photographs and drew the diagrams for the text.

The push-hands photographs are of General Yang and me. General Yang spent his entire adult life in the Chinese army, brave and calm in the face of the enemy. He is a good strategist, a kind and gentle person, and an expert of Chinese martial arts. In the last two decades, he has put much effort in kuo shu and visits me daily. We discussed the arts with each other frequently, and I thank him for encouraging me and helping me to finish this textbook.

I have not learned all there is to know. I wrote this book in a short time, so there are inevitably many errors. There are many other kinds of tai chi chuan books on the market and many experts. I hope these experts will use their valuable experience to pinpoint errors in this book. I will be delighted to learn from them.

Chen Pan-ling

Tai Chung, Taiwan
c. 1962

Precedents

1. The material in this textbook is the sum and substance of the teachings of Chen, Yang, the two Wu's, and other tai chi chuan experts. The book combines these experts' most elegant postures with their most effective fighting techniques and most beneficial exercise movements. Apart from what the experts have to say, I include over forty years of personal study and tai chi chuan experience.
2. The text describes the proper ways to instruct students to keep their balance while changing their foot positions during practice.
3. In Chinese martial arts there are three basic frames: high, low, and level. So, this is also true for tai chi chuan. Some experts select the high frame for beginners or weaker students; as they progress, change to level frame; and finally to low frame. This text adopts the level—sometimes called middle—frame. Whatever the frame, the movements are never consistently high or low, but vary in agreement with the nature of the form. Following the Chinese philosophy of avoiding extremes and seeking the middle path, the middle frame proves suitable for everyone.
4. The complete solo exercise of tai chi chuan requires only 15 to 20 minutes.
5. You will learn to coordinate each part of your body with the movements of tai chi chuan so that your muscles develop evenly.
6. Each movement of hand, body, and foot improves your health and enhances techniques for self defense. Furthermore, your opponent will not be seriously injured although you protect yourself when sparring. Therefore, study the text and its illustrations carefully.
7. Each posture in the book is eloquent and beautiful.
8. This text was acknowledged by the Central Martial Arts Institute, under both the Education Department and the Military Training Department of the Chinese government on mainland China before 1948. Martial arts experts from throughout China and from overseas established this institute.
9. Practice of the solo exercise of tai chi chuan:
 - begins with slow movement for a period of time, then changes to fast movement for another period of time, and finally returns to slow movement,
 - does not allow use of any kind of force when you begin to practice; after a time you will learn to use internal energy to strike.

10. First, move slowly to activate your tendons and blood vessels, and encourage the blood to flow freely. Secondly, learn to exercise rapidly, to train from soft to hard. The third stage of practice is back to slow motion. Going from hard and back to soft results in actions that appear slow but actually are quite fast. Also, you build a body like a steel needle wrapped in cotton.
11. Let mind, not force, guide your training so that you learn feeling and listening internal energy of tai chi chuan. With practice, you come to know how to unify your spirit, mind, and body forces. Then you can advance to striking energy practice. If you don't learn to use striking energies of tai chi chuan fully, all you can do is neutralize your opponent's force—you cannot strike back forcefully.
12. Face south to begin practice of tai chi chuan.
13. This text does not deal with much theory of tai chi chuan. It focuses on teaching you the solo exercise. The classics in Appendix A are written by Wang Tsung-yeh and other experts. They include (a) Song of Tai Chi Chuan Thirteen Postures, (b) Treatise on Tai Chi Chuan, (c) Tai Chi Chuan Theory I, (d) Tai Chi Chuan Theory II, and (e) Secret of Sixteen Points of Tai Chi Chuan.
14. The text has illustrations with diagrams of the foot positions and the directions to face for each posture.
15. Some movements in the solo exercise are repeated. I included the duplicate pictures in the sequence so that you can learn without confusion.

SECTION 1. Introduction

Commentary: Chen Pan-ling was born in Hsi Ping Hsien, Honan Province, in 1891 and died in 1967. His contributions were primarily during and following the Nationalist period of Chinese history, which began in 1912. The Central Martial Arts Institute was founded by Chang Chih-chiang in 1928. The institute was in Nanking, the capitol of China at that time. The institute coined the term *Chung Kuo kuo shu* (Chinese national martial arts) to replace *wu shu*, which is a generic term for martial arts that does not address its Chinese origin. The idea was to stress the importance of martial arts as a national priority. Chen was vice president of the Central Martial Arts Institute, and chaired a committee that met at Chungking, China in 1941. This committee sought to standardize the martial arts, taking the best of the various styles to develop a single national system.

1.1 Tai Chi Chuan: Name, Source, and Meaning

We Chinese developed martial arts in ancient times, when dynasties relied on them to train soldiers for fighting domestic aggressors and defending the country from invaders. During the Spring and Autumn Period (*Chun Chiu*) and the time of the Warring States (*Chan Ku*), warlords fought with each other to gain power. They paid much attention to promoting martial arts for their survival.

The education policy of our nation has always been to (1) achieve merit in the liberal arts and (2) excel in martial arts. This policy guided our nation to grow strong and flourish for thousands of years, until now and forevermore.

In 1928, mainland China established the **Central Chinese Martial Arts Institute** (*Chung Yang Kuo Shu Kuan*). At that time, our government realized the value of martial arts to the country. Chinese martial arts incorporate our original culture and unique training methods with the most classic theory and finest techniques. Because they represent our national culture, the government renamed them *Chung Kuo kuo shu* (Chinese national martial arts) in place of *wu shu*.

Tai chi chuan is one kind of Chinese martial arts. Why did we name this martial art tai chi chuan? We knew that Chinese culture was rooted in the *Book of Changes* (*I Ching*). This book discusses *yin* and *yang* and the natural phenomena of creation within the universe. We Chinese call these phenomena of spontaneous creativity *Tao*. We arbitrarily call that which has no name, no form, no tracks, no image to be seen *Tao*. From Tao beget One, One begets Two, and Two beget everything. Tao has no limits, but it is also Void (*Hsu Kung*).¹ Oneness is *Tai Chi* and Twoness is *yin* and *yang*. Void, also called *Wu Chi*, changes to *Tai Chi*. When *Tai Chi* moves, it generates *yin* and *yang*. When *yin* and *yang* separate, they produce the creatures, plants, and all that form the universe.

TAO BEGET ONE (ONENESS IS TAI CHI). ONE BEGETS TWO (TWONESS IS YIN AND YANG).
TWO BEGET EVERYTHING.

WHEN TAI CHI MOVES, IT GENERATES YIN AND YANG. WHEN YIN AND YANG SEPARATE,
THEY PRODUCE THE UNIVERSE. TAO HAS NO LIMITS AND TAO IS ALSO VOID.
FROM VOID (WU CHI) COMES TAI CHI

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**TAO BEGET ONE (ONENESS IS TAI CHI). ONE BEGETS TWO (TWONESS IS YIN AND YANG).
TWO BEGET EVERYTHING.**

**WHEN TAI CHI MOVES, IT GENERATES YIN AND YANG. WHEN YIN AND YANG SEPARATE,
THEY PRODUCE THE UNIVERSE. TAO HAS NO LIMITS AND TAO IS ALSO VOID.
FROM VOID (WU CHI) COMES TAI CHI**

Such is the Tao of the universe. The theory of Tao surpasses all other theories of metaphysics. Whoever created tai chi chuan surely knew that everything produced in the universe results from the interaction between yin and yang. Motion produces yang. Stillness becomes yin. Motion and stillness relate to each other.

The combination of the two is Tai Chi, and when Tai Chi separates, it again produces yin and yang. Tai Chi can expand to fill the universe or condense to an infinitely small particle. It can be so large that nothing in the world can cover It, or so small that nothing fits inside It. All things in the world follow these principles to exist.

The principles of Tao are also the principles of human physiology. They address the way the body stretches and contracts, grows and develops—interacting through tai chi chuan to produce soft power that conquers hard power. To learn tai chi chuan is to enhance your ability to protect yourself and improve your health. The movements are natural. Inhaling and exhaling, opening and closing, **substantial** (*shih*) and **insubstantial** (*hsu*)² actions merge with breath and other elements of the form (such as continue, soft, round, and close). The elements alternate between movement and stillness. Such techniques and qualities harmonize with the theory of yin and yang to give birth to this *internal style* of martial arts. That is why we call this martial art *tai chi chuan*.

Commentary: Broadly, the Tao is the Way the universe functions, the path of natural happenings. It is characterized by effortless action, such as when day follows night without effort. For example, water accepts the lowest level without resistance but wears away the hardest rock. It is this naturalness of action, this lack of unnecessary action that especially relate tai chi chuan to Taoism.

1.2 It Is Said that Tai Chi Chuan Belongs to Wutang School

There are many styles of Chinese martial arts. After the Sui (589-618 AD) and Tang (618-907 AD) dynasties, they were divided into two schools: *shaolin* and *wutang*. Within these two schools, there are further divisions. We speak of shaolin as **external style** and wutang as **internal style**. Others say shaolin is **hard style** (*wai kung*), and wutang is **soft style** (*nei kung*). In any case, because they are arts of combat, Chinese martial arts must contain both soft and hard techniques so that they can encompass both defense and offense. The only difference between shaolin and wutang is the method of training students. Shaolin starts with hard strokes, but wutang begins with soft ones. Shaolin goes from hard to soft, and wutang is

the opposite. It goes from soft to hard. The final goal for both styles is the same: to train people to use a combination of soft and hard strokes to fight.

In my own experience, younger or stronger people are better suited to practice shaolin. Weaker or older students, and usually the ladies, need to practice wutang. Shaolin takes shorter practice time for potent combat results, and wutang takes longer.

The most effective way for all students to learn kuo shu is to begin their practice with shaolin; and then later practice wutang. Because I am a hydraulic engineer, I think of the human body as being like a river. Usually, we have two methods of dredging the river. If banks are strong and sturdy, we use a forceful water jet to clean mud and sand away from the bottom of the river. If banks are not strong enough, we clean up slowly and carefully with machinery or even workers to avoid breaking up the banks. So it is in selecting the martial art that is right for you. The practice you choose depends on your condition, and you should not force yourself to perform in a way that is inappropriate for you. Tai chi chuan belongs to wutang school. By practicing tai chi chuan, you improve your health and become able to protect yourself from someone's attack.

1.3 It Is Said that Modern Tai Chi Chuan Comes from

Chen Chia Kou

Commentary: Tai chi chuan's origins are uncertain other than the whereabouts of its founders in Chen Chia Kou. Please note the two Wu's are from different families, and they taught two separate styles of tai chi chuan. One of Chen Pan-ling's teacher was Wu Chien-chuan, and his is the Wu style that is popular today. Wu Chien-chuan's teacher was actually his father, Wu Chuan-yu. Wu Chuan-yu learned from Yang Lu-chan, founder of the currently popular Yang style tai chi chuan. Wu Chuan-yu also learned from Yang's son, Pan-hou. This information is documented in another of Chen's books, Chinese Martial Arts Textbook. In the present text, Chen says that Wu Chien-chuan learned from Yang, which is accurate according to Chinese tradition. It is probable that Wu Chien-chuan had contact with the Yangs, but we can find no documentation to that effect. You will find Chen Pan-ling's lineage in the appendixes. The Theories of Tai Chi Chuan, written by Wang Tsung-yueh, is also called the Tai Chi Classics. It is often divided into Tai Chi Chuan Theory I and Tai Chi Chuan Theory II, as in the Appendixes.

Research suggests that tai chi chuan existed as early as the Tang dynasty (618-907 AD). The experts then, to the best of my knowledge, were **Li Tao-tzu** and **Hsu Hsuen-ping**. Perhaps later their forms of tai chi chuan were reformed by **Chang San-feng**, who lived on Wutang Mountain and was renown for his tai chi chuan. Because Chang San-feng was well known and came from Wutang, people say that tai chi chuan belongs to wutang school.

**TAI CHI CHUAN'S EARLIEST KNOWN ROOTS ARE DURING TANG DYNASTY,
LI TAO-TZU AND HSU HSUEN-PING. PERHAPS TAI CHI CHUAN
WAS LATER REFORMED BY HANG SAN-FENG
FROM WUTANG SCHOOL.**

Another legend is that Wang Tsung-yueh originated tai chi chuan. A native of Shansi Province, he supposedly taught tai chi chuan in Chen Chia Kou, Honan Province. He is said to have taught Chen Chou-tung, who was a native of Wen Chou in Chekiang Province. I went to Chen Chia Kou several times between 1927 and 1931 to research tai chi chuan. While I was there, I found no one who could discuss anything about tai chi chuan in relation to Wang Tsung-yueh.

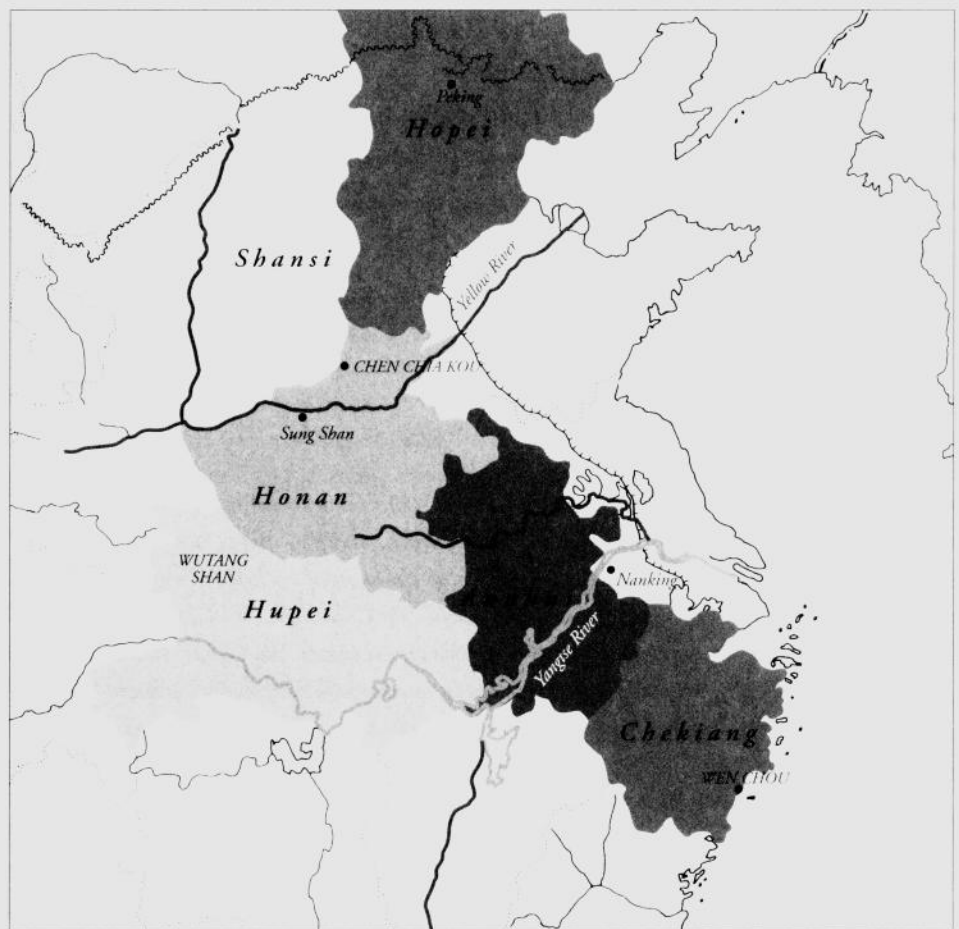


Illustration 1.3[A]. Areas where tai chi chuan developed.

Furthermore, if you study the *Tai Chi Chuan Caption Book*, written by Chen Hsin (from Chen Chia Kou), you find no mention of Wang Tsung-yueh. On the other hand, when you read *Tai Chi Chuan Lun*, the theories by Wang Tsung-yueh, you will acknowledge that Wang Tsung-yueh studied and practiced tai chi chuan

extensively. However, there is still no proof that his tai chi chuan style is the same as we practice today.

Presently, there are many styles of tai chi chuan, yet they all originate from the **Yang (Lu-chan)**, the two **Wu's (Yu-hsiang and Chien-chuan)**, and the **Hao (Wei-chen)** families. Hao learned tai chi chuan from Wu Yu-hsiang; and Wu Chien-chuan learned from Yang. Yang and Wu Yu-hsiang both learned in Chen Chia Kou, so we can say that modern tai chi chuan originated there. But we cannot find solid evidence to prove when, where, and who taught tai chi chuan in Chen Chia Kou.

**HAO LEARNED FROM WU (YU-HSIANG). WU (CHIEN-CHUAN) LEARNED
FROM YANG. BOTH YANG AND WU (YU-HSIANG)
LEARNED IN CHEN CHIA KOU, HONAN.**

The preface of the *Tai Chi Chuan Caption Book* states, "In the **Ming dynasty** (1375, Hung Wu's Seventh Year), my ancestor named [**Chen**] **Pu**, upon completing his farming and studying, taught his offspring yin and yang theory to apply open and closed movements that act upon one's body; and about methods of digestion, eating, and drinking properly. These principles are based on Tai Chi, hence he named his exercise *tai chi chuan*. The above statements are believable.

Some people claimed that **Chiang Fa** taught tai chi chuan to **Chen Chang-hsing** at Chen Chia Kou. Chiang Fa did stay in Chen Chia Kou, but it was when **Chen Wang-tien** was there. Chen Wang-tien was the ninth generation, and Chen Chang-hsing was the fourteenth generation of the Chen family in Chen Chia Kou. They were five generations apart, and the time span is almost 100 years. So, this legend cannot be true.

As for **Yang style**, which is most popular now, there is no doubt that Yang Lu-chan learned tai chi chuan from Chen Chang-hsing at Chen Chia Kou. This style is known as *old-style tai chi chuan*. Wu Yu-hsiang learned tai chi chuan from **Chen Ching-ping** in Chao Pao, a neighboring village of Chen Chia Kou. His style is called *new-style tai chi chuan*.

Today, there are hundreds of different styles of tai chi chuan that people practice all over the world. Fortunately, their basic forms of tai chi chuan solo exercise are similar. Of course, some postures and movements may vary from one style to another. In my observations, there are only a few forms with a large number of mistakes; and most forms still follow the basic theories of tai chi chuan. The variations in movements and techniques of modern tai chi chuan are based on personal preference, but some of these movements and postures do need to be corrected.

It is hard to discover all the roots of tai chi chuan, but you can be sure that modern tai chi chuan originated in Chen Chia Kou. All authorities acknowledge this much.

1.4 Recent Development and Status

At the end of the **Ching dynasty** (1644-1912), tai chi chuan was quite popular in Hopei and Shansi Provinces. Tai chi chuan originated in Chen Chia Kou, and shaolin chuan originated in the Shaolin Temple on Sung Mountain—both of which are in Honan Province. However, in Honan Province, shaolin chuan was more popular than tai chi chuan.

Around 1912, tai chi chuan became popular in Peking, because there were so many professors and students who had contracted tuberculosis (in China then, tuberculosis was an incurable and deadly disease). After they practiced tai chi chuan for a time, most of them recovered their health. So, the Pekinese gave a nickname to tai chi chuan: *tuberculosis-curing technique*. During 1927 and 1928, our government unified our country, and many famous northern tai chi chuan experts started moving south to teach tai chi chuan. Within only a few years, tai chi chuan mushroomed throughout all of China.

Since our government withdrew from Mainland China to Taiwan, we have begun to pay a great deal of attention to our Chinese culture. Around 1951, everyone in Taiwan was interested in Chinese martial arts and enthusiastic to begin learning them. Within ten years, Chinese martial arts were booming, especially tai chi chuan. Dozens of different tai chi chuan textbooks were published and marketed, because everyone believed that practicing tai chi chuan would prevent sickness and prolong life.

In Asia, such countries as Japan, Korea, and Thailand were feverishly developing their martial arts. In Europe and America, the people considered tai chi chuan a kind of modern exercise. Even in the United Nations, there was a special class to teach tai chi chuan. So, it is worth the effort and time to write and publish a systematic textbook and to standardize the training method for Chinese martial arts. I am sure kuo shu will be popular throughout the world.

1.5 Distinguishing Characteristics

Tai chi chuan differs from other kinds of Chinese martial arts in that it is based on four **distinguishing characteristics**: (1) *round*, (2) *continue*, (3) *touch*, and (4) *breath*.

1.5.1 Round (*Yuan*)

- Increases ability to move
- Neutralizes attacking force
- Reduces size of exposed body area

Each movement and step of tai chi chuan requires roundness of the body—especially waist, hands, and feet.

1.5.1.1 Round leads to activity. Externally, the movements of hands, feet, and the rest of the body require roundness. Internally, let **mind** (*i*) lead **breath** (*chi*),³ so that chi generates **internal energy** (*chin*). These movements also require roundness. Only roundness allows the movements to be free and active. When I say round, I do not mean that every movement should be a perfect circular motion. Most of the time, I am speaking of a curved motion—a motion without broken actions.

1.5.1.2 Round leads to neutralize. Tai chi chuan demands not only round but also **neutralize** (*hua*). Tai chi chuan avoids using force. How does round lead to neutralize? Because circular motions are freer with less friction than angular motion. If an external force hits a circular object, the force will follow the tangential line of the circle and fly away from it.

If you hit a moving ball with your hand, your hand will slip away from the ball. Try to throw any article into a flying wheel, and centrifugal force will cause the article to fly out of the wheel.

1.5.1.3 Round objects receive least force when hit by external force. Round objects move freely; roundness reduces the effectiveness of attacking force. For instance, the volume of a ball is the smallest when compared to any other shape of the same diameter. Chinese martial arts demand that you reduce the exposed area of your body to its smallest form, because the smallest area has the least chance to be hit by an opponent's blow. In practicing tai chi chuan, beginners should stretch their limbs as far as possible. After a time, practitioners should shorten their stretching movements.

The purpose of stretching is to make a large, curved movement. To reduce the size of the stretching movement is to make a smaller curved movement. You can

practice tai chi chuan using large, circular movements; but combat conditions require small, curved movement. The more you practice tai chi chuan, the smaller your curve of movement should become.

1.5.2 Continue (*Lien*)

In practicing tai chi chuan solo form from start to finish, concentrate mind on each movement as it leads to another. Starting movement of one action is ending movement of previous action. Ending movement of this action is beginning of another. There is no stopping or obstruction between movements nor is there any lagging of the mind.

The continuity of tai chi chuan coincides with the theory of *Tai Chi*. From One (*Tai Chi*) begets Two (*Yin and Yang*), from Two begets everything. Then everything returns to Oneness (*Closing Tai Chi*).

The other name for tai chi chuan is *Tai Chi long fist* because when tai chi chuan begins to move, it continues to move like the water flowing in the Long River.⁴ There is no way to stop it. It keeps moving like the water, on and on forever; like silk thread drawn from a cocoon, it keeps reeling.

Tai chi chuan is not like other Chinese martial arts because other exercises have some discontinuity in actions that give an opponent opportunity to attack. Tai chi chuan is a continuous-movement exercise; each movement contains one yin and one yang, just like Tai Chi. The movements only stretch or bend, with no discontinuity or broken actions.

1.5.3 Touch (*Chan*)

Commentary: The basic principle of tai chi chuan is touch, because its mastery leads to ability to neutralize and strike. To separate is to lose touch, or contact, with your opponent.

Usually when you fight, reserve energy by not striking. Then, you will not miss your target if you do have to strike. When you push forward, do not **separate** (*fēn kai*) from your opponent; when you retreat, do not go against him. To fight, **touch** (*chan*) your opponent first, then follow with **sticking internal energy** (*nien chin*). Once you stick to opponent, never let him get away. If opponent has fast movements, follow with fast actions; if he moves slowly, follow that pace. However, if he uses hard force to strike, you use soft energy to neutralize. If he bends down or stretches forward, follow whatever he does.

When opponent attacks, use **touching internal energy** (*chan chin*), so that he neither moves forward in attack nor backward to dodge away. Thus you choose the best time to strike back.

Of course the other types of Chinese martial arts have touch techniques, but touching is not the basic principle, as it is in tai chi chuan. Tai chi chuan pays a great deal of attention to neutralizing attacking forces. To master neutralize, the first step is to know touching internal energy. If you have learned to neutralize, then you know how to attack your opponent. In other words, if you can touch opponent without letting him get away, then you can neutralize his attack. If you can neutralize his attack, then you can strike.⁵

1.5.4 Breath (*Chi*)

Commentary: Steady, natural, deep breathing while exercising is healthier than short breathing that results from vigorous exercise. Breath (chi) and force (li) acting together produce internal energy (chin). Suppose that chi is wind and li is water. When wind blows water in the ocean to form a wave, wave is chin. Great wind with a large quantity of water, working jointly, produce tremendous chin. Internal energy is a particularly powerful essence or spirit. Potential force and capacity for action are broad English meanings for energy, but do not cover the internal aspect of chin. A Taoist explanation is that chin is a whole body force or skill—the internal energy that flows with chi from the spine to the striking point. Tan tien is a point about two inches below the navel.

You notice easily that if you practice any exercise or martial arts, except tai chi chuan, hard enough and long enough, your breath becomes short and you begin to pant. Breathing—inhaling and exhaling—is the way human beings take in oxygen from the air and remove carbon dioxide from the body to maintain life. People usually breathe naturally unless they have weak, short, unnatural breathing that is a symptom of weak lungs. These people cannot receive enough oxygen to support body requirements. Short breath also results from vigorous exercise that increases blood circulation in a way that gives extra work to the heart. Such measures are unnatural and hurt one's health.

The relationship between **open and closed movements**, and that relationship with inhaling and exhaling in tai chi chuan are:

- Open movements should occur with inhaling to store chi in the body.
- Closed movements should occur with exhaling to sink chi to tan tien and disperse it to whole body, including the limbs.

To practice tai chi chuan requires continuing, soft, slow, even, natural movements—whether you stretch or bend, open or close. Use **abdominal breathing** (*fu hu hsi*)⁶ that leads to deeper and longer breath. Then chi agitates in the body, pushing the diaphragm up and down, expanding and contracting the abdomen to increase movement of intestines and stomach, and production of enzyme secretion

in these organs. You maintain health and produce an extraordinary capability: internal energy or *chin*.

Tai chi chuan adopts Taoist breathing in its solo form. So, practicing tai chi chuan trains you to produce internal energy. As for the other Chinese martial arts, most of them separate their training from learning to produce internal energy.

1.6 Relationship with Physiology

The first objective in practicing Chinese martial arts is to build a strong body, which will increase your potential to function. In other words, the aim of learning Chinese martial arts is health, first and self defense, second. Therefore the arts are closely related to physiology. Anyone desiring to study the arts to the fullest should thoroughly understand physiology; such as the different types of muscles and bones, the nervous system, blood circulation, and the relative position of internal organs along with their functions within the body.

In ancient times, Chinese martial arts experts knew physiology very well. They used **hit-vital-point** (*tien hsueh*) to destroy the nervous system, to stop chi and blood circulation, and to damage the internal organs of the body. They used **catch-and-snap technique** (*chin na*) specifically to damage muscles, irritate sinew points and tendons, and control the functions of the joints.

If you do not know physiology well, it is impossible to use such extraordinary techniques. To learn to use hit-vital-point technique, carve a wooden human body. Then draw exact locations of the veins and arteries with colored lines, using dots to show the vital points. To learn catch-and-snap technique, you have to understand and remember the names of all the bones and tendons in the human body, their relative positions, functions, and so on.

As to how to keep healthy, most Chinese martial arts experts know surgical procedures to treat injured people. The broad spectrum of the arts including Taoist breathing techniques applied in the solo exercise, massage, and **push-and-catch** (*tui na*) methods—not only cure sickness, but build a strong body, and prolong life. That is why tai chi chuan is healthy and increases longevity. The practice of tai chi chuan solo exercise naturally leads to Taoist exhaling and inhaling. Such breathing is especially useful for developing a strong body for self-protection. How much the benefit will be, depends on how much effort you exert and how often you practice.

1.7 Relationship with Dynamics

The first thing to learn in Chinese martial arts is to stabilize yourself. The lower your body's **center of gravity** (*chung hsin*) and the larger your **base** (*ti pan*),⁷ the better is your stability. Something important to know is how to locate your body's center of gravity. To begin practice, use your legs as two posts and root your feet firmly to the ground to form your base. This procedure lowers your center of gravity. Maintain your center of gravity between the tip of your forward foot and the heel of your rear foot. In this way, you keep your center of gravity within your base.

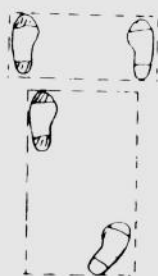


Fig. 1.7B Base is area between two feet in the illustration.

Once you are stable, plan to unbalance your opponent, uproot him from his center of gravity, and strike him down. In tai chi chuan, use **ward off** (*peng*) to raise opponent's center of gravity. Use **pull back** (*lu*) to lead opponent's center of gravity away from its body position. The following methods help you to prevail:

- 1) Use touch, which means to place your hands on opponent's hands or body. Then use **listening internal energy** (*ting chin*) to detect the direction of his attacking force.
- 2) Redirect opponent's attacking force and disturb his center of gravity.
- 3) Strike or hit and throw opponent off balance so that he falls.

Stability is extremely important in martial arts; but in combat, speed is equally important. If you possess speed without stability, you fall immediately when someone hits you. On the other hand, if you can only stabilize yourself, then you are in a passive position. The most you can do is to defend yourself with little chance to strike back. Therefore Chinese martial arts require both speed and stability.

There are those who may ask why we practice tai chi chuan so slowly. When we speak of speed, we refer to the speed of reaction and speed of striking. The slow

motion in solo exercise is for the beginner. Practice tai chi chuan slowly until someday you reach a level at which you know the meaning of **understanding internal energy** (*tung chin*). At that point you will know the real meaning of the speed of reaction, and the speed of striking. You can then possess one of the **striking internal energies** known as *fa chin*, which uses the minimum time to hit while also directing the most powerful blow to an opponent.

Section 2 of this text states an essential point of tai chi chuan: energy originates at the heels, then flows through the waist, and reaches the fingers. Accordingly, the waist is the **point of force**, the fingers are the **point of application of force**, and the heels are the **fulcrum**. Therefore this explanation coincides with the principle of leverage in physics.

To concentrate force as stated in dynamics, means to direct it from volume to a plane, then in a line, and then to a point. In Chinese martial arts, **coordinate three points** (*san chien chao*) means to coordinate the tip of the nose, index finger, and toes of the forward foot so that they point in the same direction.⁸

Use your thighs to push energy to your shoulders, push from shoulders to elbows, from elbows to hands, and from hands to finger tips. This procedure will concentrate body energy linearly. At a certain level in your practice, your feet root firmly to the ground, you round your groin, your waist directs all your actions, and you reserve your energy until you attack. Thus, you concentrate your whole body energy to one point. In such a condition, when you strike, your striking force will be as strong as a bullet ejecting from a barrel. It will destroy the hardest object that you can imagine.

A Chinese martial arts proverb says, "Do not use one-thousand-pound force to bend the end of a stick. Use four-ounce force to move one-thousand-pound force."

The end of a stick means the end of a stretched arm, which is easy to push away without applying vast force. For instance, the longer the arm of the stone mill, the easier it is to rotate. This phenomenon explains the neutralizing technique. The longer arm of the stone mill will produce a greater rotating force. In practice, use your shoulder or even your waist as a pivot point to direct your blow either with your fist or palm. This technique of elongating the rotating arm will produce more foot-pounds.

Sink shoulders (*chen chien*) as you strike with your palm, drawing back your *kua*⁹ when you kick. These actions stabilize your body. They allow your acting and reacting forces to equalize in opposite directions. Consequently, your opponent will suffer the amount of force you project, but the reaction force to your body will be equal to zero. This method coincides with Newton's law: *acting and reacting forces are equal and in opposite direction*.

Defense and offense are the broad divisions of Chinese martial arts. To defend, use neutralizing technique to reduce your opponent's striking force. To attack, concentrate your force toward a point to gain the resultant force to strike. Such practice coincides with the theory of resultant and component forces in dynamics. If you are interested in Chinese martial arts, I wish you to pay serious attention to dynamics.

1.8 Training Push-Hands Feeling and Response Force

Once you practice tai chi chuan to a certain level, begin to learn **pat-feel** (*pai chih chueh*) method. This is a term coined by the Peking Tai Chi Chuan Push Hands Society meaning *to train sensitivity of the skin and muscles*. Should an external force touch any part of your body, you respond automatically by either yielding or resisting. There is a saying in Chinese martial arts, "Eyes are all over the body. Hands are all over the body. No matter the direction of the attacking force, you can protect yourself automatically."

If you reach the most advanced level of tai chi chuan you produce a **detecting area** (*kan ying chuan*) similar to radar. The area can extend outside your body. The higher the level you achieve, the larger the area you command. It is said that Chang San-feng had a detecting area with a diameter of more than ten feet. If anyone tried to attack him without warning, although the adversary's attacking force had not yet reached Chang San-feng's body, an invisible force would thrust the attacker away. The story goes on to say that one day Chang San-feng was fishing on the bank. He closed his eyes and began to doze, when a strong young man sneaked suddenly from behind to attack. Before the young man touched his back, as though Chang San-feng had eyes in the back of his head, an amazing thing happened. He leaned his body a bit forward. At that moment, the young man flew over Chang San-feng's head and fell into the river. Just as the man was about to drown, Chang San-feng straightened slowly and leaned back slightly with his body; and he moved his hands back, also. An invisible force pulled the poor young man out from the water and landed him back on the bank. This story relates the size of Chang San-feng's detecting area and the strength of his internal energy. We know of Chinese martial arts masters up until 1915 who had such detecting areas, but their areas were not as powerful as that of Chang San-feng's.

This story seems unbelievable, but if you study the theory of electricity, you realize that it is possible. We know each atom contains more than one electron—no matter whether the substance is in the air, or in a liquid or solid form. Thus, electrical engineers consider everything in the universe to be composed of electrical

particles. The universe is composed completely of electrical particles, and it is the same with the human body. The question is, how can people condense such infinite static electricity to a strong and forceful field such as a detecting area?

Comb through your hair with your fingers or a comb. Notice that this produces static electricity. Even when you blink your eyes, you use a slight amount of electricity from your body. The brain is an important transformer. It converts electricity to energy for the body. When you practice tai chi chuan, externally it strengthens your sinews, muscles, skin, and bones; internally it cultivates vitality, breathing, and **spirit** (*shen*) Externally you build a strong body, and at the same time you develop a solid and secure inner self. For example, let breath (*chi*) be original force, and *ching*¹⁰ be generator. You use original force (*chi*) to rotate the generator (*ching*) to produce electricity, which is spirit (*shen*).

USE BREATH OR CHI (ORIGINATING FORCE) TO ROTATE CHING (GENERATING FORCE) TO PRODUCE SPIRIT OR SHEN (ELECTRICITY).

So-called **supernatural strength** (*shen-li*) in Chinese martial arts is something like electrical energy. When you internally train your *ching chi shen* this means you are *self-charging*. Supernatural strength circulates in your body and can strike out to hurt others. This phenomenon is like outwardly-charged electrical current. If internal energy injures someone, it is as if lightning strikes him. Electricity can produce magnetic force and vice-versa. The above stated theory is the basis for the reality of the detecting area.

Chinese martial arts experts know how to regulate their breath, so that they gain abounding spirit and astonishing energy force. Practitioners pay much attention to cultivating chi, and spirit—and especially to the inhaling and exhaling of breath. This explains their remarkable internal energy and meritorious spirit. If you reach the top level of your practice, you will be in such condition as to have abounding vitality and spirit. Chi expands fully; you feel totally sensitive and perceive a large area in which you detect potential blows. Therefore if you are interested in tai chi chuan, pay serious attention to the scientific study of electricity.

1.9 Health Benefits

By practicing tai chi chuan, you obtain the following four benefits to your body:

- 1) active muscles,
- 2) freely flowing circulatory and respiratory systems,
- 3) strong internal organs, and
- 4) healthy **bone marrow** (*ku sui*).

1.9.1 Active Muscles

A healthy body always has active, strong, elastic muscles. Because the movements of tai chi chuan are circular, curved, or spiraling, they stretch the muscle. When tai chi chuan practitioners reach old age, their movements are more active and rapid than those of some young people.

1.9.2 Enhanced Circulation and Respiration

Western physiology separates blood and breath under two systems: circulatory and respiratory.¹¹ In the Chinese traditional method of preserving one's health, blood and breath are joined together. If you don't inhale oxygen for the blood to absorb and exhale carbon dioxide (CO₂) from the blood, your body becomes poisoned. The consequence is unthinkable.

Tai chi chuan movements always coordinate with breathing. Tai chi chuan cultivates chi and circulates it. Cultivating chi develops serenity and oneness. You will learn to take care of your body, nourish and calm your mind, and build up the intrinsic nobility of your soul. To **circulate chi** (*hsing chi*) means to sink chi to tan tien, then disperse chi to whole body. Use mind to lead breath and allow chi to accelerate blood circulation. This procedure guides you to concentrate mind and internal energy. That is why those who practice tai chi chuan have a healthy condition and a strong body.

1.9.3 Strong Internal Organs

The human body is like a car. The internal organs are similar to the important parts of a car. Muscle is similar to the car body; blood with chi (*hsueh chi*) is similar to gasoline. If a car has a defective part or even a missing nut or bolt, although the car has plenty of gasoline, it will not function properly. The movements of tai

chi chuan—spiraling and turning, up and down waving motions—and proper inhaling and exhaling of breath, coordinate with the stretching and retreating within each movement. These actions increase the movement of the internal organs and produce healthier glandular secretions. These secretions build stronger and tougher internal organs.

1.9.4 Healthy Bone Marrow

Flabby flesh, poor blood circulation, and dysfunctional internal organs are the signs of a weak body. The most critical problem is that their marrow is drying out. We know that marrow is the essential element to produce blood and bone cells. Practicing tai chi chuan changes your sperm to chi and allows chi to fill the marrow, then marrow fills the bones so that the joints—connectors of the body—are well lubricated. Therefore if you practice tai chi chuan to a certain level, your body will be heavier compared to the same size person who does not practice tai chi chuan.

Tai chi chuan is an astounding martial art, but it requires a long time and hard work to experience its benefits. To practice tai chi chuan is to learn to conceal your hardness within your softness. The primary goals are to maintain good physical health and calm yourself emotionally. By so doing you avoid sickness and prolong your life. Tai chi chuan does not aim to enhance your fighting prowess and demonstrate how mighty you are!

SECTION 2. Essential Points for Tai Chi Chuan Movements

Commentary: This section contains (1) an outline of Chen's essential points for tai chi chuan movements, (2) explanations for each of these points, and (3) Chen pan-ling's six Areas of Concentration, with characteristics for each. These six areas are: (1) posture, (2) motion and action, (3) mind and chi, (4) training method, (5) application, and (6) effectiveness. The explanation of the essential points did not lend itself to translation into conversational English. Instead, we expressed it in a more lyrical form much as we did Wang Tsung-yueh's Tai Chi Chuan Theories in the appendices. It is from these theories that the essential points are adapted.

Several Chinese terms are used throughout: chin is broadly defined as internal energy, shen is spirit, chi is broadly defined as breath, but is more often not translated because it has no English equivalent, hsin is heart, i is mind, and li is force. No separation-no resistance, touch, continue, stick, and follow (pu tiu-pu ting chan lien nien sui) are the Five Internal Energies (Wu Chin), often called the Five Chin in the West. Ward off, pull back, press, and push (peng lu chi an) combine with pull down, split, elbow, and bump (tsai lieh chou kao) to form the Eight Techniques (Pa Fa). The Eight Techniques combine with the Five Steps: forward, backward, left, right, and central equilibrium (chien chin hou tui tso ku yu pan chung ting pu), to make up the Thirteen Postures. Five Internal Energies plus Eight Techniques are the Thirteen Methods (Shih San Fe).

Now I consider the most important points to remember and obey, such as posture, action, mind-breath, training method, application, and effectiveness. I outline those items as follows.

Outline of Essential Points for Tai Chi Chuan Movements

1. Posture

Centered, Upright, Comfortable; Relax Body-Mind

2. Motion

Light, Agile, Sequential Step; Continuous, Soft, Round, Closure

3. Action

Coordinate with Breath; Synchronize Internal and External Movements

4. Breath

Natural, Deep, Long; Sink Chi to Tan Tien

5. Cultivate Chi

Quiet, Deep, Regulating; Mind-Spirit Inward

6. Circulate Chi

Agitate Slowly;
Move throughout Whole Body

7. Wholehearted Concentration on Movements

Hands-Eyes as One toward Object

8. Extend Step Forward-Draw Back

Not Too Much, Not Too Little; Distinguish Substantial from Insubstantial

9. Step Movement

Light, Agile, Round, Stable; Walk Like Cat

10. Tai Chi Produces Yin and Yang

Yin Produces Yang and Yang Produces Yin; Mind Leads Motion and Stillness

11. Learn Push Hands

No Separation-No Resistance; Touch, Continue, Stick, Follow

12. Pat Feel

Train Waist, Legs; Ward Off, Pull Back, Press, Push

13. Follow Opponent's Movements

Borrow Force to Return Blow; Pull Down, Split, Elbow, Bump

14. Central-Equilibrium Stance

Change Steps to Follow Body Movements; Forward, Backward, Left, Right

15. Fixed- and Variable-Step Push-Hands Practice

Understanding Internal Energy—Grasp and Strike

16. Hands Open-Close; Change Step

Use Silk-Reeling Internal Energy

17. Touch Front Foot Firmly to Ground

Stretch Rear Leg—Hold Head Erect—Sink Waist

18. Uproot Opponent's Balance

Then Push Body—Use Seal Palm

19. Lead Opponent's Force to Void

Strike at Right Time, in Right Place—Follow Opponent's Movement

20. Diligent Practice

Preserve Health—Prevent Sickness, Prolong Life

2.1 Posture

Centered, Upright, Comfortable; Relax Body-Mind

Commentary: Chen discusses eight rules for tai chi chuan posture: (1) void leads spirit to top of head; (2) center coccyx; (3) sink shoulders, elbows point to ground; (4) hollow chest-firm back; (5) relax waist, round groin; (6) relax whole body; (7) heart, chi-sink, calm; and (8) center posture, align upper body. Quiet mind-spirit (i-shen) leads to relaxed body. A void, or empty mind raises spirit (shen) to top of head. Shen develops internally, then manifests itself in outward demeanor of well-being and power. Mind (i), not force (li) leads internal energy (chin).

By relaxing and centering the body, you have no bends or “kinks” to block chi, and it is able to flow freely throughout the body. Chi is a property of air or breath that you learn to move about in the body to improve your health. Chi hsueh is chi mixed with blood; it flows freely throughout a body aligned to prevent obstructions. Kua is the area where thigh meets pelvis.

Sink your shoulders and point your elbows to the ground, and your arms will stretch further as if they were made of rubber or elastic. Posture for tai chi chuan is not an erect, military one. When waist moves, it activates chi so that you can change from posture to posture freely.

In preparation for the tai chi chuan form, stand centered and upright. Calm and quiet i-shen. Relax whole body. As is the true nature of your physiology, you feel a oneness of body, which is free of tension. Such calming regulates chi and nourishes shen. Furthermore, you use i to lead chi and disperse it throughout body. Movements are light and agile, shifting and turning freely. For such results, the rules for tai chi chuan posture follow.

2.1.1 Void Leads Spirit to Top of Head

Hold head centered and erect; spirit reaches top of head.

Procedure name is ting chin.

Hold head erect, as if held by string from ceiling;

Tuck chin slightly, straighten neck,

Touch tongue lightly to roof of mouth,

Breathe through nose, eyes straight ahead,

Whole body centered and upright.

Procedure name is also ting tou hsuan.¹

2.1.2 Center Coccyx

Center coccyx, align spine at mid-body;
Center coccyx, whole body centered and upright.
Chi hsueh freely circulates throughout whole body.

2.1.3 Sink Shoulders, Elbows Point to Ground

Sink shoulders relaxes shoulders to hang naturally;
Sink shoulders assists chi to sink.
Elbows relax and point to ground,
Arms stretch further for strike forward;
Lets chin flow from shoulders to elbows
And from elbows to palms or fists.
Push palms forward, slightly extend palm center;
Use i, not li, to lead chin.

2.1.4 Hollow Chest-Firm Back

We used to call this position **chest draws back-back protracts** (*kung hsiung pa pei*), but such terminology led some people to misunderstand. They sucked in their chests and hunched their backs. To avoid misinterpretation, I changed this terms to **hollow chest-firm back** (*kung hsiung chin pei*). For this method:

Center waist and body; comfortable and relaxed.
Sink shoulders, relax chest, sink chi to tan tien.
Neither thrust chest forward nor suck in;
Chest is naturally empty; you breathe freely.
This is hollow chest.
Spine in center position, no bulging chest, no hunched back.
Body naturally erect, from top of head to waist.
Chin then sticks to spine, disperses to arms.
This is striking force from spine.
Maintain square, relaxed body.
We call it firm back.

Hollow chest-firm back automatically guides chi to tan tien and makes upper body lighter than lower body. Whole body relaxes naturally, centered, and upright.

2.1.5 Relax Waist, Round Groin

Relax waist leads chi to sink,

Legs become stronger to stabilize lower body parts.

If uncomfortable or weak when moving limbs,

Correct leg and waist positions from substantial to insubstantial.

There is a saying, "Always pay attention to waist."

It is also said, "Chi is wheel, waist is axle."

Waist is pivot point of body.

When waist moves, chi whirls inside body.

Whirls like wheel that rotates without stop,

Follows circular movement of waist.

So, pay attention to relax waist in practice.

To change posture, first relax waist;

Then change step.

Relax waist, then change action and method.

Change method, then change i;

Change i, then change chi;

Change chi, then change chin.

Relaxed kua supplements relaxed waist. Sometimes, although you relax waist, you continue to feel discomfort when you move. Relax kua and feel comfortable once again. Should you wedge groin tightly, movement is not free. You stiffen waist and legs, allowing your opponent to block your movements. For agile steps, **round groin** (*yuan tang*) and move freely. How do you round groin? Keep feet in spring action. Don't stand too straight. Think of legs as elastic and not held too straight. Relax muscles and release groin tension. This process leads automatically to round groin. You move back and forth freely.

2.1.6 Relax Whole Body

Relax whole body to be calm and steady,

Breathe naturally.

By so doing, unlock tension within.

Move lightly, agile and rotating freely.

2.1.7 Heart, Chi–Sink, Calm

*Concentrate heart and spirit,
Chi sinks to tan tien.
Thus, heart becomes calm;
Movements are comfortable, correct.*

2.1.8 Center Posture; Align Upper Body

*In motion or when still,
Keep correct posture at all times,
Aligned upper body maintains center of gravity.
Move correctly, cultivate and regulate chi,
Breathe slowly, and nourish shen.*

These are basic rules for tai chi chuan posture, and they apply whether you are moving or still. Beginners especially should pay attention to them.

2.2 Motion

Light, Agile, Sequential; Continue, Soft, Round, Closure²

To practice tai chi chuan, let mind lead chi. Let chi flow throughout body. Then you can execute any movement without restriction. Heart and mind lead each movement of hands and feet. Allow no tension or restriction to block chi.

*From beginning to end of solo exercise without disruption,
Coordinate movement with natural breath.
Move slowly, without tension;
Actions consist of light, agile, sequential movement.*

As you move from one action to another—whether you change form, method, breath, or posture—move slowly and evenly, as if you draw silk thread from a cocoon. The ways to master *continue, soft, round, close* are as follows.

2.2.1 Continue (*Lien*)

One action follows another; that action leads to yet another.

Starting posture ends previous posture; end of that posture begins next.

Movements of tai chi chuan like strand of pearls, or cord of Chinese coins,

Like water in Yang Tze and Yellow Rivers—it flows forever.

Continue is tendency of tai chi chuan.

2.2.2 Soft (*Mien*)

Soft leads to relaxation; relaxation leads to agility.

Relax whole body;

Mind leads chi; chi circulates throughout body.

Movements coordinate with natural breath,

Move slowly, the slower the better;

As if you reel silk thread from cocoon without breaking thread.

Soft is mind of tai chi chuan.

2.2.3 Round (*Yuan*)

Opening, closing; bending, stretching; rising, falling; forward, backward;

Hands, step, body, waist—all require roundness.

I and chi—rounded, also; only round, active movements lead to neutralization.

Activity leads to agility; change follows tendency.

Chi circulates in body like thread through nine-twisting channel in pearl,

There is no obstruction.

Roundness leads to activity;

Round is form of tai chi chuan.

2.2.4 Closure (*Ho*)

When you move internally, i becomes one with chi; chi becomes one with chin.

Externally, hand, eyes, body, and step coordinate; chi is wheel and waist is axle.

Up or down, in or out, forward or backward;

Moving or still, substantial or insubstantial, bending or stretching;

Actions come together as one.

Therefore, close is method of tai chi chuan.

2.3 Action

Coordinate with Breath; Synchronize Internal and External Movements³

Remember tai chi chuan movements use mind, not force. Breathe naturally, both when inhaling and exhaling. For the beginner, the only stipulations are to:

- *Move slowly and evenly*
- *Maintain correct posture*
- *Eliminate tension in movements*
- *Relax whole body*
- *Allow blood with chi (chi hsueh) to circulate freely*

DO NOT BE CONCERNED WITH BREATH UNTIL YOU ARE FAMILIAR WITH THE SEQUENCE OF THE SOLO EXERCISE AND REACH THE GOAL OF CENTERED, UPRIGHT, COMFORTABLE POSTURE.

Under the above conditions, breath is naturally deep and even. Then, you can coordinate movements with breath. Inhale when movement opens and exhale as movement closes. To gradually reach your goal of breath coordinated with internal movement:

- *move slowly and breathing will become deeper and longer*
- *let chi permeate bone marrow, and reach spirit*
- *breathe evenly through your nose*
- *ignore outside noises; concentration helps regulate internal movement*

To regulate external movements:

- *use **active waist** (huo yao)*
- *hold head erect so spirit can reach top of head*
- *allow spirit to reach spine*

Ken tsui is the movement from lower body to upper body, such as:

- *stomp with feet*
- *kick with legs*
- *move with hands*
- *strike with fingers*

Leading by finger (*chih ling*) uses arms as branches and waist as axis. The movement consists of:

- *finger to lead hand,*
- *hand to lead elbow,*
- *elbow to lead shoulder, and*
- *shoulder to lead body.*

To practice tai chi chuan internally requires regulating chi. Externally, the form displays the movement. As in *ken tsui*, and *chih ling*, you unify external and internal action. The method follows.

2.3.1 Open Slowly

With natural breath and correct posture

Mind, not force, leads all movement.

Using slow, even movements, and sufficient practice time,

Breath becomes deep, long, and natural.

2.3.2 Coordinate Breath

Open is inhale, close is exhale; bending is inhale, stretching is exhale;

Draw in is inhale, strike out is exhale.

These actions operate naturally and coordinate with each other.

2.3.3 Synchronize Movements

Regulate chi internally; coordinate with external movement.

Moving internal energy stems from ken tsui.

For external movement, use chih ling.

Thus, unify internal and external action.

2.4 Breath

Natural, Deep, Long; Sink Chi to Tan Tien

The breathing for tai chi chuan is natural, without force. When you practice, the first thing is to regulate breathing to become deeper and longer **abdominal breathing**. Then, sink chi to tan tien. Abdominal breathing agitates movement of

internal organs and increases secretions so that these organs nourish the body. Use mind (*i*) to lead chi to each cell in the body. This is the way to regulate energy for internal style (*nei kung*). The following explains the procedure.

2.4.1 Breathe Naturally, Deep, and Long

*Breathe naturally without force,
Use mind to lead chi to tan tien,
Regulate breath to be quiet and deep.
Breathe slowly through nose,
Ultimately in deep, long, abdominal breathing.*

2.4.2 Sink Chi to Tan Tien

*With deep, long, abdominal breath, let hsin-chi sink to tan tien.
Then use chi in tan tien to agitate internal organs,
To increase secretions,
To promote nourishment of the body.
This is procedure called circulate chi.*

2.5 Cultivate Chi

Quiet, Deep, Regulating; Mind-Spirit Inward

Commentary: Cultivating chi is a natural process, which begins with a quiet, undisturbed mind. If the heart is active, the mind will become equally active, and cause chi to follow the activity of the mind. If, on the other hand, the heart and mind together are quiet, they sink with the chi to tan tien. For Chinese, mind (i) does not think unless heart (hsin) is active. If I see you, heart (desire) is first, then mind (intention) will follow this desire. Generally, heart and mind are considered as one, but in this part of the text, they are separated. A previous analogy in 1.5.4 commentary describes chi as wind and li as water. When wind blows water in the ocean to form a wave, wave is chin.

For tai chi chuan, pay considerable attention to cultivating chi, whether you are in motion or still. Mind must be calm and think of nothing. Naturally, breathing regulates itself as you inhale and exhale through your nose. Ignore noise from outside. Concentrate chi and spirit. The more time you spend, the more benefit you receive. The way to cultivate chi is as follows.

2.5.1 Regulate Chi through Calm, Quiet Demeanor

*Cultivating chi is according to nature;
Hsin (heart) leads i to activity;
Active i causes chi to follow.
Therefore, quiet i, and thus chi will sink.
So to regulate chi, hsin-i must be quiet and sink.*

2.5.2 Gather Heart-Spirit Within Body

*Eliminate mingling thoughts;
Hsin-shen sinks quietly, to join chi internally in tan tien.
Sinking, quiet, regulating allows spirit and chi to interact
Producing chin.
This method is called cultivate chi.*

2.6 Circulate Chi

Agitate Slowly; Move throughout Whole Body

The first task for tai chi chuan exercise is to *cultivate chi*. More important, is to know how to *circulate chi*. How do you circulate chi?

*Use hsin-i not li to lead chi from tan tien throughout body.
If chi stops at any point in body, it is dead (shi chi).
Dead chi causes you harm.
So, when practicing tai chi chuan you must use i to lead chi,
When chi sinks to tan tien, then chi agitates, use i to lead chi,
Circulating chi to whole body.
Then use chi to lead chin.
When i reaches point, chi follows; when chi reaches point, chin follows.
All reach same object at same time,
Then nei chin reaches highest level.*

The method follows.

2.6.1 Agitate slowly

*Tai chi chuan uses i, not li, to lead chi,
To slowly agitate chi in tan tien;
To circulate chi.*

2.6.2 Move Chi throughout Whole Body

*Tai chi chuan practitioners use hsin-i to lead chi from tan tien
To circulate throughout their bodies.
Coordinate movements so that i reaches one point, and chi follows to that point.
Hsin-i and chi act as one.*

With long practice, *pre-chi* naturally grows and *post-chi* diminishes; internal energy (*chin*) grows and force (*li*) diminishes. Day after day, actions become more natural. From habitual practice, methods become natural actions. Mental intents and desires direct physiological actions and cause metabolism to change. The results minimize sickness and prolong life.

2.7 Wholehearted Concentration on Movements

Hands-Eyes as One toward Object

*Tai chi chuan movement requires heart, eyes, and hands
To reach same object at same time.
To obtain such oneness when you move,
Concentrate wholeheartedly on movements.
Mind leads hand, hand leads elbow, elbow leads shoulder,
Shoulder leads body to move.*

Right hand protects right side, and left hand protects left side of the body. The dividing line for left and right side is the mid-line of the nose. Movement of feet follows movement of hands.

Distinguish hands as primary or secondary. Hand that is higher or more forward is called *primary*; the other, which is in back or lower, is called *secondary*. Use hands to lead movements. Eyes represent mind. When mind reaches a certain point, eyes reach that point, also. Chi follows. Eyes watch the index finger of the primary hand to follow fingertip movement back and forth. Then outside movement and inside chi join. This is **hands and eyes as one** (*shou yin shang hu*).

With long practice, eyes look at object; hands with chin reach object simultaneously with eyes. To achieve this goal, the method is as follows:

2.7.1 Wholehearted Concentration

*When exercising, hsin and shen are one,
In every move, hsin, hands, and eyes reach object together
In wholehearted concentration.*

2.7.2 Align Primary Hand with Nose

*In action, i leads hand, hand leads elbow,
Elbow leads shoulder, shoulder leads body.
Use primary hand to lead movement; coordinate hand with eyes;
Primary hand aligns with nose tip; this action is **nose align** (ying pi).'*

2.7.3 Hands and Eyes As One

*Eyes announce hsin-shen,
When i reaches a certain place, eyes and chi reach that place, also.
To move back and forth, eyes follow the index fingertip of primary hand.
Thus, external movement and internal chi coincide.*

This application is *hands and eyes as one*. After much practice, you reach a state such that when your eyes look at an object, striking hands and internal energy reach that object, also.

2.8 Extend Step Forward; Draw Back

Not Too Much, Not Too Little; Distinguish Substantial from Insubstantial

Waist (*yao*) is the most important area of the body for tai chi chuan movement. From feet to eyes, waist and hands—all should coordinate. Parts are indivisible, movements are connected.

*Internal and external movements interface.
One body part moves, whole body moves,
Likewise, when one part stops, whole body stops.
Strike or withdraw, forward or backward,
Distinguish substantial from insubstantial.*

Keep roundness and stability. The method follows.

2.8.1 Not Too Much, Not Too Little

*Striking, moving back or forth, changing step or posture,
Body must be upright. Keep center of gravity within **base**.
Posture must be correct.*

2.8.2 Distinguish Substantial from Insubstantial

*When striking, distinguish yin from yang,
Insubstantial from substantial.
Thus, direct yourself either to advance or retreat.
When you step, also distinguish insubstantial from substantial.
When insubstantial, you can move your foot freely,
When substantial, bend your leg to maintain elasticity.*

2.9 Step Movement

Light, Agile, Round, Stable; Walk Like Cat

Tai chi chuan requires a stable posture. In motion, step changes to follow body movements. Foot follows movement of hand; therefore, when step moves either forward or backward, distinguish between insubstantial and substantial. To keep correct stance and coordinate up and down movement with hands, walk like cat. Steps are light, agile, round, stable. The method follows.

2.9.1 Light, Agile, Round, Stable; Light Walking Leads to Agility

*Round leads to activity.
Active step leads to free movement,
Turning forward or backward,
Also stepping forward or backward.
Sink chi to tan tien, bow-in knees, round groin,
Then center of gravity is lowered; stability is attained.*

2.9.2 Learn how cat walks

*Acquire light, round, stable walk.
Thus, you walk best walk.*

2.10 Tai Chi Produces Yin and Yang

*Yin Produces Yang and Yang Produces Yin;
Mind Leads Motion and Stillness*

The theory of tai chi chuan is based on *Tai Chi*. Tai chi chuan is like a hoop, either in motion or still. You can trace to locate neither beginning nor end. When you train your body to become like Tai Chi, do not expect to reach this intent in a short time. I sincerely hope all tai chi chuan practitioners will be patient. The method follows.

2.10.1 Yin Produces Yang, and Yang Produces Yin

*Tai Chi produces yin and yang;
Yin and yang beget everything.
Tai chi chuan movements are based on Tai Chi theory.
Ultimately, everything returns to yin and yang.
When yin and yang combine,
They return to Tai Chi.
To produce in the world, the process is from stillness to motion,
To return to Tai Chi is from motion to stillness.
So, in tai chi chuan, when one part of body starts to move,
Whole body follows that movement.*

If any part of body stops moving, whole body should become motionless immediately. Stillness contains motion, and motion contains stillness. Such phenomena coincide with theory of changing and creating, the theory of yin and yang.

2.10.2 Mind Leads Motion and Stillness

*Movements of tai chi chuan allow mind to lead chi,
And allow chi to disperse throughout whole body.
Soft conquers hard.*

So, use *fa chin* (striking internal energy) or *hsu chin* (reserve internal energy) as you desire. Motion is stillness and vice versa. All movements are in accordance with your wishes. Light and agile, they are as a ring with neither starting nor ending point. There is no limit to internal energy and no fixed technique in combat conditions.

2.11 Learn Push Hands

No Separation-No Resistance; Touch, Continue, Stick, Follow

After you master tai chi chuan solo exercise, the next step is to learn **push hands** (*tui shou*). Push hands trains **feeling internal energy** (*chih chueh chin*). Feeling, listening, and striking are all internal energies or *chin*. These energies distinguish soft or internal styles of martial arts from hard or external ones. After you know what feeling chin is, you will comprehend **understanding internal energy** (*tung chin*). To learn push hands, first you learn *touch, continue, stick, follow, and no separation-no resistance.*⁷ The best way to learn push hands is to find a good teacher to teach you face to face. The methods follow.

2.11.1 Touch (*Chan*)

Use your hand to contact your opponent's hand or body. This is **touch** (*chan*).

2.11.2 Continue (*Lien*)

Control your opponent after you touch him. This is **continue** (*lien*).

2.11.3 Stick (*Nien*)

Control opponent's movement and force him to do whatever you wish. This is **stick** (*nien*).

2.11.4 Follow (*Shi*)

After you stick to your opponent, follow his action. When he moves fast, follow his motion with fast movement. If he moves slowly, then you move slowly, also. This forces your opponent to lose his initiative. This is **follow** (*shi*).

2.11.5 No Separation-No Resistance (*Pu Tiu-Pu Ting*)

To separate from your opponent means to lose contact with him. To resist him means to go against his intent or attack. You give your opponent a chance to strike. If you know *pu tiu-pu ting*, you also know 1) touch, 2) continue, 3) stick, and 4) follow. **No separation-no resistance** (*pu tiu-pu ting*) is the entire concept of push hands.

2.12 Pat-Feel (*Pai Chih Chueh*)

Train Waist, Legs; Ward Off, Pull Back, Press, Push

Pat-feel (*pai chih chueh*) is push-hands nomenclature from the **Peking Tai Chi Chuan Push Hands Society** (*Pei Ching Tai Chi Chuan She*). It means to train the feeling and listening internal energy that originates from your skin. To do this, start with **fixed-step** (*ting pu tui shou*) and **variable-step** (*huo pu tui shou*) push hands with your partner. You train your sensitivity until you understand listening chin. Simultaneously, train your legs and waist to be more active and round. You learn to apply (1) *ward off*, (2) *pull back*, (3) *press*, and (4) *push* techniques,⁶ which are explained as follows.

2.12.1 Ward Off (*Peng*)

This term means to block or to support in the same way that water supports a boat and blocks it from plunging downward, so **ward off** (*peng*) moves up and forward. It is used to block opponent's attacking force and to lead his force away from your body.

2.12.2 Pull Back (*Lu*)

After you ward off opponent's body or hands, lead his attacking force to void. This is **pull back** (*lu*). This technique for deflecting opponent's attacking force is also called *neutralize*.

2.12.3 Press (*Chi*)

When you are close to your opponent's body, or your opponent makes a complete *pull back* on you, use this opportunity to **press** (*chi*) directly forward.

2.12.4 Push (*An*)

Use hands to thrust down when opponent uses *press*. Block with hands together; relax waist, draw back thigh, and sit back on your leg to deflect *press* action. Then **push** (*an*) down.

2.13 Follow Opponent's Movements

Borrow Force to Return Blow; Pull Down, Split, Elbow, Bump

Learn **grand push hands** (*ta lu*) after you are familiar with push-hands technique. For grand push hands use larger steps and stretch arms further to maneuver opponent and to rotate him about. You use a total of **Eight Techniques** (*Pa Fa*): (1) ward off (*peng*), (2) pull back (*lu*), (3) press (*chi*), (4) push (*an*), (5) pull down (*tsai*), (6) split (*lieb*), (7) elbow (*chou*), and (8) bump (*kao*) with **Five Steps** (*Wu Pu*): (1) forward (*chien chin*), (2) backward (*hou tui*), (3) left (*chou ku*), (4) right (*yu pan*) and (5) central-equilibrium stance (*chung ting pu*).

Moving to all directions—east, west, south, north, southeast, northeast, southwest, and northwest—follow your opponent's movement and use his force to return his blows. An explanation of additional techniques ensues.

2.13.1 Pull Down (*Tsai*)

Use your palm to hold opponent's wrist. Then suddenly with vigor, pull his arm out and down to throw him off balance and control his movement. This is **pull down** (*tsai*).

2.13.2 Split (*Lieb*)

You can include **twist** with **split** (*lieb*). With one hand, pull down opponent's arm and with other hand twist his elbow. Also, turn your waist and body to throw him off center.

2.13.3 Elbow (*Chou*)

When opponent pulls back or pulls down your arm or elbow, use **elbow** (*chou*) to strike his chest.

2.13.4 Bump (*Kao*)

When both of your bodies are very close to each other, use your shoulder, back, or hip to **bump** (*kao*) your opponent.

2.14 Central-Equilibrium Stance

Change Steps to Follow Body Movement; Forward, Backward, Left, Right.

In tai chi chuan, changing steps always follow body movements. Changes in movements or postures, substantial or insubstantial, start from **central-equilibrium stance** (*chung ting pu*). This stance is always in center position. Whether forward or backward, left or right, posture and movement begin and end with central-equilibrium stance.

2.14.1 Central-Equilibrium Stance (*Chung Ting Pu*)

All postures start or stop from central-equilibrium stance, then follow a substantial or insubstantial process to execute *ward off, pull back, press, push, pull down, split, elbow, and bump* techniques; and *forward, backward, left, and right steps*.

2.14.2 Five Steps (*Wu Pu*)

Forward (*chien chin*), backward (*hou tui*), left (*tso ku*), right (*yu pan*) steps; and central-equilibrium stance are the **Five Steps**. All the first four steps start or stop with central-equilibrium stance. Accordingly, central-equilibrium stance is the beginning of the next step and ending of the previous step.

2.14.3 Thirteen Postures (*Shih San Shih*)

Eight Techniques, are: (1) ward off, (2) pull back, (3) press, (4) push, (5) pull down, (6) split, (7) elbow, and (8) bump. Eight Techniques and Five Steps form **Thirteen Postures** (*Shih San Shih*).

*Central-equilibrium stance, as in left and right **play guitar** (pi pa),⁸*

Is primary posture of Thirteen Postures.

Ward off, pull back, press, push, pull down, split, elbow, bump,

Forward, backward, left, and right steps are secondary ones.

No central-equilibrium stance, no other postures.

In other words, all postures originate from central-equilibrium stance. Each insubstantial or substantial movement contains central-equilibrium stance before you change to void or solid. Each posture has its own substantial and insubstantial nature, and its own central-equilibrium stance. So, central-equilibrium stance determines your center of gravity. If you know how to maintain central-equilibrium stance, you will feel comfortable. Otherwise, you feel uncomfortable. Therefore, substantial and insubstantial changes in form or posture all start and end with central-equilibrium stance.

2.15 Fixed- and Variable-Step Push Hands

Understanding Internal Energy—Grasp and Strike

To practice push hands, learn fixed-step method first. Then advance to variable-step. After you are familiar with these methods, you begin to know the significance of **understanding internal energy** (*tung chin*). After you know *tung chin*, you can neutralize, grasp, and strike.

As for push hands, this is the way to train for self defense. You not only need to experience your own *tung chin*, but also you must know your opponent's internal energies. Use (1) *touch*, (2) *continue*, (3) *stick*, (4) *follow*, and (5) *no separation-no resistance* which are push-hands **Five Internal Energies** (*Wu Chin*). Then you can use neutralize, grasp, and strike. If you know touch, then you learn to neutralize. After you know neutralize, you learn to grasp. After you learn to grasp, then you learn to strike. There is no way to escape the sequence as stated above. The following steps explain the sequence.

2.15.1 Touching Internal Energy (*Chan Chin*)

Fixed-step push hands trains dexterity and activity of your leg and waist movements. It also trains your hands to use touch, continue, stick, follow, no separation-no resistance techniques. Touch is the *first chin of push hands*.

2.15.2 Listening Internal Energy (*Ting Chin*)

After you have become very skillful in push-hands practice, your skin becomes sensitive and you can feel the strength and direction of opponent's striking force. Use no separation-no resistance, following, and neutralizing techniques to walk away or neutralize your opponent's movement. Listening is the second chin for push hands.

2.15.3 Understanding Internal Energy (*Tung Chin*)

After you master listening internal energy, you will know when to move fast and when to move slowly in combat. Also you know the right time and right position to lead your opponent to void or grasp him. This is *tung chin*, the third chin for push hands.

2.15.4 Striking Internal Energy (*Fa Chin*)

After you know tung chin, then you can detect your opponent's intentions. You can lead his striking force to strike you when he is not prepared to do so. You grasp him before he withdraws his attacking force. At this point, you become master of the situation. You can do whatever you want to do. This is the last chin of push hands.

Some authorities divide push hands into *listening, neutralizing, grasping, and striking internal energies*. But whatever the steps in the procedure, the training method is as stated above.

2.16 Hands Open/Close; Change Step

Use Silk-Reeling Internal Energy

2.16.1 Open/Close

Some movements, including those of the hands, feet, and waist—even the whole body—require large, curved movements with wide openings and closures. Others demand only small curved movements with small openings and closures. In Chen Chia Kou, this is called **silk-reeling internal energy** (*chan szu chin*).

2.16.2 Silk-Reeling Internal Energy (*Chan Szu Chin*)

This internal energy works like a screw as it drives in or moves out of a piece of wood. It is similar to a bullet ejecting through the spiral grooves (rifling) cut inside a gun barrel. Silk-reeling internal energy includes: forward, backward, left, right, up, down, out, in, great, small, clockwise, counter clockwise, and so forth. The important thing to remember is to use silk-reeling internal energy to lead your opponent's force to void, or when you wish to move in and attack. Do not separate from each other. Then, you will comprehend the excellent result from the interaction of yang and yin.

2.17 Touch Front Foot Firmly to Ground

Stretch Rear Leg—Hold Head Erect—Sink Waist

Hit with **inch internal energy** (*tsun chin*) is a special striking force in tai chi chuan. In this technique the forward foot roots firmly to ground. Stretch rear leg forcefully. Hold head erect; sink waist. Every part of your body couples with every other. Then you can strike out with *inch internal energy*. One more thing to consider before striking is that you have to store energy in your body. After you strike, you must have **reserve internal energy** (*hsu chin*). Without reserve internal energy, striking force will not be powerful enough to deliver *inch chin*. Besides that, your striking internal energy easily misses its target, and allows your opponent to strike you back.

2.18 Uproot Opponent's Balance

Then Push His Body—Use Seal Palm

Seal palm (*yin chang*) is another special technique in tai chi chuan. Use your finger tips to touch your opponent's body with *chin*. The result is that your opponent jerks upward from this light touch. This jerking up motion **uproots** (*tsui ken*) him. Then, stretching your fingers, bring your wrist forward and use your palm to hit his body. Also, your *chin* penetrates his internal organs.

WARNING! THIS TECHNIQUE IS EXTREMELY POWERFUL.

IT KILLS PEOPLE INSTANTLY.

USE IT ONLY WHEN ABSOLUTELY NECESSARY.

2.19 Lead Opponent's Force to Void

Strike at Right Time, in Right Place—Follow Opponent's Movements

Lead force to void, then strike opponent at right moment. This is one **self defense technique** (*san shou*) for tai chi chuan. To lead opponent's force to void is to **neutralize**. To catch right moment to hit back is to **strike** (*ta*) properly.

Every movement is circular.

First half of circle is neutralizing; second half is striking.

Consequently, each motion contains defense and offense;

Grasp and push; neutralize and strike.

Such motion is like Tai Chi,

*No trace of beginning or ending of movements,
Opening, closing; insubstantial, substantial; yin, yang; odd, even—
These variations depend upon opponent's movements.
There is no limit to your techniques.*

2.20 Diligent Practice

Preserve Health—Prevent Sickness, and Prolong Life

Tai chi chuan is an astounding martial art, but you must work long and hard to receive its benefit. To practice tai chi chuan, is to train to conceal the hardness within your softness. The primary goals are to build your health, to calm your temperament, and by so doing, to avoid sickness and prolong your life. Tai chi chuan does not aim to enhance your fighting prowess and demonstrate how mighty you are.

Areas of Concentration

I. Posture

*Centered
Upright
Comfortable*

1. Void leads spirit to top of head.
2. Center coccyx.
3. Sink shoulders, elbows point to ground.
4. Hollow chest, firm back.
5. Relax waist/Round groin.
6. Relax whole body.
7. Mind and chi/Sunk and calm.

Body Square, Erect

Summary:
*Body
Mind
Relax
Calm*

II. Motion and Action

1. **Motion** - light, agile, and sequential; continuous, soft, round, close
2. **Action** - coordinate with breathing, open gradually
3. **Lead movement** - use uproot and lead with finger techniques

Let external and internal movements achieve oneness.

Summary:
Light, agile, oneness

III. Mind and Chi

1. **Breathing** - natural, deep and long; sink chi to tan tien
2. **Cultivate chi** - quiet, sinking, regulating; mind/spirit inward
3. **Circulate chi** - agitate chi slowly; circulate throughout body

Summary:
*Mind leads chi,
chi circulates throughout body.
Mind,
chi
interact.
Store in tan tien.*

IV. Training Method

1. **Wholehearted concentration on movements**
Hands/Eyes as one
2. **Move step forward/draw back**
Not too much/Not too little. Distinguish substantial/insubstantial
3. **Step movement**
Light/Agile/Round/Stable; walk like cat
4. **Tai Chi produces yin and yang**
Mind controls motion/stillness

To lead movement, align primary hand with tip of nose.
As one unit, mind/eyes/hands/body hit object.
Step movements follow body movements;
Feet movements follow hand movements.
Coordinate up/down movements; coordinate external/internal.
Apply chin as you would draw thread from cocoon,
Mind/Chi/Spirit are one.

Summary:
This is cultivating chin.

V. Application

1. **Learn push hands**
Neither separate nor resist. Touch/Continue/Adhere/Follow.
2. **Pat Feel**
Train waist and legs. Ward off, pull back, press, push.
3. **Accompanies opponent's movement**
Borrow force to return blow. Pull down, split, elbow, bump.
4. **Central-Equilibrium stance**
Step follows body movement. Forward, backward, left, right.
5. **Fixed- and Variable-Step push hands practice**
Understanding chin, grab, fa chin.
6. **Close or open hands/Change foot movements**
Use twist chin.
7. **Attach forward foot firmly to ground**
Stretch rear leg, hold head erect, sink waist.
8. **Uproot opponent's center of gravity**
Then push his body; use seal palm expertly.
9. **Lead opponent's force to void**
Right time/Right place to strike, advancing or retreating;
Whatever opponent does, follow this movement.

5 Internal Energies +4 Directions +4 Corners is Called 13 Methods
5-Step Method
4-Phase Training Method
How to Use Twisting Ching
How to Apply Inch Ching
How to Use Seal Palm
Method of Neutralization and Striking

*Push hands/Grand push hands/San shou/Fa chin/Attack opponent/
Self defense and offense methods/and so on.*

Summary:
*Good teacher
Mind develops what you
learn from teacher.
Practice diligently.*

VI. Effectiveness

Diligent Practice
Cultivate Fitness,
Prevent Sickness
Prolong Life

1. **Cultivate fitness, prevent sickness**
Cultivate chi, cultivate humaneness.
2. **Build strong body; self defense**
Diligent practice and persistence
Continue throughout lifetime.
3. **Produce healthy offspring; defend your country**
Spread knowledge to everyone,
4. **Enhance Chinese martial arts**
Study and research.

SECTION 3. Explanations and Illustrations

As you practice the complete tai chi chuan exercise, bear in mind that movements from the very beginning to the last action—altogether 99 postures—should be even and continuous. The step-by-step illustrations in this section give beginners a clear idea of proper methods to use as they progress through the form. Illustrating the form in such a step-by-step way does not mean that the practitioner should pause after completing each movement. There are 99 postures, yet they act as one continuous movement.

The applications and specific photographs for actions in this section are but a few examples of defensive and offensive techniques. Such information helps the beginner to understand the functions of the actions. If you wish to master these techniques, first practice tai chi chuan consistently and understand its theory thoroughly. The 99 postures are the complete performance of tai chi chuan.

Commentary and Review: Face south to begin the form unless environmental conditions are not conducive to do so. To root is to become one with the earth. The groin area, just as almost everything about tai chi, is round—in the shape of a “U” and not a “V.” Hui yin is an internal point between the external sex organs and anus. Unlike relax waist, when you sink your waist you gently raise hui yin. Terms such as chin (internal energy), shen (spirit), and chi (breath) are difficult to define in English, but easier to feel as you learn tai chi chuan. Chin, broadly, is potential force or capacity for action but this does not clarify its internal nature. Shen is an overall feeling of well-being and power to function in any situation. Chi is a component of all things, but here relates to breathing and the blood. In Western physiology, chi could pertain to endorphins or other hormonal activity and some say, electromagnetic activity. Whole body is the literal translation for what we would call simply the body. For empty armpits, relax arms so that they are neither tensed and tight against your body nor spread away from your body. The test is to hold an egg in your armpit without either breaking the egg or dropping it. Yan tien is an internal point about two inches below the navel. Tiger mouth is the open space between your thumb and index finger, which is as large as possible without exerting strength or becoming tense. Substantial and insubstantial connect void with solid, and bit with draw back. Chen uses the term face (mien) to mean turning or positioning the major part of the body. Feet and head may or may not also turn in that direction. It is the result of the twisting action of tai chi chuan. Chen Lao Shih uses the terms sit (tso) and sit back (hou tso); both mean to place 70% of your weight on the back foot. Your rear end should not protrude, and you do not lean in any direction. Place your hand in “chop” position, palm up, in the bend where your leg meets your hip and you will feel a crease; this is your kua. Chen divides the form into three parts: postures 1 through 14; postures 15 through 55; and postures 56 through 99. Finally, we emphasize Chen Lao Shih’s warning one more time: **YOU CANNOT DEPEND SOLELY ON A BOOK TO LEARN TAI CHI!**

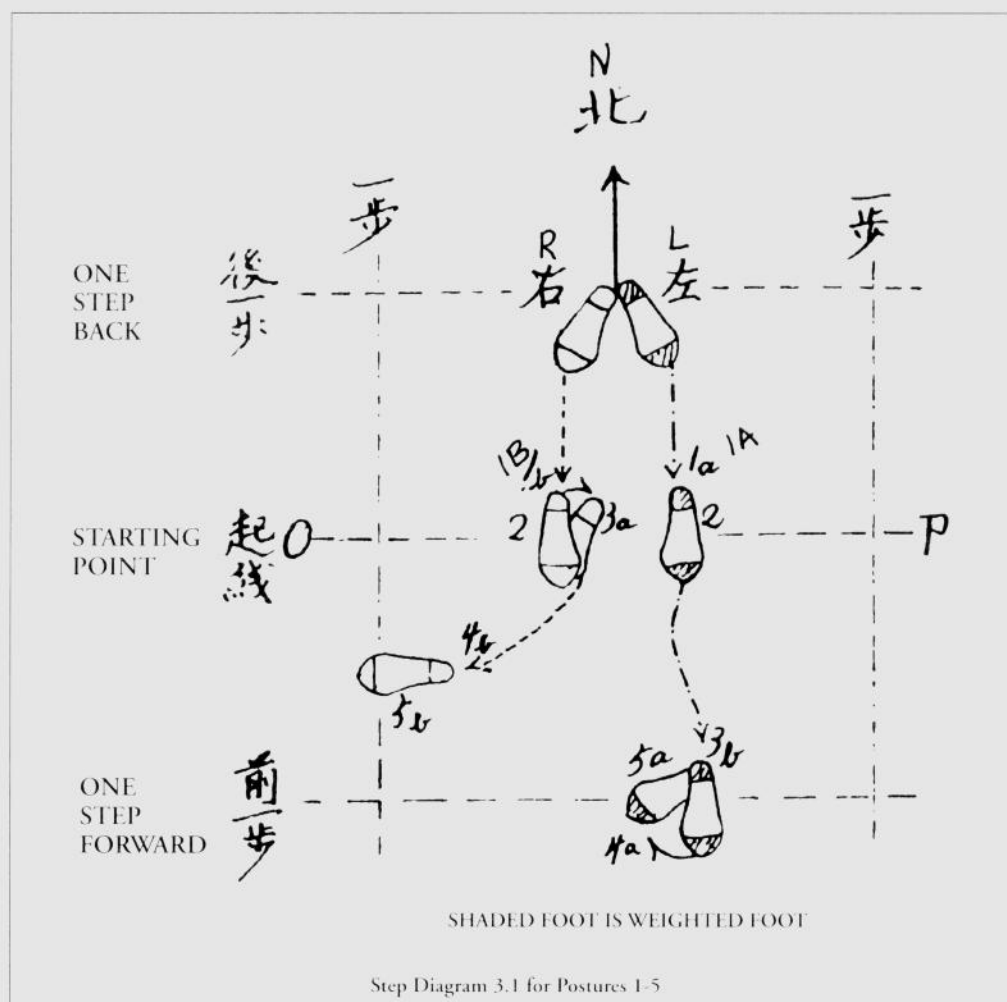
3.1 Names of 99 Postures

1. *Preparation (Yu Pei Shih)*
2. *Open Tai Chi (Kai Tai Chi)*
3. *Step Forward; Press*
(Shang Pu Ta Chi)
4. *Play Guitar, Right*
(Yu Pi Pa Shih)
5. *Grasp Bird's Tail*
(Lan Chiao Wei)
6. *Diagonal Single Whip*
(Hsieh Tan Pien)
7. *Left, Right; Deflect, Parry*
(Tso Yu Pan Lan)
8. *Raise Arm; Step Forward*
(Ti Shou Shang Shih)
9. *White Crane Spreads Its Wings*
(Pai Ho Liang Chih)
10. *Brush Knee, Twist Step*
[three times]
(Lou Hsieh Au Pu [san])
11. *Play Guitar, Left*
(Tso Pi Pa Shih)
12. *Feet Together; Step Forward,*
Deflect; Parry, and Punch
(Ping Pu Chin Pu
Pan Lan Chui)
13. *Apparent Close-Up*
(Ju Feng Ssu Pi)
14. *Cross Hands*
(Shih Tzu Shou)
15. *Diagonal Brush Knee,*
Twist Step
(Hsieh Lou Hsieh Au Pu)
16. *Turn back; Carry Tiger*
to Mountain
(Chuan Shen Pao
Hu Kuei Shan)
17. *Grasp Bird's Tail*
(Lan Chiao Wei)
18. *Diagonal Single Whip*
(Hsieh Tan Pien)
19. *Fist Under Elbow*
While Turning Back
(Chuan Shen Chou Ti Kan Chui)
20. *Twist Step, Back;*
Repulse Monkey
(Ao Pu Tao Nien Hou)
21. *Slant Fly (Hsieh Fei)*
22. *Left, Right; Deflect, Parry*
(Tso Yu Pan Lan)
23. *Raise Arm; Step Forward*
(Ti Shou Shang Shih)
24. *White Crane Spreads Its Wings*
(Pai Ho Liang Chih)
25. *Brush Knee, Twist Step*
(Lou Hsieh Au Pu)
26. *Needle at Bottom of Sea*
(Hai Ti Chen)
27. *Fan through Back*
(Shan Tung Pei)
28. *Turn back; Hit with Fist*
(Fan Shen Pi Shen Chui)
29. *Step Back, Deflect, Parry, and Punch*
(Tai Pu Pan Lan Chui)
30. *Step Forward; Grasp Bird's Tail*
(Huo Pu Lan Chao Wei)

31. *Single Whip* (*Tan Pien*)
32. *Wave Hands Like Clouds*
[three times]
(*Yun Shib [san]*)
33. *Single Whip* (*Tan Pien*)
34. *High Pat on Horse, Right*
(*Yu Kao Tan Ma*)
35. *Separate Right Foot*
(*Yu Fen Chiao*)
36. *High Pat on Horse, Left*
(*Tso Kao Tan Ma*)
37. *Separate Left Foot*
(*Tso Fen Chiao*)
38. *Turn back; Front Heel Kick*
(*Chuan Shen Teng Chiao*)
39. *Brush Knee, Twist Step*
[two times]
(*Lou Hsib Au Pu [erh]*)
40. *Raise Leg; Punch Down*
(*Ti Tui Tsai Chui*)
41. *Turn back; Hit with Back Fist*
(*Fan Shen Pieh Shen Chui*)
42. *Step Forward; High Pat on Horse, Right*
(*Shang Pu Yu Kao Tan Ma*)
43. *Separate Right Foot*
(*Yu Fen Chiao*)
44. *Step Back; Hit Tiger, Right*
(*Tui Pu Yu Ta Hu Shib*)
45. *Hit with Right Reverse Fist*
(*Yu Kuan Chuan*)
46. *Step Back; Hit Tiger, Left*
(*Tui Pu Tso Ta Hu Shib*)
47. *Hit with Left Reverse Left Fist*
(*Tso Kuan Chuan*)
48. *Right Heel Kick*
(*Yu Teng Chiao*)
49. *Two Winds Hit Two Ears*
(*Shuang Feng Kuan Erh*)
50. *Bend Down with Knees Crossing*
(*Tso Pan Shib*)
51. *Slant Body, Stomp*
(*Pi Shen Tsai Chiao*)
52. *Turn; Stomp with Right Heel*
(*Chuan Shen Yu Tsai Chiao*)
53. *Feet Together, Step Forward, Deflect, Parry, and Punch*
(*Ping Pu Chin Pu Pan Lan Chui*)
54. *Apparent Close-up*
(*Ju Feng Ssu Pi*)
55. *Cross Hands*
(*Shib Tzu Shou*)
56. *Diagonal Brush Knee, Twist Step*
(*Hsieh Lou Hsib Au Pu*)
57. *Turn back; Carry Tiger to Mountain*
(*Chuan Shen Pao Hu Kuei Shan*)
58. *Grasp Bird's Tail*
(*Lan Chiao Wei*)
59. *Diagonal Single Whip*
(*Hsieh Tan Pien*)
60. *Part Wild Horse Mane*
[three times]
(*Yeh Ma Fen Tsung [san]*)
61. *Fair Lady Works at Shuttle*
(four corners)
(*Yu Nu Chuan So [ssu yu]*)
62. *Half Step Forward, Grasp Bird's Tail*
(*Tien Pu Lan Chiao Wei*)
63. *Single Whip* (*Tan Pien*)
64. *Wave Hands Like Clouds*
[three times] (*Yun Shou [san]*)

65. *Single Whip (Tan Pien)*
66. *Glide Down (Hsia Shib)*
67. *Golden Cock Stands on One Leg, Left (Tso Chin Chi Tu Li)*
68. *Step Forward, Strike Opponent's Face with Right Palm (Lao Pu Yu Pi Mien Chang)*
69. *Golden Cock Stands on One Leg, Right (Yu Chin Chi Tu Li)*
70. *Draw Back, Repulse Monkey [three times] (Shun Pu Tao Nien Hou [san])*
71. *Slant Fly (Hsieh Fei)*
72. *Left, Right; Deflect, Parry (Tso Yu Pan Lan)*
73. *Raise Arm; Step Forward (Ti Shou Shang Shib)*
74. *White Crane Spreads Its Wings (Pai Ho Liang Chih)*
75. *Brush Knee, Twist Step (Lou Hsib Au Pu)*
76. *Needle at Bottom of Sea (Hai Ti Chen)*
77. *Fan Through Back (Shan Tung Pei)*
78. *Turn back; Hit with Back Fist (Fan Shen Pieh Shen Chui)*
79. *Step Forward, Deflect, Parry, and Punch (Shang Pu Pan Lan Chui)*
80. *Step Forward, Grasp Bird's Tail (Shang Pu Lan Chiao Wei)*
81. *Single Whip (Tan Pien)*
82. *Wave Hands Like Clouds [three times] (Yun Shou [san])*
83. *Single Whip (Tan Pien)*
84. *Raise Leg; High Pat on Horse (Ti Tui Kao Tan Ma)*
85. *Step Forward, Hit Opponent's Face with Left Palm (Lo Pu Tso Pi Mien Chang)*
86. *Turn Back; Kick Horizontally, Left Hand Touching Top of Right Foot (Chuan Shen Tan Pai Chiao)*
87. *Step Forward, Hit Opponent's Groin (Shang Pu Chih Tang Chui)*
88. *Step Forward, Grasp Bird's Tail (Shang Pu Lan Chiao Wei)*
89. *Single Whip (Tan Pien)*
90. *Glide Down (Hsia Shib)*
91. *Step Forward to Form Seven Stars (Shang Pu Chi Hsing)*
92. *Step Back to Ride Tiger (Tui Pu Kua Hu)*
93. *Turn back; Hit Opponent's Face with Left Palm (Chuan Shen Tso Pi Mien Chang)*
94. *Kick Horizontally with Right Foot; Hands Slap Top of Right Foot (Shuang Pai Chiao)*
95. *Shoot Tiger with Bow (Wan Kung She Hu)*
96. *Twist Step, Deflect, Parry, and Punch (Jao Pu Pan Lan Chui)*
97. *Apparent Close-up (Ju Feng Ssu Pi)*
98. *Cross Hands (Shih Tzu Shou)*
99. *Conclusion; Grand Terminus (Ho Tai Chi)*

Posture 1. Preparation
(Yu Pei Shib)



Stand still and stable facing south. Place heels together and toes out to form a 60 degree angle at the heels. Relax mind and body. Breathe evenly to calm your mind.

Move left foot one-half step forward; then bring right foot parallel to it as shown in **figure 3.1-1**. Distance between feet is the width of your shoulders. This position is **natural step** (*tzu jan pu*). Pay attention to the following points:

1. **Root** (*ken*) feet firmly to ground; thus you establish body's center of gravity within its **base** (*ti pan*). Bend slightly from knees. Relax legs to relieve tension. Keep thighs parallel; but bow-in knees slightly.
2. **Round groin** (*yuan tang*), lift anus slightly, and center coccyx.
3. Sink waist chin to stabilize lower body.
4. Hold head and neck aligned and erect, but tuck chin slightly. Let **void** lead spirit to top of head (*hsu ling ting chin*).



Fig. 3.1-1 Preparation. Stand erect. Move forward to form natural step. Foot position: Face south.

5. Look forward. Keep mind and spirit within and focused on tan tien. Touch tip of tongue where teeth meet gums. Breathe through nose.
6. Relax shoulders to produce **empty armpits** (*kung yeh*). Arms hang down naturally; **hollow chest-firm back** (*kung hsiung chin pei*). Spine is in normal position. Relax waist and abdomen. Let chi sink to tan tien.
7. Bend elbows slightly. Open palms and face them to ground. **Tiger mouths** (*hou kou*) (**fig. 3.1[B]**) relax beside thighs, without touching trousers.

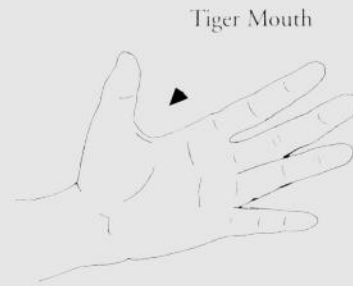


Figure 3.1[B] Tiger mouth.

Now you stand firmly, your spirit concentrated, and you feel no tension. Concentrating spirit directs your whole body to feel a comfortable relaxation and oneness. Thus, your body becomes upright. Breathe naturally. Everything is in accordance with your natural physiology. Think of nothing; be empty.

Take three or four deep breaths. You are untroubled and at ease as you start your exercise. No matter where or when, keep your body square and erect whether in motion or at rest. To work correctly, cultivate and regulate chi. Also, nourish chi and spirit. The beginner should be sure to do the exercise in the proper sequence.

1. **NOTE: HOLLOW CHEST**-relax upper body; let chi sink to tan tien; do not thrust torso forward nor suck it in, either; chest is then hollow and in tune with nature; you breathe freely. **FIRM BACK**-spine is in center position, with out protruding chest or hunching back. **BASE**-area between your feet.

Posture 2. Open Tai Chi (Kai Tai Chi)

Action 2.1 Inhale. Keep feet in place from preceding posture. As you inhale, slowly raise your arms to shoulder height. Apply no force to arms. Fingers point naturally to ground, and you look toward palms (fig. 3.2.1-2).

2.1 IMPORTANT! COORDINATE ACTIONS WITH BREATHING.

USE MIND, NOT FORCE, TO LEAD CHI.

Action 2.2 Sink chi. Continuing from preceding action, relax waist, and bend from knees slowly as you sink chi to tan tien. Disperse chi to arms and legs. Keep arms level with shoulders as in preceding action. Sink shoulders, point elbows to ground. Then, bend wrists slightly and point fingers upward. Palms now face forward, but angle slightly down (fig. 3.2.2-3).

2.2 IMPORTANT! COORDINATE ACTIONS WITH BREATHING.

USE MIND, NOT FORCE, TO CIRCULATE CHI THROUGHOUT WHOLE BODY.

Action 2.3 Circulate chi. Continuing from preceding action, relax waist and abdomen. Use waist as axis as you slowly rotate body from left to right and vice versa, coordinating movement with breathing:

- First, move left shoulder to push left arm forward, turning 45 degrees to right.
- Then draw back left shoulder to original position and move right shoulder with right hand forward, turning body 45 degrees to left.

Let chi agitate in abdomen. Disperse chi to hands: left hand first, then right hand. Watch your hands as they move in front of you (fig. 3.2.2-3). Repeat forward and backward movement three times, then return hands to original position.

2.3 IMPORTANT! AGITATE CHI IN ABDOMEN THEN RAISE CHI TO TOP OF HEAD.

ALSO, DISPERSE CHI TO PALMS AND FEET. THUS, YOU ACTIVATE SHOULDERS AND YOU ALSO ACTIVATE KUA, WHICH STABILIZES YOUR LOWER BODY.

ADDITIONALLY, YOU TRAIN ACTIONS SUCH AS TURNING WAIST, STRETCHING SHOULDERS, AND PUSHING FROM KUA.

YOU LEAD CHI TO THIGHS AND LEARN HOW TO CIRCULATE IT TO PALMS.



Fig. 3.2.1-2 Open tai chi. Move arms forward and up to shoulder-height. Maintain natural step.



Foot position: Face south.



Fig. 3.2.2-3 Circulate chi. Relax waist. Squat. Maintain natural step.



Foot position: Face south.



Fig. 3.2.4-4 Draw curve, right and downward. Bend knees. Turn waist and face southwest.



Maintain Foot Position



Fig. 3.2.5-5 Draw curve, left and up. Gradually raise body. Turn in right heel about 30 degrees.



Foot position: Face southeast.

2.3 NOTE for relax waist: Waist is body's pivot point. Once waist moves, chi follows movement. Chi then disperses throughout body, flowing as if moved by a wheel that rotates continuously. When waist moves properly, every part of your body will have a circular movement. The change from substantial to insubstantial depends upon movement of waist. When waist relaxes, entire body relaxes. Consequently, when you change your movement, you are light, agile, and relaxed. Chi sinks to strengthen feet and stabilize lower part of body. It induces limbs to move freely. So, before any movement, relax waist first to gain light, agile, active, round motion and to circulate chi without obstruction.

Action 2.4 Draw curve, right and down. Continuing from preceding action, keep feet in place, relax waist, and inhale slowly. Keep hands in same position. Turn upper body 45 degrees to right. Move hands to follow body as it turns right until hands are over right knee. Look toward hands. Look southwest (fig. 3.2.4-4).

Action 2.5. Continuing from preceding action, hands follow movement of body and waist. Hands draw a curve from right side of body to front, down, then up and left, coming to rest in left forward position at shoulder height. Look southeast. Slowly raise body. Shift weight to left leg, moving in right heel about 30 degrees. Continue with right knee facing south. Look toward forward palm (*chien chang*)¹ (fig. 3.2.5-5).

2. IMPORTANT! IN ACTIONS 2.4 AND 2.5, USE WAIST AS CENTER, SPINE AS VERTICAL POST. DRAW A COMPLETE CIRCLE IN FRONT OF BODY. START WITH ARMS EXTENDING FORWARD AT SHOULDER LEVEL. MOVE FROM RIGHT TO LEFT, DRAWING AN ARC USING WAIST AS CENTER POINT. THIS ALLOWS CHI IN STOMACH TO FOLLOW WAIST ROTATION, CAUSING CHI TO AGITATE AND DISPERSE THROUGHOUT BODY. THUS, YOU TRAIN HANDS TO ROTATE WITH WAIST, WHICH REQUIRES COORDINATION OF INTERNAL AND EXTERNAL MOVEMENTS. SUCH TRAINING ALSO LEADS I, CHI, SHEN, AND BODY TO ACT AS ONE UNIT. MOVEMENTS (ACTIONS 2.1 THROUGH 2.5 ARE CONTINUOUS, WITHOUT SEPARATION.

Posture 3. Step Forward; Press (*Shang Pu Ta Chi*)

Action 3.1 Pull down; pull back, right. Continuing from preceding action, inhale slowly. Turn from waist 45 degrees to right, and slowly shift weight to right foot. Move arms with turn. Turn out right palm and face tiger mouth down at

shoulder level: turn in left palm and turn tiger mouth face up at eye level. Move hands right and up to **pull down** (*tsai*)² then **pull back** (*lu*). Look southwest toward left palm (fig. 3.3.1-6).

Action 3.2 Step forward, press. Continuing from preceding action, relax waist. **Sit on** (*tso*) right leg, bending knees. Sink chi slowly. Move left foot one step forward. Also, move left hand down to front of chest, and move down right hand to lightly touch inside left forearm. Arms then follow forward movement of body and waist. Stretch right leg to form **left bow stance** (*kung pu*).³ **Press** (*chi*) forward with left palm facing chest; strengthen index finger with internal energy. Turn out right palm. With **finger roots** (*chih ken*)⁴ touching inside left forearm, push forward. Hold head erect; sink waist and sink chi to tan tien, then disperse to palms. Face south, looking toward left palm (fig. 3.3.2-7).

3. Application. If opponent strikes toward upper body, use right hand to ward off or pull down his attacking hand. Use your left hand to pull back or brush away his hand, and force him to lose balance and fall forward (fig. 3.3.1-6). If he draws back, follow his movement by moving your hands down and stepping forward to press. Force opponent back and off balance (fig. 3.3.2-7).

Posture 4. Play Guitar, Right (*Yu Pi Pa Shib*)

Action 4.1 Open. Continuing from preceding action, inhale slowly and relax waist. Sit on right leg. Turn right from waist about 90 degrees to face west as you toe-in left foot about 60 degrees. Lower hands to front of right knee. Then, raise arms and spread them at shoulder level. Hands are in front of you, palms face slightly forward as you look forward (fig. 3.4.1-8).

Action 4.2 Close. Continuing from preceding action, slowly shift weight to left leg. Straighten right foot facing west to form **central-equilibrium stance** (*chung ting pu*). Raise hands in front of chest in **stand palms** (*li chang*). Left hand is behind and below right hand with palms facing each other to form **play guitar, right**.⁵ Sink chi to tan tien, then disperse to hands. Square body, facing west; look toward right hand (fig. 3.4.2-9).



Fig. 3.3.1-6 Pull down, right. Shift weight to right leg. Lift left heel.



Foot position: Face southwest.



Fig. 3.3.2-7 Step forward, press. Move left foot one step forward to form left bow stance.



Foot position:
Face south.



Fig. 3.4.2-9 Closing. Sit back on left leg. Move forward, straightening right foot to form central equilibrium stance.



Foot position:
Face west.



Fig. 3.4.1-8 Opening. Sit back on right leg. Turn to right. Toe in left foot.



Foot position:
Face west.



4. Application. If opponent hits with left hand toward your upper body from your right side, turn to right. Use hands to grasp his left arm, with your right hand touching opponent's left elbow. Touch inside his left arm with your left hand as in play guitar. This is a basic stance in tai chi chuan. I wish for you to practice this stance more often than the others.

4. NOTE: *Central-equilibrium stance* is a basic stance in tai chi chuan. The method is to place feet firmly on ground with one foot forward, the other behind it. Distance between feet is about the width of your hips. Front foot is straight and facing forward. Rear foot turns out 30 degrees. Slightly bend legs, bow-in knees. Round groin. Relax waist. Maintain center of gravity at the middle of body. Any movements of the feet start from this stance. That is why we named it *central-equilibrium stance*. *Stand palm* means your tiger mouth is facing up as in figure 3.4-9.

Posture 5. Grasp Bird's Tail (*Lan Chiao Wei*)

Action 5.1 Pull back, left. Continuing from preceding action, inhale slowly, keep feet in place, and relax waist. Bend from knees to sit on left leg. Also, draw back hands as upper body moves back and turns about 45 degrees to left. Hands follow body to **pull back** (*lu*), left and down. Pull back right hand to inside right knee, changing to **negative palm** (*yin chang*). Pull back left hand to outside left knee, changing to **positive palm** (*yang chang*). Sink shoulders. Point elbows to ground. Look toward right hand (fig. 3.5.1-10).



Fig. 3.5.1-10 Pull back, left. Turn to left. Sit down and back on left leg.



Foot position: Face southwest.

5.1 Application. Use play guitar, right, to catch opponent's arm. *Pull back, left*, to rear and down. Also, *twist* opponent's arm to upset his balance and cause him to fall. This action is also a function of grand push hands (*ta lu*).

IMPORTANT! WHEN YOU PULL BACK TO REAR, KEEP YOUR BALANCE. DO NOT ALLOW YOUR CENTER OF GRAVITY TO EXTEND PAST PERPENDICULAR LINE UPWARD FROM HEEL OF BACK FOOT. THIS PRECAUTION IS HOW YOU PREVENT YOUR OPPONENT FROM BUMPING YOU.

5.1 NOTE: Positive palm faces up. Negative palm faces down.

Action 5.2 Ward off, forward and upward. Continuing from preceding action, relax waist and sink chi slowly. Turn right from waist to west. Slowly stretch left leg,

forming right bow stance (*kung pu*). Also, turn hands to right, up, and forward. Change right palm to stand palm with tiger mouth facing up. Extend internal energy to right index finger. Touch finger roots of left hand to inside right forearm and slowly push forward. Hold head erect; sink waist. Ward off (*peng*), forward and up, with hands at eye level. Square body and look toward hands (fig. 3.5.2-11).

5.2 Application. If you fail to knock your opponent off balance with pull back, and your opponent draws back his left arm, turn your right palm to touch underneath his elbow and ward off. Your action prevents a counterattack and forces your opponent to fall back, losing his balance.

Action 5.3 Pull back, left. Continuing from preceding action, relax waist and inhale slowly. Turn from waist, slightly to right. Use left hand to push right hand to right, as you turn left from waist about 90 degrees to face southwest. Sit on left leg. Bring hands upward to pull back, left. Turn left palm out at height of left shoulder. Turn in right palm, level with eyes (fig. 3.5.3-12).

5.3 Application. If you push your opponent's arm right and forward, and he continues to hit you forcefully, then pull back, left, to rear. This gesture will force him to lose balance, and you can strike back.

5.3 IMPORTANT! WHETHER YOU PUSH FORWARD OR PULL BACK, KEEP YOUR CENTER OF GRAVITY WITHIN YOUR BASE.

5.3 NOTE: Reverse palm so tiger mouth faces down (fig. 3.5.3-12).

Action 5.4 Press forward. Continuing from preceding action, relax waist. Slowly turn from waist to west. Also, lower right forearm to front of chest and push this arm forward. Touch finger roots of left hand to inside right forearm, which is at chest level. Hold head erect, sink waist, and sink chi slowly. Stretch rear leg. Touch forward foot firmly to ground, forming right bow stance, and **press** (*chi*) forward. Turn out right hand to form stand palm, gathering and sending inner strength to right index finger. Do not extend right elbow past right knee. Hollow chest-firm back. Sink chi to tan tien, then disperse to hands. Keep body square, facing west. Look toward right palm (fig. 3.5.4-13).

5.4 Application. After you pull back and tilt your opponent off balance, strike and throw him off balance.

IMPORTANT! WHEN YOU PRESS, STRETCH REAR LEG TO RELEASE INTERNAL ENERGY FROM REAR HEEL TO REACH HANDS. ALSO, PLACE FRONT FOOT FIRMLY ON GROUND.



Fig. 3.5.2-11 Ward off, forward and upward. Turn to right. Stretch left leg to form right bow stance.



Foot position: Face west.



Fig. 3.5.3-12 Pull back, left. Gradually sit back on left leg. Turn to left.



Foot position: Face southwest.



Fig. 3.5.4-13 Press forward. Turn to face west. Stretch left leg to form right bow stance.



Foot position: Face west.



Fig. 3.5.5-14 Hands pull back. Gradually sit back on left leg.



Foot position: Face southwest.

5.4 NOTE: Stretch rear leg, rooting front foot to form bow stance. If right foot is in front, this is right bow stance. If left foot is in front, this is left bow stance. Do not extend knee of front leg past its toes.

Action 5.5 Both hands pull back (shuang lu). Continuing from preceding action, relax waist and inhale slowly. Sit on left leg. Draw elbows back, following downward movement of body as you change hands to positive palms. Draw hands back to rest beside waist. Then turn from waist about 30 degrees, left; turn palms with turning body. Face southwest and look forward (fig. 3.5.5-14).

5.5 Application. Should your opponent direct his palms to push you, use your palms to control his arms, and thus neutralize his force.

5.5 IMPORTANT! WHEN YOU PULL BACK, LEADING OPPONENT'S HANDS NEAR YOUR BODY, TURN YOUR BODY TO NEUTRALIZE AND AVOID YOUR OPPONENT'S PUSH. SO, WHEN YOU PULL BACK, SIT ON YOUR LEG AND TURN YOUR BODY TO RESERVE ENERGY TO STRIKE BACK.



Fig. 3.5.6-15 Both hands push. Turn to right. Stretch left leg to form right bow stance.



Foot position: Face west.

Action 5.6 Both hands push. Continuing from preceding action, relax waist and inhale slowly. Move palms up along rib cage to level with your mouth, moving right with turning body. Then, change palms to negative palms (*yin chang*) and push forward. Sink chi slowly to tan tien. Stretching left leg, touch front foot firmly to ground to form right bow stance. Hold head erect; sink waist and shoulders, point elbows to ground. Hollow chest-firm back. Sink chi to tan tien, then disperse to hands. Square body and face west. Look forward (fig. 3.5.6-15).

5.6 Application. To lead opponent to void, pull back with hands. After he loses his balance, take this chance to turn palms, push against his chest, and knock him down.

5.6 IMPORTANT! WHEN YOU APPLY BOTH-HANDS-PUSH TECHNIQUE, MOVE WAIST-TWISTING INTERNAL ENERGY (*CHIN*) TO SHOULDERS. LET SHOULDERS MOVE CHIN TO ELBOWS AND ELBOWS WILL MOVE CHIN TO HANDS.

5.6 NOTE: Grasp bird's tail consists of four techniques⁶ that combine six movements: (1) pull back, left and down, (2) ward off, (3) pull back, left and upward, (4) press, (5) both-hands pull back, and (6) both-hands push. Use these six movements separately or in combination. Grasp bird's tail is a basic posture in tai chi chuan, so I hope you pay considerable attention to it and practice it often.

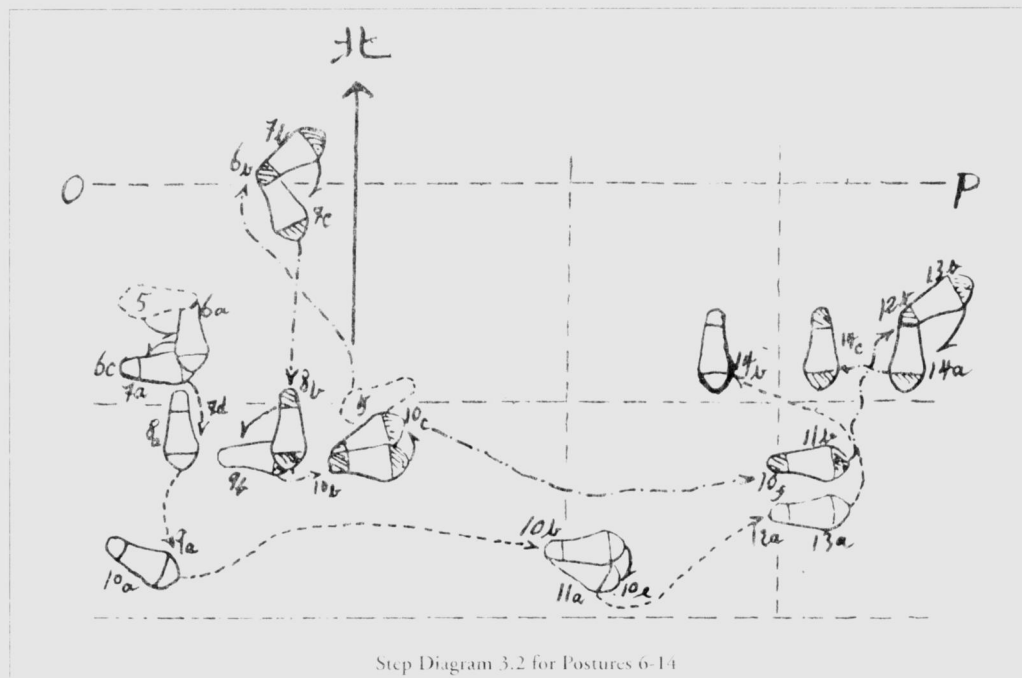


Fig. 3.6.1-16 Right hook palm. Turn to left. Toe-in right foot. Sit back on right leg, then lift left heel.



Foot position: Face southwest.

Posture 6. Diagonal Single Whip (*Hsieh Tan Pien*)

Action 6.1 Right hook palm. Continuing from preceding action, relax waist and inhale slowly. Sit on left leg; toe-in right foot. Turn left from waist to face south. As body turns, pull back hands to left rear. Use right elbow as axis for right arm, and move arm to follow body turning right from waist. Move right hand to front, left and down. Then move hand up to right to form **hook palm** (*kou chang*). Touch finger roots of left hand to inside right forearm. Look southwest. Then shift weight to right leg. Lift left heel off ground and look toward right palm (fig. 3.6.1-16).

6.1 Application. If opponent attacks from front, move right arm left to neutralize his attacking hand. Use back of right hand or fingers from below to hit to his chin.

6.1 IMPORTANT! WHEN YOU RAISE YOUR RIGHT ARM TO FORM RIGHT HOOK PALM, SINK RIGHT SHOULDER, SIT ON RIGHT LEG.

6.1 NOTE: Hook palm means to hold your five finger tips tightly together to form the shape of a hook; hollow your palm.

Action 6.2 Left single whip. Continuing from preceding action, relax waist. As you sit on right leg, turn whole body to left rear, facing northeast. Move left foot one step forward to northeast to form left bow stance. Maintain right hook palm.



Fig. 3.6.2-17 1 left single whip. Turn body back to left. Move left foot one step to northeast. Toe-out right foot to form left bow stance.



Foot position: Face northeast.



Fig. 3.7.1-18 Open. Turn to right. Sit back slightly on right leg.



Foot position:
Face southeast.



Fig. 3.7.2-19 Close. Turn to left. Stretch right leg to form left bow stance.



Foot position:
Face northeast.



Fig. 3.7.3-20 Deflect, right. Turn to right. Sit back on right leg. Toe-in left foot.



Foot position:
Face south.



Turn left palm in toward face and move it past face with left-turning body. Then turn out left palm. Push forward and down with negative palm. Align left index finger with tip of nose. Tip of index finger is focal point for eyes. Straighten head; sink waist and shoulders. Point elbows to ground. Sink chi to tan tien, then disperse to forward hand. Bow-in knees slightly and round groin. Square body; face northeast. Look toward left hand (fig. 3.6.2-17).

6.2 Application. If opponent attacks from left rear, use left hand to rush or ward off his hand. Then use your left palm to push and hit his face or chest.

IMPORTANT! TO FORM SINGLE WHIP, HAND USES CURVING MOTION. SINGLE WHIP CONTAINS BRUSHING AND PUSHING CHIN. IN OTHER WORDS, WITH SINGLE WHIP, NOT ONLY DOES YOUR PALM BRUSH BUT IT ALSO PUSHES. THESE ACTIONS PROTECT FRONT AND BACK OF BODY AT THE SAME TIME.

NOTE: The focal point in *eyes look to one point (chiao dien)* results when index fingertip is level with the tip of your nose. Eyes focus on fingertip, and this is *ying pi*. Practice this movement until you master it. Then strike with eyes, hand, and internal energy all reaching the object at the same moment.

Posture 7. Left, Right; Deflect, Parry (*Tso Yu Pan Lan*)

Action 7.1 Open. Continuing from preceding action, relax waist and inhale slowly. Turn from waist to right; sit on right leg. Spread arms with palms up in positive palms. Face southeast and look toward right palm (fig. 3.7.1-18).

Action 7.2 Close. Continuing from preceding action, turn from waist to left. Shift weight to left leg; stretch right leg to form left bow stance. Change left hand to positive palm. Move right palm up to make a curve from right to left. Palms then face each other as if they were holding a large ball. Sink chi to tan tien, then disperse to hands. Face northeast; look toward right hand (fig. 3.7.2-19).

Action 7.3 Deflect, right. Continuing from preceding action, as body turns to right rear. Sit on right leg; toe-in left foot. Retain hands as if holding a ball; deflect (*pan*), right, as you proceed to turn right and back. Sink chi slowly; look at right hand (fig. 3.7.3-20).

7.3 Application. If opponent uses right hand to hit, deflect, right, with your right hand.

Action 7.4 Parry, left. Continuing from preceding action, relax waist and inhale slowly. Turn left and sit on left leg. Straighten right foot and slightly bend legs. Lower right hand and change to positive palm. In unison, use right forearm to parry and crush (*ia*)^s down to left. Align right elbow with left knee. Push down with left hand to form negative palm outside left knee. Face southeast, look at right palm (fig. 3.7.4-21).

7.4 Application. If opponent continues from preceding attack and tries to hit you with his right hand, use your left hand to pull down his wrist, and use your right forearm to split and *crush* (*ia*) his right arm. This forces him to lean forward and lose his balance.

7.4 NOTE: When you use your arm to neutralize opponent's attacking force away from your body, this is *deflect*. Move arm toward your body to neutralize opponent's attacking force, and this is *parry*.

Posture 8. Raise Arm, Step Forward (*Ti Shou Shang Shib*)

Action 8.1 Continuing from preceding action, relax waist. Raise body, but keep right foot in position. Move left foot forward to form natural step. Now raise right arm to front, above forehead. Push down left hand so thumb points to navel. Palms form negative palms. Sink chi to tan tien. Square body. Face south, look forward (fig. 3.8.1-22).

8.1 Application. When opponent loses balance and falls forward, use back of right hand to hit his chin.

8.1 NOTE: When you use left, right; deflect, parry, and raise hand, move continuously

Posture 9. White Crane Spreads Its Wings (*Pai Ho Liang Chih*)

Action 9.1 White crane spreads its wings, left. Continuing from preceding action, relax waist and inhale slowly. Turn upper body to left 90 degrees. Keep left foot position and move right foot one-half step forward. Turn in right knee to face east. Lower left hand to protect groin, and then raise left hand up to left, level with



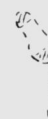
Fig. 3.7.4-21 Parry, left. Sit back on left leg. Straighten right foot. Bend from knees.



Foot position:
Face southeast.



Fig. 3.8.1-22 Raise arm, step forward. Raise body (from squat position). Move left foot forward to form natural step.



Foot position:
Face south.



Fig. 3.9.1-23 White crane spreads its wings, left. Turn to left. Move right foot one-half step forward. Bow-in knees to east.



Foot position:
Face northeast.



Fig. 3.9.2-24 White crane spreads its wings, right. Turn to right. Sit back on right leg. Lift left heel.



Foot position:
Face southwest.

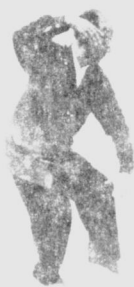


Fig. 3.10.1-25 Brush knee, twist step. Squat, sitting back on right leg. Lift left heel. Form left false step.



Foot position:
Face southeast.



Fig. 3.10.2-26 Brush knee, twist step (continued). Move left foot one step forward. Stretch right leg. Form left bow stance.



Foot position:
Face east.

eyes. Right hand moves left to protect face, then moves down in front of chest. Turn right palm left to face inside left elbow. Palms face each other in stand palms, with tiger mouths facing upward. Face northeast, look toward left hand (fig. 3.9.1-23).

9.1 Application. If opponent attacks up and down your body, use your right hand to protect your face and left hand to protect your groin.

Action 9.2 White crane spreads its wings, right. Continuing from preceding action, relax waist and inhale slowly. Turn body back to right facing southwest. Sit on right leg; lift left heel from ground, facing toes to east. Also, move right hand down to protect groin; then move it up and right at eye level. Draw a curve with left hand up to right, protecting face. Then move left hand down in front of chest. Left palm faces inside right elbow. Palms face each other to form stand palms. Face southwest, look toward right hand (fig. 3.9.2-24).

Posture 10. Brush Knee, Twist Step [three times] (*Lou Hsib Au Pu [san]*)

Action 10.1. Continuing from preceding action, relax waist. Turn left from waist to face east, sitting on right leg. Lift up left heel and bend slightly from knees. Raise arm from right elbow so that right stand palm is beside right ear, with palm facing ear. Right index finger points forward. Brush down with left hand passing right knee, forming negative palm to protect groin. Face southeast, looking forward (fig. 3.10.1-25).

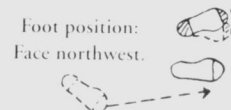
Action 10.2. Continuing from preceding action, relax waist and sink chi slowly. Move forward; turn left to east. Move left foot one step forward, stretching right leg to form left bow stance. Follow rotation of body with right stand palm. Push forward with negative palm, aligning palm of right hand with tip of nose. Brush down with left negative palm to outside left knee. Push down with heel of left hand to correspond with right palm. Stretch right shoulder forward and slightly turn in left shoulder. Hold head erect; sink waist and shoulders. Point elbows to ground. Hollow chest-firm back. Sink chi to tan tien, then disperse to hands. Look toward right hand. This is left brush knee, twist step (fig. 3.10.2-26).

10.2 Application. If opponent comes from left side to kick or hit your lower body, use your left hand to brush him away. Strike his chest with right palm.

Action 10.3. Continuing from preceding action, relax waist and inhale slowly. Sit back slightly. Toe-out left foot about 30 degrees. Move slightly forward and shift weight to left leg. Bring right foot forward next to left foot and raise right heel off ground. Turn left from waist about 45 degrees. Raise left hand to left rear, forming stand palm. Move right hand up to left side, protecting face, then lower hand to front of chest. Face northwest. Look toward left hand (fig. 3.10.3-27).



Fig. 3.10.3-27 Brush knee, twist step (continued). Toe-out left foot about 30 degrees. Sit back on right leg. Move right foot forward next to left foot, touch its toes to ground.

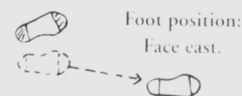


Action 10.4. Continuing from preceding action, relax waist and sink chi slowly. Turn back from waist to face east. Raise left arm from elbow and push left hand forward to form stand palm. Rest left stand palm beside left ear, palm facing ear. Point left index finger forward. Right hand follows turning waist and brushes down past left knee to protect groin. Look east as in figure 3.10.1-25 (the difference between this movement and figure 3.10.1-25 is that the previous movement is to the left and this one moves to the right).

Turn right about 45 degrees. Move right foot one step forward and place it firmly on ground. Stretch left leg slowly to form right bow stance. Concurrently, left hand follows the tip of the nose and turning motion of body to push forward with negative palm. Brush right palm down to outside right knee to form negative palm. Push heel of hand down to correspond with movement of left palm. Hold head erect; sink waist and shoulders. Point elbows to ground. Stretch left shoulder slightly forward and turn in right shoulder slightly. Hollow chest-firm back. Sink chi to tan tien, then disperse to hands. Look toward left hand to form **right brush knee, twist step** (fig. 3.10.4-28).



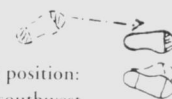
Fig. 3.10.4-28 Brush knee, twist step (continued). Move right foot forward. Stretch left leg. Form right bow stance.



Action 10.5. Continuing from preceding action, relax waist and inhale slowly. Sit on left leg. Turn toe of right foot out about 30 degrees, then follow body movement forward by shifting weight to right leg. Move left foot next to right foot, and touch toe to ground. Turn right about 45 degrees. Also, raise right hand from right rear to form stand palm. Move left hand to right to protect face, then move hand down to rest in front of chest. Face southwest, look toward right palm (fig. 3.10.5-29).



Fig. 3.10.5-29 Brush knee, twist step (continued). Toe-out right foot. Sit back on right leg. Move left foot close to right foot, lift heel.

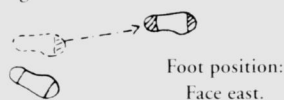


Action 10.6. Continuing from preceding action, relax waist and sink chi slowly. Turn from waist left to face east. Raise arm from right elbow. Push right hand forward to form stand palm beside right ear. Thumb up, and fingers to the front, palm of right hand faces right ear. Point right index finger to front. Move down left hand and brush past right knee to protect groin. Look east as in figure 3.10.1-25.

Then sit on right leg. Move left foot one step forward. Slowly stretch right leg to form left bow stance. Simultaneously, brush left palm outside left knee and push



Fig. 3.10.6-30 Brush knee, twist step (continued). Move left foot one step forward. Stretch right leg. Form left bow stance.



down to form negative palm. Curve left arm slightly at elbow to correspond with right palm. Align right palm with tip of nose, and push forward to form negative palm. Stretch right shoulder forward slightly. Slightly turn in left shoulder. Hold head erect; sink shoulders and waist. Point elbows to ground. Hollow chest-firm back. Sink chi to tan tien, then disperse to palms. Face east, look toward right hand. Form left brush knee, twist step (fig. 3.10.6-30).

10.6 NOTE: Brush knee, twist step is another important application of tai chi chuan. Because it is beneficial to your health and for your self defense, I hope that you will take more time to practice this movement.

Posture 11. Play Guitar, Left (*Tso Pi Pa Shib*)



Fig. 3.11.1-31 Play Guitar, Left. Bend right leg slightly. Form central-equilibrium stance.



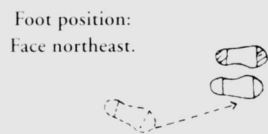
Action 11.1. Continuing from preceding action, relax waist and inhale slowly. Keep feet in place, but slightly bend right leg to form central-equilibrium stance. Simultaneously, lift left stand palm and move it forward. Align index finger with tip of nose. Slightly draw back right hand, palm facing inside left elbow. Position hands as if they hold a guitar. Sink chi to tan tien, then disperse to hands. Face east, look toward left hand (fig. 3.11.1-31).

11.1 Application. If opponent strikes your upper body, use hands to grasp his arm.

Posture 12. Feet Together; Step Forward, Deflect; Parry, and Punch (*Bing Pu Chin Pu Pan Lan Chui*)



Fig. 3.12.1-32 Step together, deflect. Sit back on left leg. Move right foot next to left foot.



Action 12.1 Step together, left; deflect. Continuing from preceding action, relax waist and inhale slowly. Turn upper body slightly to right, then turn back to left. Move right foot forward next to left foot. Bend slightly from knees and face northeast. Simultaneously, stand palms follow body to pull back, right. Then deflect and push left. Move left hand above right hand at eye level, and move right hand level with left elbow. Keep left elbow above and outside left kua. Slant right forearm in front of chest. Turn palms to front left. Sink chi slowly, then disperse to palms. Face northeast; look toward left palm (fig. 3.12.1-32).

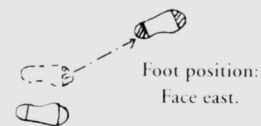
12.1 Application. If opponent hits toward upper body, apply your left hand to deflect his attacking hand. Use right hand to push his waist and knock him off balance.

**12.1 IMPORTANT! COORDINATE DEFLECT AND PUSH
WITH WAIST-TWISTING CHIN.**

Action 12.2 Step forward; parry right. Continuing from preceding action, relax waist. Slowly raise body, and inhale. Sit back on right leg and move left foot one step forward in *sit-back step* (*hou tso pu*), right. At the same time, change palms to fists. Right fist is behind left fist. Drop down and to right side of body to parry (*lan*), and *ia* down. Change both fists to positive fists. On completion of the movement, slant the left forearm in front of abdomen, and right positive fist is at right side of waist. Bend from knees; sink chi to *tan tien*, then disperse to fists. Face east; look toward left fist (fig. 3.12.2-33).



Fig. 3.12.2-33 Step forward, parry right. Sit back on right leg. Move left foot one step forward. Form right sitting stance.



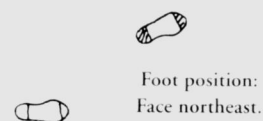
12.2 Application. If opponent keeps attacking and uses his hands and feet to *strike* at your middle and lower body, step forward with left foot and use left hand to *parry* and *ia*.

IMPORTANT! SINK SHOULDERS; POINT FORWARD ELBOW TO GROUND; BEND FROM KNEES. WHEN YOU MOVE FORWARD, TOUCH FORWARD HEEL TO GROUND FIRST. IF YOU RETREAT, TOUCH TOE OF BACK FOOT TO GROUND FIRST.

12.2 NOTE: *Right sit-back step* means you move left foot one step forward and point toes forward. Place right foot behind; toe-out about 30 degrees. The distance between feet is about the same as the width between the shoulders. Bend legs slightly. Root forward foot firmly to ground and raise left knee. Sit back on rear leg. Keep hip within perpendicular line from heel of rear foot. Bow-in knees slightly. Round groin. Keep center of gravity within base (fig. 3.12.2-33). These are the steps for *pull back*, *neutralize*, *deflect*, *parry*, *pull down*, and *split*.



Fig. 3.12.3-34 Right punch fist. Sit back. Stretch right leg. Form left bow stance.



Action 12.3 Punch with right fist. Continuing from preceding action, straighten waist and raise body. Inhale slowly. Stretch right leg to form left bow stance. Simultaneously, punch (*chung chuan*) directly forward with right fist. Change left palm to stand palm and touch it to inside right forearm. Hold head erect; sink waist and shoulders. Elbows point to ground. Hollow chest-firm back. Sink chi to *tan tien*, then disperse to right fist. Look toward right fist (fig. 3.12.3-34).

12.3 Application. Suppose you deflect and *ia* opponent's arm, and he directs his arm up and against your left arm striking force. Punch him with your right fist.



Fig. 3.13.1-35 Hands pull back. Sit back on right leg. Form right sit-back stance.



Foot position:
Face northeast.



IMPORTANT! WHEN YOU PUNCH NEAR OPPONENT'S BODY, KEEP HEAD ERECT, SINK SHOULDERS AND WAIST, POINT ELBOWS TO GROUND, AND HIT WITH FIST FORWARD AND DOWN.

Posture 13. Apparent Close-up (*Ju Feng Ssu Pi*)

Action 13.1 Both hands pull back. Continuing from preceding action, relax waist and inhale slowly. Sit back on right leg. Simultaneously, move left palm from underneath right forearm and push forward. Change right fist to palm and draw back palm from top of left forearm until wrists meet. Face northeast; look forward (fig. 3.13.1-35). Then draw body back slightly and turn from waist to right about 45 degrees. At the same time, draw back elbows and change to positive palms resting at sides of waist. This is **both hands pull back** (*shuang lu*). Face southeast; look toward right palm (fig. 3.13.1-36).

13.1 Application. If opponent pulls down your right hand, use your left hand to push forward from underneath your right forearm and separate from his grasping force.

IMPORTANT! WHEN YOU DRAW BACK RIGHT HAND, COORDINATE MOVEMENTS OF SHOULDERS AND WAIST. ALSO, MOVE YOUR LEFT HAND FORWARD FORCEFULLY. THUS, YOU CAN SEPARATE FROM OPPONENT'S GRASP.



Fig. 3.13.1-36 Hands pull back (continued). Turn to right. Sit back on right leg.



Foot position:
Face southeast.



Action 13.2 Both hands push. Continuing from preceding action, relax waist. Hands turn with left-turning body. Continue to move hands up along rib cage. When they are level with mouth, change them to negative palms and push forward.

Hold head erect; sink waist and shoulders. Point elbows to ground. Stretch right leg to form left bow stance. Sink chi to tan tien, then disperse to hands. Face northeast; look toward hands (fig. 3.13.2-37).

13.2 Application. After you separate from your opponent's grasp, use your palms to push his chest and knock him off balance.

13.2 IMPORTANT! STRETCH REAR LEG FORCEFULLY FOR THIS ACTION. ROOT FORWARD FOOT FIRMLY TO GROUND.



Fig. 3.13.2-37 Hands push. Turn to left. Stretch right leg. Form left bow stance.



Foot position:
Face northeast.



Posture 14. Cross Hands (*Shih Tzu Shou*)

Action 14.1. Continuing from preceding action, relax waist and inhale slowly. Sit back on right leg; toe-in left foot and turn to left, bending slightly from knees. At the same time with body turning, move hands down with left hand above right hand to protect groin (fig. 3.14.1-38).

Then sit back on left leg and turn body to right rear, facing south. Move back right foot, parallel with left foot. Move right foot one step to the side, then sit back on right leg. Move in left foot to form natural step. At the same time, separate palms to follow upward movement of body. Draw a large curve with arms above head. Then move down arms to rest in front of chest and form **cross hands** (*shih tzu shou*). Palms oppose each other.

Hold head erect; align neck and sink shoulders. Point elbows to ground. Hollow chest-firm back. Relax waist and abdomen. Sink chi to tan tien. Square body. Look forward (fig. 3.14.1-39).

NOTE: From Posture 1 to Posture 14 is the first section of the three sections of tai chi chuan solo form. At this point you may pause to rest your body, but your mind should stay on the exercise. After you have rested, continue with Posture 15.



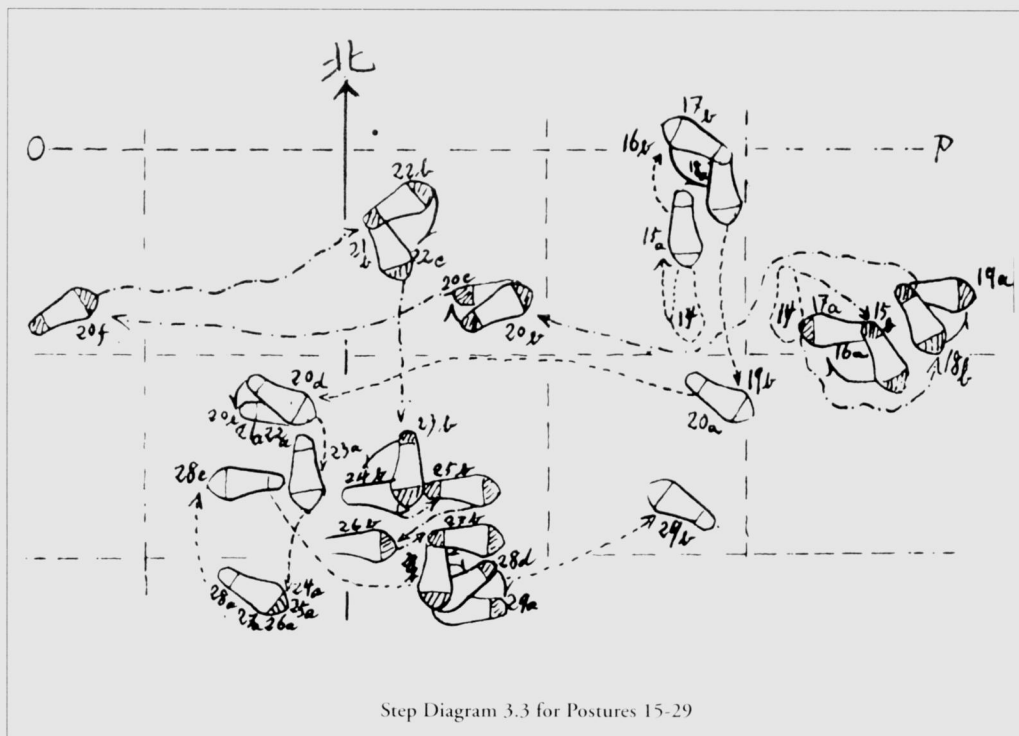
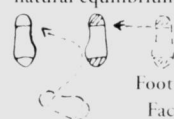
Fig. 3.14.1-38 Cross hands. Sit back on right leg. Toe-in left foot, turn to right, and squat.

Foot position:
Face southeast.



Fig. 3.14.1-39 Cross hands. First sit back on left leg. Move right foot one step to the side. Then draw in left foot to form natural equilibrium.

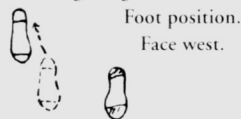
Foot position:
Face south.



Step Diagram 3.3 for Postures 15-29



Fig. 3.15.1-40 Diagonal brush knee, twist step. Draw right foot one-half step back. Then sit back on right leg.



Posture 15. Diagonal Brush Knee, Twist Step (*Hsieh Lou Hsieh Au Pao*)

Action 15.1. Continuing from preceding action, relax waist and inhale slowly. Keep left foot still, move right foot back one step, and sit back on right leg. Turn body right to face west. As body turns, move right hand down to brush knee and protect groin. Continue to move right hand past right knee. Then raise hand to northwest in stand palm. Align right index finger with tip of nose. With turning body, move left hand right to protect face. Then move left hand down to rest in front of chest with left palm facing inside right elbow. Look toward right hand (fig. 3.15.1-40).

15.1 Application. If opponent attacks lower, middle, or upper body with hand or foot, use your right hand to protect groin and your left hand to protect face. You avoid attack and prepare to fight back.

15.1 IMPORTANT! KEEP KUAS FACING SOUTH BUT SIT BACK ON RIGHT LEG. BOW-IN KNEES SLIGHTLY AND ROUND GROIN. ROOT LEFT FOOT FIRMLY TO GROUND AS YOU PREPARE TO TURN FROM LEFT TO REAR. BRUSH KNEE, TWIST STEP, AND RAISE RIGHT HAND TO STRIKE BACK.



Fig. 3.15.2-41 Diagonal brush knee, twist step (continued). Turn to left rear, moving left foot. Stretch right leg to form left bow stance.

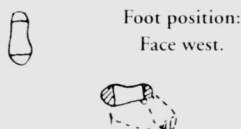


Action 15.2. Continuing from preceding action, relax waist and sink chi slowly. Turn left as you move left foot one step forward, facing southeast. Slowly stretch right leg to form left bow stance. At the same time, brush down and back with left hand to outside left knee. Raise right arm from elbow to form stand palm facing right ear. From this position, change to negative palm and strike forward. Sink chi to tan tien, then disperse to hands. Face southeast; look toward right hand (fig. 3.15.2-41). Application is as in Posture 10. Brush Knee, Twist Step [three times]; figure 3.10.2-26.

Posture 16. Turn Back; Carry Tiger to Mountain (*Chuan Shen Pao Hu Kuei Shan*)



Fig. 3.16.1-42 Turn back, carry tiger to mountain. Turn to right rear. Sit back on right leg. Toe-in left foot.



Action 16.1. Continuing from preceding action, relax waist and inhale slowly. Sit back on right leg; toe-in left foot. Sit back on left leg. Turn body to right rear, facing west. Brush right hand down to outside right knee. Raise left arm from elbow. Move left palm beside left ear. Face west (fig. 3.16.1-42).

Continue turning body to right. Move right foot one step to northwest. Stretch left leg forming right bow stance. Also, move right hand to right rear to

brush knee and to protect groin. Move left hand, using its fingers to lead palm from side of left ear. Strike to northwest. Sink chi to tan tien, then disperse to hands. Look toward left hand (fig. 3.16.1-43).

16.1 Application. If opponent attacks your lower body from behind, brush him away with your right hand. Strike his upper body with your left palm.

16.1 NOTE: *Turn back; carry tiger to mountain* means to hold the tiger; then throw it away.

Action 16.2. Continuing from preceding action, relax waist and inhale slowly. Sit back slightly on left leg to form central-equilibrium stance. Make a curve out with right hand, and continue upward. Move right hand in front of chest to line up with left elbow and form play guitar, right. Sink chi to tan tien; look toward right hand. Face northwest to form turn back; carry tiger to mountain (fig. 3.16.2-44).

16.2 Application. If opponent strikes at your upper body, use your hands to grasp his arm. Then use grasp bird's tail to twist his arm and strike.

16.2 NOTE: To *grasp arm* means to use one hand to stick to opponent's elbow and the other hand to touch inside his forearm. Thus, you force him to lose his opportunity to hit you.

Posture 17. Grasp Bird's Tail (*Lan Chiao Wei*)

The movements, application, and importance of this posture are same as described in Posture 5. Grasp Bird's Tail. The only differences are in the directions you face for the posture. In this posture, start movement facing northwest.

Action 17.1 *Pull back, left* (fig. 3.17.1-45).

Action 17.2 *Ward off, forward and upward* (fig. 3.17.2-46).



Fig. 3.16.1-43 Turn back, carry tiger to mountain (continued). Turn to right. Sit back on left leg to form right bow stance.



Foot position:
Face northwest.



Fig. 3.16.2-44 Turn back, carry tiger to mountain (continued). Sit back slightly on left leg. Form central equilibrium stance.



Foot position:
Face northwest.



Fig. 3.17.1-45 Pull back, left. Sit back on left leg. Turn to left. Bend knees, squat.



Foot position:
Face west.



Fig. 3.17.2-46 Ward off, forward and upward. Turn to left. Stretch left leg. Form right bow stance.



Foot position:
Face northwest.





Fig. 3.17.3-47 Pull back, up and left. Turn to left. Sit back on left leg.

Foot position:
Face west.



Fig. 3.17.4-48 Press forward. Turn to right. Stretch left leg to form right bow stance.

Foot position:
Face west.



Fig. 3.17.5-49 Hands pull back together. Turn to left. Sit back on left leg.

Foot position:
Face west.



Fig. 3.17.6-50 Hands push together. Turn to right. Stretch left leg to form right bow stance.

Foot position:
Face northwest.



Fig. 3.18.1-51. Hook palm. Toe-in right foot. Sit back on right leg. Lift left heel.

Foot position:
Face northwest.



Action 17.3 Pull back, up and left (fig. 3.17.3-47).

Action 17.4 Press forward (fig. 3.17.4-48).

Action 17.5 Both hands pull back (fig. 3.17.5-49).

Action 17.6 Both hands push (fig. 3.17.6-50).

Posture 18. Diagonal Single Whip (*Hsieh Tan Pien*)

Action 18.1 Hook palm. Continuing from preceding action, relax waist and inhale slowly. Sit back on left leg; toe-in right foot. Turn body left to face west. Move up right hand from front to northwest; draw a large curve and form hook palm. Touch left palm to inside of right forearm. Sit back on right leg; lift left heel. Face northwest (fig. 3.18.1-51).

Action 18.2 Single whip. Continuing from preceding action, relax waist. Turn body left and back to face southeast. Move left foot one step forward to southeast. Keep right hook palm. Turn in left palm and move it past face with left-turning body. Then turn out left palm and push palm forward in negative palm. Stretch right leg to form left bow stance. Look toward left hand (fig. 3.18.2-52). Applications and importance are as in Posture 6. Diagonal Single Whip; figures 3.6.1-16 and 3.6.2-17.



Fig. 3.18.2-52 Single whip. Move left foot to southeast to form left bow stance.

Foot position:
Face southeast.



Posture 19. Fist Under Elbow While Turning Back
(Chuan Shen Chow Ti Kan Chui)

Action 19.1 Pull down, left; block, right. Continuing from preceding action, relax waist and inhale slowly. Shift weight slightly to rear leg. Turn toe of left foot out to east. Turn body left to east. Move right foot to south to form left bow stance. Pull down left hand to left. Change left palm to positive fist and draw left hand to left side of waist. Right hand is opened wide. With turning body, block with right hand in front of body; form positive fist. Sink shoulders. Point elbows to ground; rest right arm in front of chest (fig. 3.19.1-53).



Fig. 3.19.1-53 Pull down, left; block, right. Toe-out left foot. Move right foot to form left bow stance.



Action 19.2 Ia; drill up. Continuing from preceding action, relax waist. Sink chi slowly. Sit back on right leg; move left foot one-half step back. Touch toes of left foot to ground in left false step (*shu pu*). At the same time, reverse right fist to form negative fist; ia to chest level. **Drill** (*tsuan*) up with left positive fist above right fist to eye level. Sink chi to tan tien, disperse to left fist. Look at left fist (fig. 3.19.2-54).



Fig. 3.19.2-54 Press down, thrust up. Sit back on right leg. Draw back left foot. Form left false step.



19.2 Application. If opponent attacks from behind, use left hand to pull down; turn body backward, using right hand to block. If opponent tries to attack you again, turn right hand to ia and use left fist to drill up to his upper body.

19.2 IMPORTANT! WHEN YOU TURN YOUR BODY TO LEFT, USE LEFT HEEL AS AXIS. BODY, HANDS, FEET COORDINATE WHEN YOU MOVE.

Posture 20. Twist Step, Back; Repulse Monkey (*Ao Pu Tao Nien Hou*)

Action 20.1. Continuing from preceding action, relax waist. Keep right foot still. Raise left leg to form single-leg stance (*tu li pu*). Inhale slowly. Change right fist to negative palm and push it forward. Raise left arm from elbow. Change left fist to stand palm and rest beside left ear. Look toward right hand (fig. 3.20.1-55).



Fig. 3.20.1-55 Twist step back, repulse monkey. Raise left leg to form left independent stance.

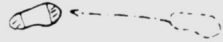


20.1 IMPORTANT! SYNCHRONIZE RAISE LEG, PUSH RIGHT PALM, AND RAISE LEFT HAND.

Action 20.2 Continuing from preceding action, relax waist. Sink chi slowly. Draw back left foot one step to form right bow stance. Brush right hand down to outside right knee. Push left hand forward to form negative palm. Stretch forward left shoulder and turn in right shoulder slightly. Hold head erect. Sink waist and



Fig. 3.20.2-56 Twist step back, repulse monkey (continued). Draw in left foot and touch to ground. Form right bow stance.



Foot position:

Face east.



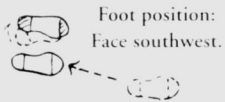
sink shoulders. Point elbows to ground. Hollow chest-firm back. Sink chi to tan tien, then disperse to hands. Square body. Look toward left hand as you form repulse monkey, left (fig. 3.20.2-56).

20.2 Application. If opponent hits toward your upper body and tries to kick lower body simultaneously, draw back with your body and raise leg to protect groin. Then raise left arm from elbow to block, and push down right palm to neutralize his attacking force. Then hit back. If opponent continues to attack, use left palm to push, strike back, and hit (fig. 3.20.2-56).

20.2 IMPORTANT! TO DRAW BACK, MOVE FOOT SIDEWAYS ABOUT 12 INCHES FROM YOUR OPPOSITE FOOT. DO NOT DRAW YOUR FOOT BACK IN A STRAIGHT LINE. IF YOU DO, YOU WILL LOSE YOUR BALANCE. KEEP SPINE AND WAIST IN NATURAL POSITION, SINK SHOULDERS, RELAX WAIST. SINK CHI TO TAN TIEN, THEN DISPERSE TO FORWARD HAND.



Fig. 3.20.3-57 Twist step, repulse monkey (continued). Straighten left foot.



Foot position:
Face southwest.

Action 20.3. Continuing from preceding action, relax waist and inhale slowly. Straighten left heel. Sit back on left leg. Draw back right foot next to left foot. Raise left stand palm and move it right to protect face. Raise right palm to rear and upward while body turns right. Face southwest; look toward right index finger (fig. 3.20.3-57).

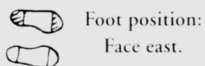
Turn left facing east. Brush left hand down to protect groin. Raise arm from right elbow to form stand palm and rest it beside right ear. Relax waist, bend from knees. Look east (fig. 3.20.3-58).

20.3 Application. Train arms and legs to be active and forceful. Strengthen waist and spine. Circulate chi throughout body. Exercise *tu mai*. If someone attacks you by surprise, draw back with foot and use forehand to neutralize attacking force. Then use rear hand to hit opponent's face or chest.

20.3 IMPORTANT! SHIFT WEIGHT TO REAR LEG. MOVE HANDS IN VERTICAL ELLIPSE OR CIRCLE INSTEAD OF IN A STRAIGHT MOVEMENT.



Fig. 3.20.3-58 Twist step back, repulse monkey. Touch left foot to ground. Bend right leg, squat.

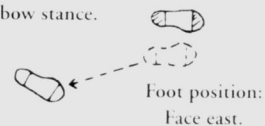


Foot position:
Face east.

Action 20.4. Continuing from preceding action, draw back right foot to form left bow stance. Strike right palm forward and change to negative palm. Left palm brushes to outside left knee. Sink right shoulder forward and turn in left shoulder slightly. Hollow chest-firm back. Sink shoulders. Elbows point to ground. Relax waist and sink chi to tan tien, then disperse to hands. Square body; form repulse monkey, right (fig. 3.20.4-59).



Fig. 3.20.4-59 Twist step back, repulse monkey (continued). Draw back right foot. Form left bow stance.



Action 20.5. The movements are as in action 20.3, figures 3.20.3-57 and 3.20.3-58, but the direction of hands and feet are reversed (figs. 3.20.5-60 and 3.20.5-61).

Action 20.6. Same as action 20.4, figure 3.20.4-59, but directions of movement for hands and feet are reversed (fig. 3.20.6-62). Application is as in action 20.2, figure 3.20.2-56.



Fig. 3.20.5-60 Twist step back, repulse monkey (continued). Straighten right foot. Draw back left foot. Feet are side by side.



Fig. 3.20.5-61 Twist step back, repulse monkey (continued). Touch right foot to ground. Bend knees, squat.

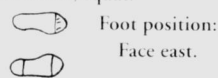
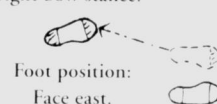


Fig. 3.20.6-62 Twist step back, repulse monkey (continued). Draw back left foot to form right bow stance.



Posture 21. Slant Fly (*Shieh Fei*)

Action 21.1 Open. Continuing from preceding action, relax waist and inhale slowly. Keep feet in place. Turn body to left and sit back on left leg. Move left hand up, then to left rear, and pull back to slightly below shoulder level. Stretch right hand to right front at shoulder height. Change hands to stand palms, face tiger mouths up. Separate and open arms wide. Face north (fig. 3.21.1-63).

21.1 Application. If opponent uses pull down on your left hand, use pull back from left rear to lead opponent to void and force him to fall forward.

21.1 IMPORTANT! STRETCH RIGHT LEG AND ROOT RIGHT FOOT FIRMLY TO GROUND.

USE WAIST-TWISTING INTERNAL ENERGY TO LEAD BACK.

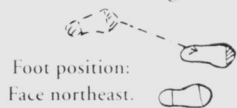


Fig. 3.21.1-63 Open. Turn to left. Sit back on left leg.





Fig. 3.21.2-64 Close. Sit back on right leg. Move left foot forward, touch toes to ground.



Foot position:
Face northeast.

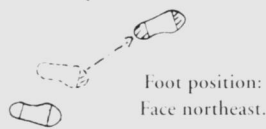
Action 21.2 Close. Continuing from preceding action, relax waist. Sit back on right leg; bend from knees, shifting weight to right leg. Move left foot forward and touch its toes to ground. Face northeast. Move right stand palm up and toward left to protect face. Right stand palm then rests in front of left shoulder. Right palm faces left. Move down left hand to protect groin, and face palm right. Palms oppose each other; one is raised upward, the other moves downward. Face northeast (fig. 3.21.2-64).

21.2 Application. If opponent follows through on attack from previous action, intending to use other hand to strike your face or kick lower part of your body, use right hand to protect face and left hand to protect groin. Then wait for chance to counterattack.

IMPORTANT! HOLLOW CHEST-FIRM BACK. SINK SHOULDERS. POINT ELBOWS TO GROUND. RELAX WAIST; SINK CHI; BEND FROM KNEES. RESERVE ENERGY TO FIGHT BACK. KEEP WEIGHT ON RIGHT LEG. BEND FROM KNEES TO REDUCE VOLUME OF BODY AND MAKE IT MORE CONVENIENT TO THRUST UPWARD WITH ARM.



Fig. 3.21.3-65 Thrust up arm. Move left foot forward. Form central equilibrium stance.



Foot position:
Face northeast.

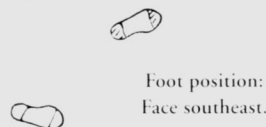
Action 21.3 Upthrust arm. Continuing from preceding action, move left foot one step northeast to form central-equilibrium stance. Upthrust left stand palm to shoulder level. Align left elbow with left knee and left hand with left foot. Pull down right stand palm to rear and outer right side of kua, forming negative palm. Hold head erect; sink waist and shoulders. Point elbows to ground. Sink chi to tan tien, then disperse to hands. Face northeast; look toward left hand (fig. 3.21.3-65).

21.3 Application. If your movement leads opponent near your body and he loses his balance, *upthrust* left palm to strike him.

21.3 IMPORTANT! TO UPTHRUST ARM, SIT BACK ON REAR LEG. ALIGN UPTHRUST PALM WITH TOES OF FORWARD FOOT. PUSH DOWN REAR PALM TO UNIFY WHOLE BODY.



Fig. 3.22.1-66 Open. Turn to right. Sit back on right leg.



Foot position:
Face southeast.

Posture 22. Left, Right; Deflect, Parry (*Tso Yu Pan Lan*)

Action 22.1 Open. Continuing from preceding action, keep feet in place. Inhale slowly. Sit back on right leg. Spread arms with palms up to form positive palm. Turn body to right, look toward right palm (fig. 3.22.1-66).

Action 22.2 Close

(fig. 3.22.2-67).

Action 22.3 Deflect, right

(fig. 3.22.3-68).

Action 22.4 Parry, left.

Action's, movements, application, and importance are as in Posture 7. Left, Right; Deflect, Parry; figures 3.7.1-18 through 3.7.4-21 (fig. 3.22.4-69).



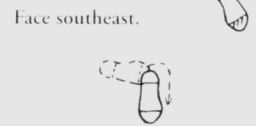
Fig. 3.22.2-67 Close. Turn to left. Form left bow stance.



Fig. 3.22.3-68 Deflect, right. Sit back on right leg. Toe-in left foot.



Fig. 3.22.4-69 Parry, left. Sit back on left leg. Align right foot. Bend knees, squat.



Posture 23. Raise Arm; Step Forward (*Ti Shou Shang Shib*)

Posture's action, application, and note are as in Posture 8. Raise Arm, Step Forward; figure 3.8.1-22 (fig. 3.23.1-70).

Posture 24. White Crane Spreads Its Wings (*Pai Ho Liang Chih*)

Posture's actions and application are as in Posture 9. White Crane Spreads Its Wings; figures 3.9.1-23 and 3.9.1-24 (figs. 3.24.1-71 and 3.24.1-72).

Posture 25. Brush Knee, Twist Step (*Lou Hsib Au Pu*)

Same as Posture 10. Brush Knee, Twist Step [three times]. Move left as in actions 10.1 and 10.2, figures 3.10.1-25 and 3.10.2-26 (figs. 3.25.1-73 and 3.25.1-74).



Fig. 3.23.1-70 Raise arm, step forward. Move left foot forward to form natural step.

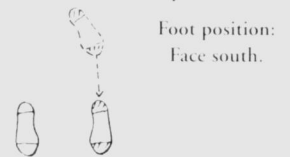


Fig. 3.24.1-71 White crane spreads its wings. Turn to left. Toe-in left foot.



Fig. 3.24.1-72 White crane spreads its wings. Turn to right. Sit back on right leg. Raise left heel.

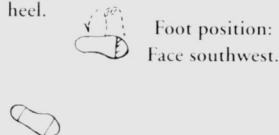


Fig. 3.25.1-73 Brush knee, twist step. Sit back on right leg. Touch toes of left foot to ground.



Fig. 3.25.1-74 Brush knee, twist step (continued). Move left foot forward forming left bow stance.

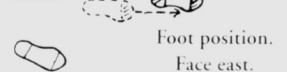
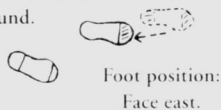




Fig. 3.26.1-75 Raise hand, pull back right. Raise body. Draw back left foot, touch its toes to ground.



Foot position:
Face east.

Posture 26. Needle at Bottom of Sea (*Hai Ti Chen*)

Action 26.1 Raise hand; pull back, right. Continuing from preceding action, relax waist. Raise body and inhale slowly. Draw left foot one-half step back; touch toes to ground to form left false step. Raise arm from right elbow. Rest right stand palm beside right ear. Move left stand palm up and right, to ward off and pull back to protect chest. Palms face each other. Look toward left palm (fig. 3.26.1-75).

26.1 Application. If opponent attacks your upper body, use your right hand to pull down his wrist and use left hand to touch his elbow, then ward off and pull back to right rear.

26.1 IMPORTANT! WHEN YOU PULL BACK, TURN WAIST TO RIGHT REAR.

Action 26.2 Pierce down. Continuing from preceding action, maintain foot position. Sink chi slowly. Bend whole body from knees. Right palm pierces forward and down. Left palm touches inside right forearm. Look toward right hand. Hold head aligned with spine; sink shoulders. Sink chi to tan tien (fig. 3.26.2-76).

26.2 Application. If opponent comes near your body, use right palm to pierce down.

26.2 IMPORTANT! WHEN YOU PIERCE DOWN, BEND FROM KNEES TO INCREASE PALM STRENGTH.



Fig. 3.26.2-76 Pierce down. Sit back on right leg. Bend knees, squat.



Foot position:
Face east.

Posture 27. Fan through Back (*Shan Tung Pei*)

Action 27.1. Continuing from preceding action, relax waist, raise body and inhale slowly. Sit back on right leg and take one half-step forward with left foot to form left bow stance. Raise right hand to block. Along outside right arm, move left hand from lower to upper position. Then continue to raise left hand; push forward. Tiger mouths face each other, palms facing forward. Right palm rests in front of forehead. Left palm pushes forward. Look to left hand. Sink chi to tan tien, then disperse to hands. Face east (fig. 3.27.1-77).

27.1 Application. If opponent uses his right hand to tiao⁸ your right hand, use your right hand to block his arm. Place your left hand on his side to push him away. If opponent uses his left hand to attack, use your



Fig. 3.27.1-77 Fan through back. Move left foot forward forming left bow stance.



Foot position:
Face east.

right hand to block his hand and neutralize his attacking force. Then use left palm to push his chest.

27.1 IMPORTANT! ALTHOUGH PALMS SLANT, KUAS FACE FORWARD.

Posture 28. Turn back; Hit with Fist (*Fan Shen Pi Shen Chui*)

Action 28.1 Turn back. Continuing from preceding action, relax waist and inhale slowly. Sit back on right leg; toe-in left foot. Turn body right to face southwest. Right hand changes to fist and follows body as fist turns upward and back. Raise left arm from elbow to form stand palm touching inside right elbow (fig. 3.28.1-78).

Action 28.2 Hit with fist; push with palm. Continuing from preceding action, relax waist. Keep turning body to right. Sit back on left leg. Move right foot one-half step to northwest. Stretch left leg to form right bow stance. Reverse right fist following body's turn to west. Ia to chest level; and change to positive fist. Push left negative palm forward from top of right fist. Draw back right fist and rest it beside waist. Face west. Look to left hand. Sink chi to tan tien, then disperse to hands (fig. 3.28.2-79).

28.2 Application. If opponent strikes from rear, turn back with your body and use your right fist to hit him. Then use left palm to push and hit him.

28.2 IMPORTANT! COORDINATE BODY TURNING, FIST HITTING, AND PALM PUSHING.

Posture 29. Step Back; Deflect, Parry, and Punch (*Tai Pu Pan Lan Chui*)

Action 29.1 Deflect with left; parry with right. Continuing from preceding action, relax waist and inhale slowly. Keep feet in place, but sit back on left leg. Deflect with left by drawing back left hand to make fist beside waist; change left fist to positive fist.

Move right fist from beside waist to front. Make an arc as you change right fist to positive fist. Then parry and ia with right fist to left and down. Face southwest. Sink chi to tan tien, then disperse to fists. Look toward right fist (fig. 3.29.1-80).

29.1 Application. If opponent hits from front, use left hand to deflect and pull down opponent's wrist. Use right forearm to parry his arm.



Fig. 3.28.1-78 Turn back. Turn to right. Toe-in left foot. Sit back on left leg. Lift right heel.



Foot position:
Face southwest.



Fig. 3.28.2-79 Hit with fist, push with palm. Turn to right. Sit back on left leg. Move right leg to form right bow stance.



Foot position:
Face west.



Fig. 3.29.1-80 Deflect, left. Parry right. Turn to left. Sit back on left leg. Bend knees, squat.

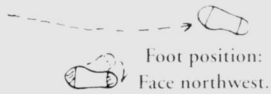


Foot position:
Face southwest.





Fig. 3.29.2-81 Deflect, right. Parry left. Straighten left foot. Draw back right foot. Sit back on right leg. Bend knees, squat.



Action 29.2 Deflect, right; parry, left. Continuing from preceding action, relax waist and inhale slowly. Straighten left foot, sit back on left leg. Move right foot one step back. Then sit back on right leg. Deflect, pull down with right fist out to right. Then draw back right fist beside waist, forming positive fist. Change left hand to negative fist, then arc from left side, up and forward, changing back to a positive fist. Use that hand to parry and ia to right and down. Sink chi to tan tien, then disperse to fists. Look to left fist, face northwest (fig. 3.29.2-81).

29.2 Application. If opponent keeps striking you, draw one step back and use right hand to deflect and pull down his wrist. Use left forearm to parry and hit back.

Action 29.3 Straight hit from bow stance. Continuing from preceding action, relax waist and inhale slowly. Keep feet in place. Stretch rear leg to form left bow stance. Use right stand fist to punch forward. Change left hand to stand palm and touch inside right forearm. Hold head erect; sink waist. Sink chi to tan tien, then disperse to hands. Square body. Look toward right fist, face west (fig. 3.29.3-82).

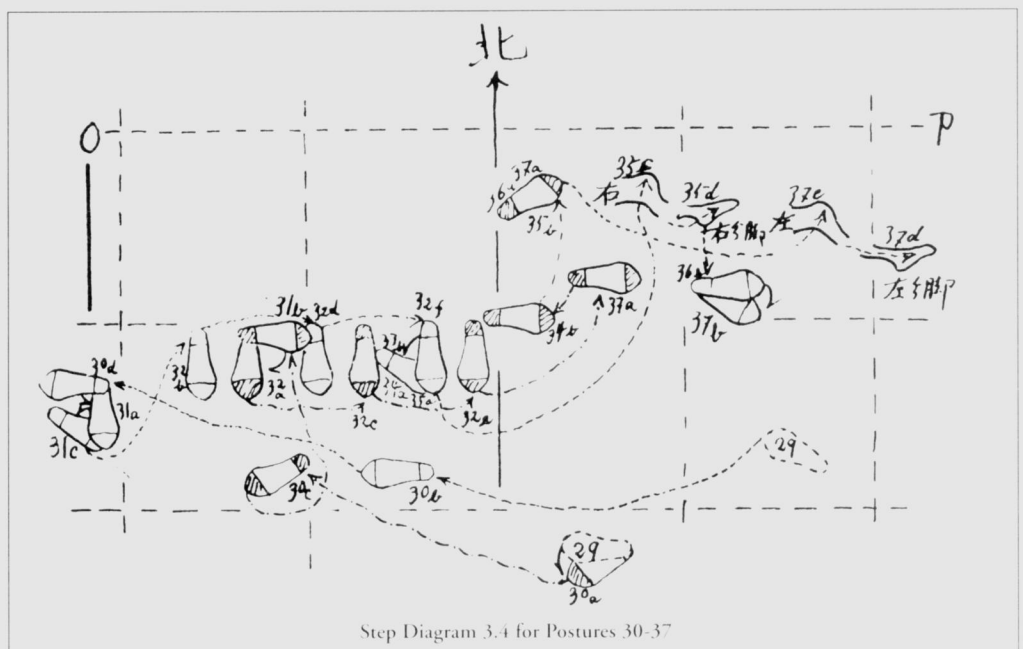
29.3 Application. If opponent closes in on you, hit him with your right fist.



Fig. 3.29.3-82 Straight hit with bow stance. Stretch right leg. Form left bow stance.



29. IMPORTANT! IN ACTION 29.1, HOLD HEAD ERECT; SINK WAIST; SINK CHI TO TAN TIEN. COORDINATE RIGHT ELBOW WITH LEFT KNEE. IN ACTION 29.2, COORDINATE LEFT ELBOW WITH RIGHT KNEE. IN ACTION 29.3, PALM STRIKE AND LEG STRETCH WORK AS ONE.



Step Diagram 3.4 for Postures 30-37

Posture 30. Step Forward; Grasp Bird's Tail (*Huo Pu Lan Chiao Wei*)

Action 30.1 Pull back, right. Continuing from preceding action, relax waist and inhale slowly. Keep feet in place, but sit back on right leg. Turn right. Open right fist, pull back from up and right to rear, with palm facing out. Touch left hand to back of right wrist. Look toward right hand; face northwest (fig. 3.30.1-83).

30.1 Application. If opponent strikes toward your upper body, first ward off, then pull back to rear, forcing him to fall forward.

30.1 IMPORTANT! HOLD HEAD ERECT, RELAX WAIST; HOLLOW CHEST-FIRM BACK. BEND FROM KNEES TO MAINTAIN ELASTICITY.

Action 30.2 Step up; ward off, forward and upward. Continuing from preceding action, toe-out left foot about 30 degrees. Then place left foot flat on ground. Move right foot one step forward to form right bow stance. Lower right hand and continue moving right leg forward to ward off, forward and upward. Tiger mouth faces up, and right palm faces inward at eye level. Left hand touches inside of right forearm. Hold head erect; sink waist and shoulders. Point elbows to ground. Hollow chest-firm back. Sink chi to tan tien, then disperse to palms (fig. 3.30.2-84).

30.2 Application. If opponent follows his previous movement by drawing back to attack, step up and ward off. If he only draws back his hand, ward off also.

Action 30.3 Cross step; pull back, left. Continuing from preceding action, relax waist and inhale slowly. Keep right foot in place. Move left foot one step forward, toe-out. Place left foot in front of right foot to form **cross step** (*piao pu*). Use left hand to push right hand and follow-through, turning body to right. Then pull back to rear left. Look toward right palm; face southwest (fig. 3.30.3-85).

Application. If opponent continues his previous action, then push his attack hand to right side and pull back to left so that he loses his balance, then strike.

30.3 IMPORTANT! IT IS SAID IN MARTIAL ARTS THAT IF YOU WISH TO PUSH OPPONENT'S BODY, FIRST YOU MUST UPROOT HIM.



Fig. 3.30.1-83 Pull back, right. Sit back on right leg. Bend knees, squat.



Foot position: Face northwest.



Fig. 3.30.2-84 Step up; ward off, forward and up. Toe-out left foot. Move right foot forward. Form right bow stance.



Foot position: Face west.



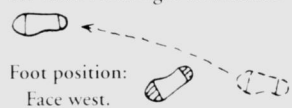
Fig. 3.30.3-85 Cross step; pull back, left. Move left foot forward to form cross step.



Foot position: Face southwest.



Fig. 3.30.4-86 Step forward; press forward. Move right foot forward. Form right bow stance.



Foot position:
Face west.

Action 30.4 Step forward; press forward. Continuing from preceding action, relax waist. Keep left foot still and move right foot one step forward to form right bow stance. Sink chi slowly, then disperse to palms. Place roots of fingers of left hand against right wrist. Move hands to chest level and press forward, looking toward right palm. Face west (fig. 3.30.4-86).

30.4 Application. Because you have already uprooted opponent, step forward and strike him forcefully so that he falls.

30.4 IMPORTANT! TO PRESS, STRETCH REAR LEG AND FIRMLY ROOT FRONT FOOT TO GROUND.



Fig. 3.30.5-87 Hands pull back. Sit back on left leg. Turn to left.



Foot position:
Face southwest.



Fig. 3.30.5-88 Hands push. Stretch left leg. Form right bow stance.



Foot position:
Face west.

Action 30.5 Both hands pull back. Described in Posture 5. Grasp Bird's Tail; action 5.5, figure 3.5.5-14 (fig. 3.30.5-87).

Action 30.6 Both hands push. Described in Posture 5. Grasp Bird's Tail; action 5.6, figure 3.5.6-15 (fig. 3.30.6-88).

30.6 NOTE: This action is preparation for push hands.

Posture 31. Single Whip (*Tan Pien*)



Fig. 3.31.1-89 Hook palm. Toe-in right foot. Sit back on right leg. Lift left heel.



Foot position:
Face southwest.

Action 31.1 Hook palm. Continuing from preceding action, relax waist and inhale slowly. Sit back on left leg. Toe-in right foot. Turn left, facing south. Draw an arc inward with your right hand, using right elbow as axis, and passing hand in front of face. Lift right arm to form hook palm. Left fingers contact inside right forearm. Shift weight to right leg. Lift left heel. Look toward right hand; face southwest (fig. 3.31.1-89).

Action 31.2 Single whip. Continuing from preceding action, relax waist. Sit back on right leg. Turn to left, facing east. Move left foot one step east to form left bow stance. Keep right hook palm still. Wave left palm from front of right shoulder with left-turning body until palm is in front of face. Then turn palm outward

to form negative palm with fingers facing upward. Push palm forward and down, index finger aligning with nose tip. Sink chi slowly. Face east and look toward left hand. This action is **single whip** (fig. 3.31.2-90).

Posture 32. Wave Hands Like Clouds [three times] (*Yun Shou [san]*)

Action 32.1 Beginning. Continuing from preceding action, relax waist, inhale slowly. Turn to right and sit back on right leg. Toe-in left foot and face south. Open right hand. Turn to left. Sit back on left leg; move right foot next to left foot. Move right palm down and to left as body turns to left rear, drawing a curve to protect groin. When right palm is beneath left elbow, change it to positive palm at kua level. Push left negative palm left to rear at shoulder level. Sink chi slowly. Look toward left hand. Face northeast (fig. 3.32.1-91).

Action 32.2 Wave hands like clouds, right. Continuing from preceding action, relax waist, and inhale slowly. Sit back on right leg; turn to right rear. Curve upward with right hand and wave to right in front of body. Protect face with right palm toward face. Wave hands with turning body, moving left hand down to right. Draw a curve with palm facing body to protect groin. Look toward right hand; face southwest (fig. 3.32.2-92).

Keep body turned to rear, right. Wave right hand to rear, right; change palm to negative palm and push down to shoulder height. Left palm follows moving body to wave right; palm rises to change to positive palm. Locate left palm underneath right elbow at kua level. Sink chi slowly. Face northwest. Look toward right palm; wave hands like clouds right (*yun shou*), (fig. 3.32.2-93).

**32.2 IMPORTANT! DURING WAVE HAND MOVEMENT,
MOVING HAND FOLLOWS TURNING WAIST;
MOVING FOOT FOLLOWS MOVING HAND.
ALL MOVEMENTS ARE IN HARMONY.**



Fig. 3.31.2-90 Single whip. Move left foot one step to east. Stretch right leg. Form left bow stance.

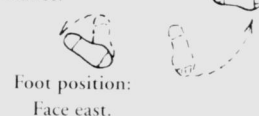


Fig. 3.32.1-91 Beginning. Toe-in left foot. Sit back on left leg. Move right foot next to left foot.



Fig. 3.32.2-92 Wave hands like clouds, right. Turn to right. Shift body weight to right foot. Feet stand side by side.

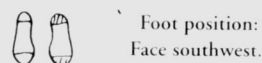


Fig. 3.32.2-93 Wave hands like clouds, right (continued). Turn to right. Keep body weight on right foot.

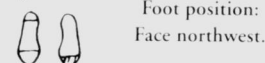
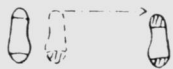




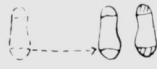
Fig. 3.32.3-94 Wave hands like clouds, left. Sit back on right leg. Move left foot one step to left to form horse stance.



Foot position:
Face southeast.



Fig. 3.32.3-95 Wave hands like clouds, left (continued). Sit back on left leg. Draw back right foot. Feet together.



Foot position:
Face northeast.

Action 32.3 Wave hands like clouds, left. Continuing from preceding action, relax waist and inhale slowly. Sit back on right leg; turn to left. Move left foot one step to left to form horse stance. Move up left hand with palm toward face. With left palm facing you, wave hand from right to left protecting face. With left-turning body, wave right hand from right, down and left, to protect groin. Face southeast. Look toward left index finger. Palms face body (fig. 3.32.3-94).

Keep body turned to left rear. Shift weight to left leg. Draw right foot next to left foot. Wave left palm to left rear with turning body. Form negative palm and push down to shoulder height. With right palm, follow turning body up to left; face palm up and underneath left elbow at kua level. Sink chi slowly. Look toward left hand. Face northeast to form wave hands like clouds, left (fig. 3.32.3-95).

32.3 Application. If your opponent strikes at you, use wave hands like clouds to move away his hand. Then move your foot sideways to control his lower body. Use your shoulder to bump his upper body so that he loses his balance.

Action 32.4 Wave hands like clouds, right. Same as action 32.2, figures 3.32.2-92 and 3.32.2-93 (figs. 3.32.4-96 and 3.32.4-97).

Action 32.5 Wave hands like clouds, left. Same as action 32.3, figures 3.32.3-94 and 3.32.3-95 (figs. 3.32.5-98 and 3.32.5-99).



Fig. 3.32.4-96 Wave hands like clouds, right. Turn to right. Shift body weight to right foot. Feet stand side-by-side.



Foot position:
Face southwest.



Fig. 3.32.4-97 Wave hands like clouds, right (continued). Turn to right. Weight of body is still on right foot. Maintain foot position feet.



Foot position:
Face northwest.



Fig. 3.32.5-98 Wave hands like clouds, left. Sit back on right leg. Move left foot to left to form horse stance.



Foot position:
Face southeast.



Fig. 3.32.5-99 Wave hands like clouds, left (continued). Sit back on left leg. Draw back right foot next to left foot.



Foot position:
Face northeast.

Action 32.6 Wave hands like clouds, right. Same as action 32.2, figure 3.32.2-92. The only difference is that you turn to right, and inhale slowly. Wave right hand to right side but do not wave hand to back. Next action is single whip. Also wave left hand, then stop at right side. Look toward right palm; face southwest (fig. 3.32.6-100).



Fig. 3.32.6-100 Wave hands like clouds, right. Turn to right. Sit back on right leg. Maintain foot position.

Foot position:
Face southeast.



32.6 NOTE: Wave hands like clouds is an important movement in tai chi chuan. This movement trains you to work with your hands and sides of your body. Therefore, I hope you will take extra time to practice it.

Posture 33. Single Whip (*Tan Pien*)

Action 33.1 Hook palm. Continuing from preceding action, relax waist and inhale slowly. Maintain foot position. Turn slightly to left, then back to right again. Also, turn right palm inward, then forward and down, drawing a small arc. Upthrust right to form hook palm. Touch left hand to inside right forearm. Face southwest. Sit back on right leg; lift left heel (fig. 3.33.1-101).



Fig. 3.33.1-101 Hook palm. Turn to right. Sit back on right leg. Lift left heel.

Foot position:
Face southwest.



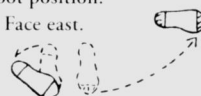
Action 33.2 Single whip. Continuing from preceding action, relax waist. Sit back on right leg; turn left to face east. Move left foot forward one step to east, forming left bow stance. Right hand remains in hook palm. Turn in left palm and pass it from front of face to left following left-turning body. Then turn out palm and push down to form negative palm. Align left index finger with nose tip.

Hold head erect. Point elbows to ground. Sink waist and shoulders. Sink chi to tan tien, then disperse to front hand. Bow-in knees slightly. Round groin. Square body. Look toward left hand; face east, forming single whip (fig. 3.33.2-102).



Fig. 3.33.2-102 Single whip. Move left foot one step to east. Toe-out right foot. Form left bow stance.

Foot position:
Face east.



Posture 34. High Pat on Horse, Right (*Yu Kao Tan Ma*)

Action 34.1. Continuing from preceding action, relax waist and inhale slowly. Sit back on right leg; turn to right. Face southeast. Release right hook palm. Turn left palm upward. Change palms to positive palm (fig. 3.34.1-103).

Then turn to left. Draw back left foot one-half step to form **left false step** (*shu pu*). Use left hand with elbow as



Fig. 3.34.1-103 High pat horse, right. Turn to right. Sit back on right leg.

Foot position.
Face southeast.





Fig. 3.34.1-104 High pat horse, right (continued). Sit back on right leg. Draw back left foot. Form left false step.



axis to arc down and inward. Turn palm forward to form positive palm at chest level. Raise arm from right elbow and turn arm over to form negative palm. Raise hand next to right ear; **chop** forward with outer edge of hand at eye level. Sink chi to tan tien, then disperse to palms. Look toward right hand; face east (fig. 3.34.1-104).

34.1 Application. If opponent strikes at you, use left hand to *crush* (*ia*) down or pull down, then use right hand to chop his neck.

34.1 IMPORTANT! WHEN USING HAND TO CHOP OR PUSH OPPONENT, HOLD HEAD ERECT AND SINK WAIST SINK SHOULDERS, AND POINT ELBOWS TO GROUND. HOLLOW CHEST-FIRM BACK. SINK CHI TO TAN TIEN, THEN DISPERSE TO FORWARD PALM. LOOK TOWARD FORWARD HAND. YIN (RIGHT) AND YANG (LEFT) PALMS FACE EACH OTHER.



Fig. 3.35.1-105 Pull back left. Sit back on right leg. Bend knees, squat.



Posture 35. Separate Right Foot (*Yu Fen Chiao*)

Action 35.1 Pull back, right. Continuing from preceding action, relax waist and inhale slowly. Keep feet in place, but sit back on right leg as you turn to right. Hands follow body movement to right. Then pull back hands from above to rear right. Look toward right palm. Face south (fig. 3.35.1-105).

35.1 Application. If opponent uses preceding action to pull down your right hand, lead him to rear right by pull back. Then uproot him.

35.1 IMPORTANT! USE WAIST-TWISTING INTERNAL ENERGY WHEN USING PULL BACK.

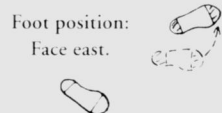
Action 35.2 Bump with elbow. Continuing from preceding action, relax waist. Turn to left. Move left foot forward and out about 30 degrees. Slowly shift weight to left leg. Bend left knee and touch left foot firmly to ground. Following turning body, move down hands to front and left, circling above left knee. Then cross hands with right elbow and forearm in front of left. Lift left arm from elbow so it is parallel to ground. Look toward right elbow (fig. 3.35.2-106).

35.2 Application. If opponent does not let you lead him forward, but draws back instead, this is your chance to bump him with your elbow.

35.2 IMPORTANT! WHEN YOU USE ELBOW TO BUMP, USE WAIST-TWISTING INTERNAL ENERGY TO COORDINATE MOVEMENT.



Fig. 3.35.2-106 Bump with elbow. Move left foot forward to form left bow stance.



Action 35.3 Block up with leg raised. Continuing from preceding action, left leg stands firmly on ground. Raise right leg to form left single-leg stance. Move up hands to cross each other and protect head. Keep hands crossed. Look forward and face east (fig. 3.35.3-107).

35.3 Application. After you ward off opponent's hands, use knee to bump his groin.

35.3 IMPORTANT! BLOCK UP AND RAISE LEG SHOULD WORK TOGETHER.

Action 35.4 Point up; kick down. Continuing from preceding action, stand firmly on left leg. Kick with right leg, toe forward. Separate hands. Stretch out left hand up to left rear. Right hand pierces forward from above right foot. Sink chi to tan tien, then disperse to hands and front right foot. Look toward right hand (fig. 3.35.4-108).

35.4 Application. Extend right hand pointed at opponent's face to attract his attention, while you kick with right foot to his groin or stomach.

35.4 IMPORTANT! POINT FINGER AND KICK FOOT SHOULD WORK TOGETHER.

DRAW BACK KUA WHEN YOU KICK.

Posture 36. High Pat on Horse, Left (*Tso Kao Tan Ma*)

Action 36.1. Continuing from preceding action, relax waist. Keep left foot on ground. Inhale slowly. Put down right foot to form right bow stance. Draw an arc with right arm using elbow as axis. Start from down and inward, then move upward. Change to positive palm; push forward. From side of left ear, chop and push forward with outer edge of left negative palm until at shoulder level. Sink chi to tan tien, then disperse to palms. Look toward left hand; face east (fig. 3.36.1-109). Application and importance are as described in Posture 34. High Pat on Horse, Right; figures 3.34.1-103 and 3.34.1-104. The only difference is that the direction is reversed.

Posture 37. Separate Left Foot (*Tso Fen Chiao*)

Actions, application, and importance are as in Posture 35. Separate Right Foot; figures 3.35.1-105 through 3.35.4-108. The only difference is that the directions of movements are reversed (figs. 3.37.1-110 through 3.37.4-113).



Fig. 3.35.3-107 Hand blocks upward with leg raised. Place left foot on ground. Raise right leg.

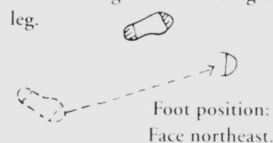


Fig. 3.35.4-108 Point upward, kick down. Place left foot on ground. Kick right foot straight forward.

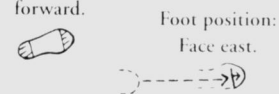


Fig. 3.36.1-109 High pat horse, left. Put right foot down to form right bow stance.

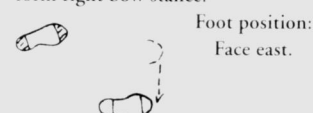




Fig. 3.37.1-110 Pull back, left. Sit back on left leg. Bend knees and squat.



Fig. 3.37.2-111 Bump with elbow. Toe-out right foot. Bend knees, root feet firmly.

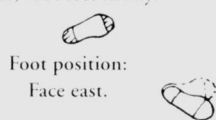


Fig. 3.37.3-112 Arms blocks upward with leg raised. Stand on right foot. Raise left knee upward.

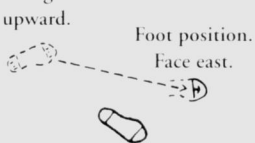
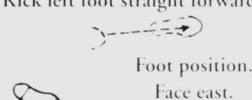


Fig. 3.37.4-113 Point upward, kick down. Stand on right foot. Kick left foot straight forward.

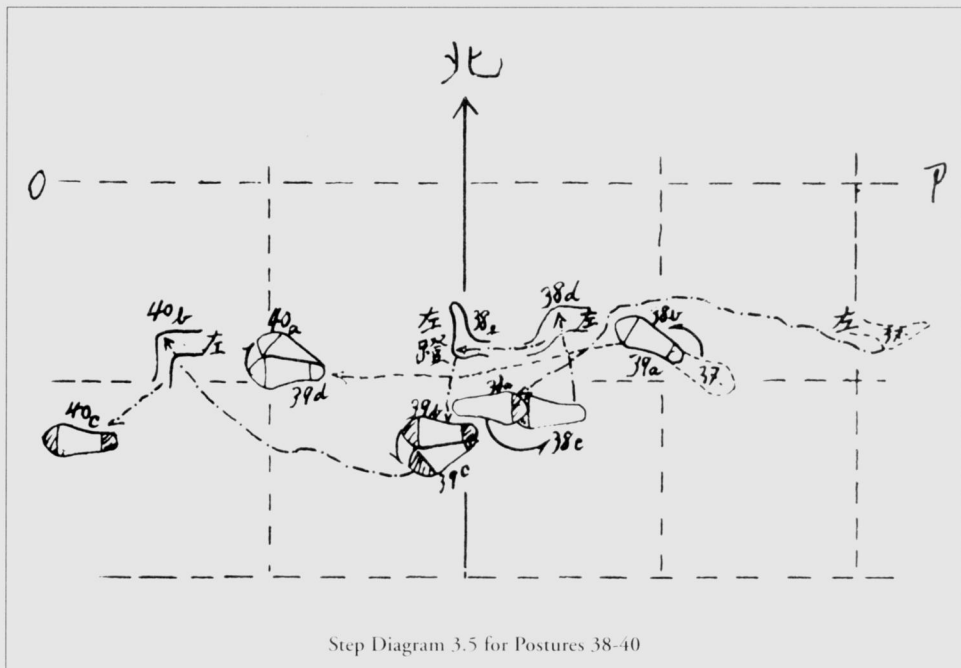


Action 37.1 Pull back, left (fig. 3.37.1-110).

Action 37.2 Bump with elbow (fig. 3.37.2-111).

Action 37.3 Arms block up with leg raised (fig. 3.37.3-112).

Action 37.4 Point up and kick down (fig. 3.37.4-113).



Posture 38. Turn Back; Front Heel Kick (*Chuan Shen Teng Chiao*)

Action 38.1 Turn and pull down. Continuing from preceding action, relax waist and inhale slowly. Keep right foot position but place toes of left foot about 12 inches behind right foot with toes touching ground. Move left negative palm down to protect groin. Move down right palm to protect face (fig. 3.38.1-114). Then use right heel and toes of left foot as axis to turn to left rear, facing west. Cross palms and follow turning body to rear. Pull back, then pull down. Put right hand above left hand and point down both hands as you bend from knees. Sink chi slowly. Look down and forward. Face west (fig. 3.38.1-115).



Fig. 3.38.1-114 Turn, pull down. Maintain right foot position. Put down left foot behind right foot with toes touching ground.



Foot position. Face east.

38.1 Application. If opponent attacks from rear, turn back and forcefully pull down his hand. Allow him to fall forward.

38.1 IMPORTANT! BEND FROM KNEES AS YOU PULL DOWN.

Action 38.2 Raise leg; ward off upward. Continuing from preceding action, inhale slowly. Keep right foot position. Raise left knee as you cross palms in front of forehead (fig. 3.38.2-116).



Fig. 3.38.1-115 Turn, pull down. Turn to left rear with right heel and toes of left foot as axis.



Foot position: Face west.

Action 38.3 Point hand forward, heel kick. Continuing from preceding action, keep right foot position. Kick left foot forward with heel extended. At the same time, separate hands in the following manner: from forehead, direct left hand forward; right hand moves to rear, upward, and to right. Sink chi to tan tien, then disperse to palms and left foot. Look toward left hand; face west (fig. 3.38.3-117).

38.3 Application. If opponent follows through in his attack, ignores your pull down, and moves up with his hands, take this chance to bump his groin with knee. If he draws back his body, then use heel to kick him.



Fig. 3.38.2-116 Raise leg; ward off, up. Stand on right foot. Raise left knee upward.



Foot position: Face west.

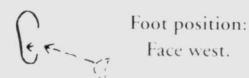
38.3 IMPORTANT! DRAW BACK KUA WHEN YOU KICK.

THIS TECHNIQUE KEEPS YOU IN GOOD BALANCE.

38.3 NOTE: When you are familiar with this action, as you kick left foot, keep it raised above the ground when turning back.



Fig. 3.38.3-117 Fingers point forward, kick with heel. Stand on right foot. Stomp straight forward with left foot.



Foot position: Face west.



Fig. 3.39.1-118 Brush knee with left hand, strike out with right hand. Put down left foot to form left bow stance.



Fig. 3.39.2-119 Brush knee with right hand, strike out with left hand. Toe-out left foot. Step up with right foot to form right bow stance.



Fig. 3.40.1-120 Raise leg. Stand on right foot. Raise left knee upward.

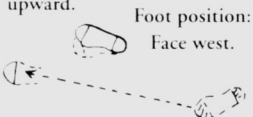
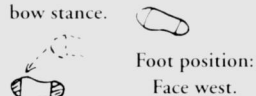


Fig. 3.40.2-121 Punch down. Put down left foot to form left bow stance.



Posture 39. Brush Knee, Twist Step [two times] (*Lou Hsib Au Pu [erb]*)

Action 39.1 *Brush knee with left hand, strike with right hand.* Continuing from preceding action, relax waist, and inhale slowly. Put left foot on ground to form left bow stance. Move left hand down to protect groin, then brush to outside left knee. Advance right hand from beside right ear and strike forward to form negative palm. Sink chi to tan tien, then disperse to palms. Look toward right hand; face west (fig. 3.39.1-118).

Action 39.2 *Brush knee with right hand, strike with left hand.* Continuing from preceding action, relax waist; inhale slowly. Turn left foot 30 degrees outward. Move right foot forward one step to form right bow stance. Move right palm to protect face. Keep moving palm down to brush knee to outside right knee. Raise left palm upward to rear until it passes beside left ear. Then strike forward. Sink chi to tan tien, then disperse to palms. Face west (fig. 3.39.2-119). Application is as in Posture 10. Brush Knee, Twist Step [three times]; figure 3.10.2-26.

Posture 40. Raise Leg, Punch Down (*Ti Tui Tsai Chui*)

Action 40.1 *Raise leg.* Continuing from preceding action, relax waist; inhale slowly. Sit back slightly. Turn out right foot. Move down left hand to brush knee. Keep right foot stable. Raise left leg using knee to bump upward. Raise arms from sides to draw curve up until arms are level with head. Change left hand to stand palm, and point it upward. Raise right reverse fist (*chuan*) to right side of forehead. Touch left palm to back of right fist. Look forward (fig. 3.40.1-120).

Action 40.2 *Punch down.* Continuing from preceding action, place left foot on ground to form left bow stance. With right fist, punch down from front of chest. Sink right shoulder. Left hand touches right arm. Sink chi to tan tien, then disperse to right fist. Look toward right fist; face west (fig. 3.40.2-121).

40.2 Application. If opponent closes in to strike your torso and kick your lower body, use your left hand to brush his hand and foot away. Then use

left knee to bump his groin and hit front part of his chest or abdomen with right reverse fist.

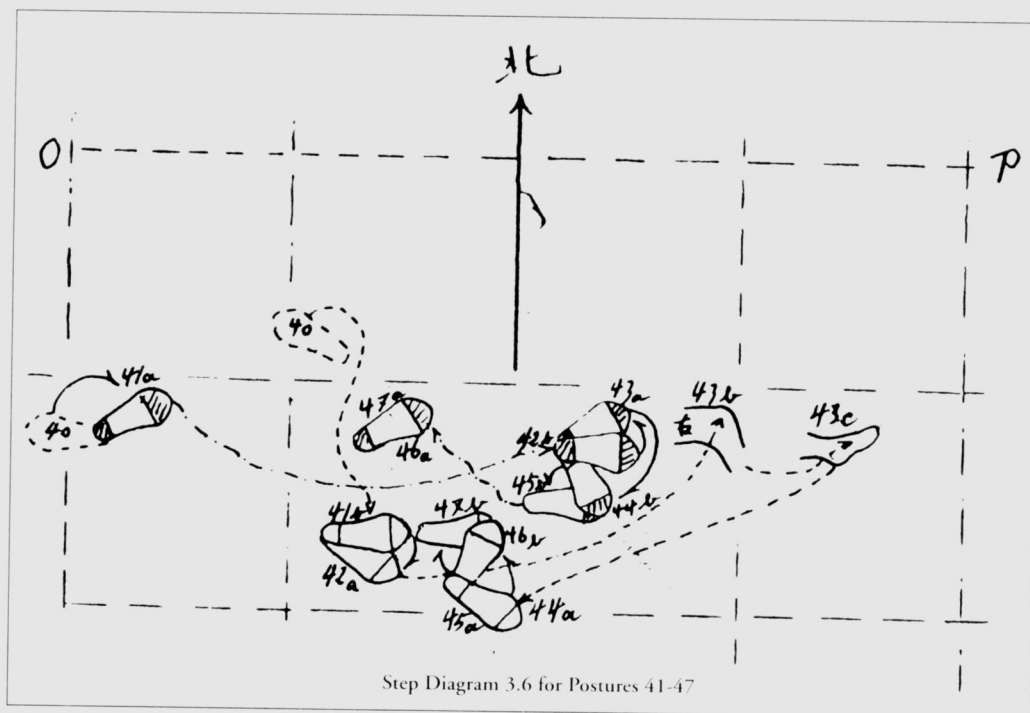
40.2 IMPORTANT! TO USE REVERSE FIST, MOVE BODY FORWARD.



Fig. 3.41.1-122 Turn back, hit opponent with fist. Sit back on right leg. Turn to rear. Toe-in left foot. Bow-in knees. Round groin.



Foot position:
Face northeast.



Step Diagram 3.6 for Postures 41-47

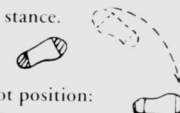
Posture 41. Turn Back; Hit with Back Fist (*Fan Shen Pieh Shen Chui*)

Action 41.1. Continuing from preceding action, relax waist; inhale slowly. Sit back on right leg; toe-in left foot. Turn from right rear to face east. Bow-in knees slightly and round groin. Left palm touches inside right forearm. Raise arm from right elbow upward and to rear following turning body movement. Change right palm to fist to protect forehead. Face northeast (fig. 3.41.1-122).

Then sit back on left leg. Raise right foot and move one step toward southeast to form right bow stance. Strike to front with right fist; press down. Move left palm from above right arm and push it forward to form negative palm. Draw back right fist to side of right waist to form positive fist. Face east. Look toward left hand. Hold head erect; sink waist and shoulders. Point elbows to ground. Hollow chest-firm back. Sink chi to tan tien, then disperse to left palm. Look toward left hand (fig. 3.41.1-123).



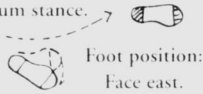
Fig. 3.41.1-123 Turn back, hit opponent with fist (continued). Sit back on left leg. Move right foot to southeast to form right bow stance.



Foot position:
Face east.



Fig. 3.42.1-124 Step forward, turn over palm. Toe-out right foot. Sit back on right leg. Move left foot forward to form central equilibrium stance.



Foot position:
Face east.



Fig. 3.42.2-125 Push, chop in bow stance. Stretch right leg to form left bow stance.



Foot position:
Face east.



Fig. 3.43.1-126 Pull back, right. Sit back on right leg. Bend knees. Squat slightly.



Foot position:
Face south.



Fig. 3.43.2-127 Bump with elbow. Toe-out left foot. Stretch right leg forming left bow stance.



Foot position:
Face east.

41.1 Application. If opponent strikes from behind, use right fist to press down his hand. At the same time use left palm to hit him.

41.1 IMPORTANT! TURN BACK, STRIKE WITH FIST,
AND PUSH PALM MOVEMENTS CORRESPOND.

Posture 42. Step Forward; High Pat on Horse, Right (*Shang Pu Yu Kao Tan Ma*)

Action 42.1 Step forward; form negative palm. Continuing from preceding action, relax waist, inhale slowly. Sit back on left leg. Move out right foot, then sit back on right leg. Move left foot one step forward to form central-equilibrium stance. Change right fist to right palm, moving it from down to rear upward to form negative palm. Rest it beside right ear. With left elbow as an axis, move left hand from down to inward. Then press forward changing to positive palm. Look toward left palm; face east (fig. 3.42.1-124).

Action 42.2 Push, chop, while in bow stance. Continuing from preceding action, relax waist. Stretch right leg to form left bow stance. Move right palm from beside right ear and use hand's outer edge passing over top of left palm to chop forward and upward. Sink chi to tan tien, then disperse to hands. Look toward right hand; face east (fig. 3.42.2-125).

42.2 Application. If opponent attacks, press his attacking hand with your left hand. Also, advance one step forward with right palm to chop his throat.

42.2 IMPORTANT! COORDINATE LEFT HAND PRESS,
RIGHT PALM CHOP, AND STEP FORWARD.

Posture 43. Separate Right Foot (*Yu Fen Chiao*)

Same as Posture 35. Separate Right Foot; figures 3.35.1-105 through 3.35.4-108.

Action 43.1 Pull back, right (fig. 3.43.1-126).

Action 43.2 Bump with elbow (fig. 3.43.2-127).

Action 43.3 Block up with hands; leg raised (fig. 3.43.3-128).

Action 43.4 Point up with right hand; kick down (fig. 3.43.4-129).

Posture 44. Step Back; Hit Tiger, Right
(*Tui Pu Yu Ta Hu Shib*)

Action 44.1. Continuing from preceding action, relax waist. Inhale slowly. Turn to right rear. Keep left foot position. Draw right foot back one step to right. Sit back on right leg; toe-in left foot. Move down right fist. Follow turning body to right rear and block upward. Rest right hand above right forehead to form reverse fist. Draw back left palm next to waist, forming positive fist. Then following turning body, hit with left hand. Hit straight to right rear, forming stand fist. Face southwest. Hold head erect; sink waist. Sink chi to tan tien. Then disperse chi to fists. Look toward left fist (fig. 3.44.1-130).

44.1 Application. If opponent strikes from right rear, turn back from right and use right hand to block his hand. Strike back with left fist.

44.1 IMPORTANT! COORDINATE BODY TURNING, RIGHT-HAND BLOCKING, AND LEFT-FIST STRIKING.

Posture 45. Hit With Right Reverse Fist (*Yu Kuan Chuan*)

Action 45.1. Continuing from preceding action, relax waist, inhale slowly. Keep right foot in position. Turn left, facing east. Raise left heel as you straighten left foot, to form left **false step** (*shu pu*). Move down right fist; strike forward from beside right ear with left-turning body. Maintain reverse fist (tiger mouth facing down). Change left fist to negative fist and rest it in front of body, slightly below right armpit. Hold head erect; sink waist. Sink chi to tan tien, then disperse to right fist. Look toward right fist; face east (fig. 3.45.1-131).

45.1 Application. If a second opponent attacks you from left rear, turn your body immediately and hit him with reverse fist.

45.1 IMPORTANT! USE WAIST-TWISTING CHIN TO STRIKE WITH RIGHT REVERSE FIST. SINK RIGHT SHOULDER. HOLD HEAD ERECT.



Fig. 3.43.1-128 Prop up arms with leg raised. Stand on left foot. Raise right leg.

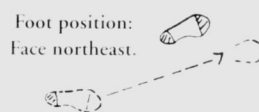


Fig. 3.43.4-129 Point right hand up, kick down. Stand on left foot. Kick right foot straight forward.

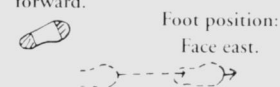


Fig. 3.44.1-130 Step back; hit tiger, right. Draw right foot one step back. Sit back on right leg. Toe-in left foot.



Fig. 3.45.1-131 Reverse hit with right fist. Sit back on right leg. Straighten left foot to form left false step. Foot position: Face east.

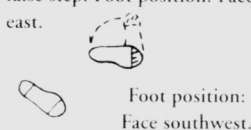
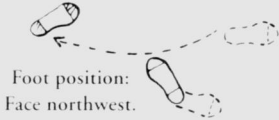




Fig. 3.46.1-132 Step back, hit tiger, left. Draw back left foot. Sit back on left leg. Toe-in right foot. Bow-in knees.



Foot position:
Face northwest.

Posture 46. Step Back; Hit Tiger, Left (*Tui Pu Tso Ta Hu Shib*)

Action 46.1. Continuing from preceding action, relax waist and inhale slowly. Keep right foot position, but draw left foot one step back to left. Turn to left rear as you toe-in right foot and bow-in knees slightly. Move down left fist following left-turning body. Then raise left fist to left rear; block above left forehead with reverse fist. Draw back right fist beside waist. Then strike toward northwest with right stand fist. Hold head erect; sink waist. Sink chi to tan tien, then disperse to right fist. Look toward right fist and face northwest (fig. 3.46.1-132).



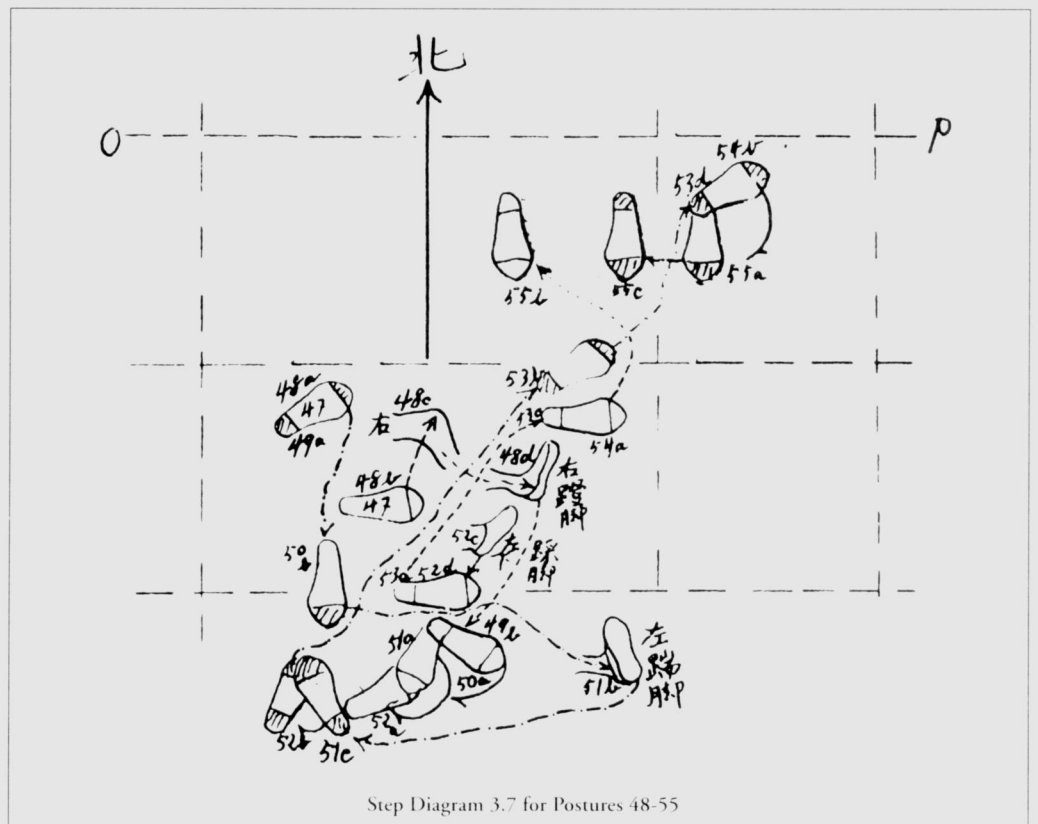
Fig. 3.47.1-133 Reverse hit with left fist. Sit back on left leg. Lift right heel, straighten right foot to form right false step.



Foot position:
Face east.

Posture 47. Hit With Left Reverse Fist (*Tso Kuan Chuan*)

Action 47.1. Continuing from preceding action, relax waist and inhale slowly. Keep left foot position. Turn right to face east. Raise right heel and point toes forward in right false step. Strike forward from beside left ear with left reverse fist, tiger mouth facing down. Change right fist to negative fist; rest it in front of left rib cage, under left armpit. Sink chi to tan tien, then disperse to left fist. Look toward left fist, facing east (fig. 3.47.1-133). Application and importance are as described in Posture 45. Hit with Right Reverse Fist; figure 3.3.45-131.



Step Diagram 3.7 for Postures 48-55

Posture 48. Right Heel Kick (*Yu Teng Chiao*)

Action 48.1 Pierce down with body bending low. Continuing from preceding action, relax waist and inhale slowly. Bend from knees and change fists to palms, then move palms down. Right palm passes top of left wrist to pierce down in front of groin as you bend down. Left wrist touches right forearm in front of groin. Sink chi slowly. Look toward hands; face east (fig. 3.48.1-134).

48.1 Application. If opponent uses pull down on your left hand, pierce down with right hand over left wrist to remove his grasping hand.

48.1 IMPORTANT! WHEN YOU PIERCE DOWN WITH HANDS, FOLLOW BENDING BODY.

Action 48.2 Raise leg, block upward. Continuing from preceding action, inhale slowly. Turn slightly to left. Shift weight to left leg. Slowly raise body. Raise right leg to form left single-leg stance. Raise arms to protect head. Look forward; face east (fig. 3.48.2-135).

48.2 Application. If opponent resists when you pierce down and raises his hands, uproot him and use right knee to bump his groin.

Action 48.3 Point hand forward, right heel kick. Continuing from preceding action, kick right foot right forward with heel extended. At the same time, separate hands: direct right hand forward; and left hand to rear, upward, and left. Hold head erect. Draw back kua. Sink chi to tan tien; disperse to palms and right heel. Look toward right hand; face east (fig. 3.48.3-136).

48.3 Application. If you try to bump opponent in his groin, and he draws back, follow with right heel kick.

IMPORTANCE IS AS DESCRIBED IN POSTURE 35. SEPARATE RIGHT FOOT; FIGURE 3.35.4-108 AND POSTURE 37. SEPARATE LEFT FOOT; FIGURE 3.37.4-113.

Posture 49. Two Winds Hit Two Ears (*Shuang Feng Kuan Erh*)

Action 49.1. Continuing from preceding action, inhale slowly. Let left leg stand alone on the ground. Draw back right foot and raise knee to front of groin.



Fig. 3.48.1-134 Pierce down with squatting body. Sit back on left leg. Bend knees. Squat whole body.

Foot position:
Face east.



Fig. 3.48.2-135 Raise leg; ward off, upward. Stand on left leg. Raise right leg.

Foot position:
Face east.



Fig. 3.48.3-136 Points up hands. Stomp with heel extended forward. Stand on left leg. Draw back kua; kick out from heel with right foot.

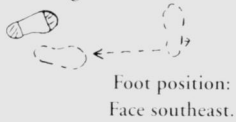


Foot position:
Face east.





Fig. 3.49.1-137 Two winds hit two ears. Put down right foot. Protect groin.



At same time, draw back hands to sides at upper kuas. Change to positive fists. Look toward front; face southeast (fig. 3.49.1-137).

49.1 Application. Wait for the chance to hit opponent.

Action 49.2. Continuing from preceding action, fists follow right foot as it moves one step forward and steps down. Foot moves southeast to form right bow stance. Fists strike out as they move away from each side of body and move forward and upward. Reverse fists at eye level. Fists are about four inches apart, back to back, to strike opponent's ears with fists. Look toward fists; face southeast (fig. 3.49.2-138).



Fig. 3.49.2-138 Two winds hit two ears (continued). Move right foot one step to southeast to form right bow stance.



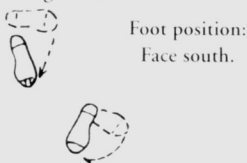
49.2 Application. Opponent is expecting you to kick his abdomen, so he will move forward. Use fists to hit each side of his head. Movements of fists and right foot should be fast and forceful.

Posture 50. Bend Down with Knees Crossing (*Tso Pan Shib*)

Action 50.1 Open palms. Continuing from preceding action, relax waist; inhale slowly. Toe-out right foot and turn right to face south. Raise left heel, then move left foot forward. Touch toes on left foot to ground as body moves south. Change fists to palms. Open them wide in a straight, horizontal line, palms upward. Look south (fig. 3.50.1-139).



Fig. 3.50.1-139 Open palms. Toe-out right foot, turn to right. Move left foot forward; touch toes ground.



Action 50.2 Bend down low with knees crossing. Continuing from preceding action, slowly bend from knees with left knee behind right knee. Move down body to bend down low with knees crossing; sink chi slowly. Move up palms making a large curve. Then cross hands in front of chest. Look forward; face south (fig. 3.50.2-140).



Fig. 3.50.2-140 Squat with knees crossing. Bend right leg; squat. Place left knee behind right knee. Foot position: Face south.



50.2 Application. If opponent attacks, bend very low to dodge his attack. Use hands to protect body and prepare to counterattack when opportunity comes.

50.2 IMPORTANT! BEND VERY LOW TO REDUCE YOUR ATTACK AREA AND PREPARE FOR COUNTERATTACK.

Posture 51. Slant Body, Stomp (*Pi Shen Tsai Chiao*)

Action 51.1. Continuing from preceding action, relax waist. Raise body upward and inhale slowly. Keep right foot position. With knee bent, raise left leg. Use outer edge of left foot to kick from your left side. Separate stand palms and push to each side. Sink chi to tan tien, then disperse to hands and left foot. Look toward left foot (fig. 3.51.1-141).

51.1 Application. Bend low with knees crossed to dodge opponent's attack. Then wait for opportunity to kick him with your left foot.

51.1 IMPORTANT! DRAW IN FOOT AS SOON AS YOU KICK IT OUT.
THIS FAST MOVEMENT PREVENTS OPPONENT'S COUNTERATTACK.

Posture 52. Turn; Stomp from Right Heel (*Chuan Shen Yu Tsai Chao*)

Action 52.1 Turn body and toe-in foot. Continuing from preceding action, relax waist and inhale slowly. With right leg as axis, turn body to right rear. Toe-in left foot as body turns to face west; bow-in knees slightly. Round groin. Move right arm in large curve from right rear, then upward, to rest beside right ear and protect face. Left palm protects chest at front of body. Look forward facing north-west (fig. 3.52.1-142).

Action 52.2 Turn, pierce down with hands. Continuing from preceding action, keep left foot in place. Sit back on left leg. Turn to right; face northeast as you bend from knees. Sink chi slowly. Pierce down with right hand as body bends down. Left hand touches inside right forearm. Look toward right hand (fig. 3.52.2-143).

52.2 Application. If opponent attacks from left rear, turn back and bend from knees. Pull down his attacking hand and lead him to void.

52.2 IMPORTANT! BEND FROM KNEES WITH TURNING-BACK BODY.
THIS ACTION WILL LOWER YOUR CENTER OF GRAVITY.



Fig. 3.51.1-141 Slant body, kick. Kick left foot to the side.



Foot position:
Face south.



Fig. 3.52.1-142 Turn body and foot. Turn body to right. Place left foot on west side of right foot.



Foot position:
Face northwest.



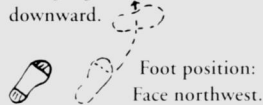
Fig. 3.52.2-143 Turn; pierce with arms down. Sit back on left leg. Straighten right leg. Bend knees, squat.



Foot position:
Face northwest.



Fig. 3.52.3-144 Point up right hand; stomp with right foot. Maintain left foot position. Stomp right foot forward and downward.



Foot position:
Face northwest.

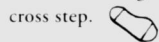
Action 52.3 Point up with right hand; stomp with right foot. Continuing from preceding action, relax waist and inhale slowly. Turn left from waist, then rise, keeping left foot position. Raise right foot, toe-out; stomp forward and down. Both hands ward off, upward. Right hand follows right stomping foot and pierces forward; left hand pushes up to left. Hold head erect. Draw back kua. Sink chi to tan tien, then disperse to hands and legs. Look toward right hand; face northeast (fig. 3.52.3-144).

52.3 Application. As you block opponent's hands upward, use right foot to stomp his kneecap.

52.3 IMPORTANT! WHEN YOU STOMP, BEND DOWN, THEN DRAW BACK KUA. STOMP SHOULD BE VERY FORCEFUL, TOWARD FRONT, AND DOWN.



Fig. 3.52.4-145 Put down right foot. Turn to right to form right cross step.



Foot position:
Face northwest.

Action 52.4 Cross step; hands hold a ball. Continuing from preceding action, relax waist. Inhale slowly. Place right foot on ground and sit back on right leg. Turn right to face northeast. Lift left heel to form **right cross step** (*piao pu*) and follow turning body to right. Move left hand from down to forward and up with palm facing sky, to form positive palm at shoulder height. Turn right palm inward then out to rest in front of forehead, forming negative palm at eye level. Palms face each other. Sink chi to tan tien, then disperse to palms. Look toward left palm; face northeast (fig. 3.52.4-145).

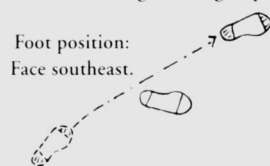
52.4 Application. As previously stated, if you cannot pull down opponent, step down with your foot. Use left palm to strike groin, or lift his arm.

52.4 IMPORTANT! COORDINATE LIFT WITH PALM, STEP DOWN WITH FOOT, AND TURNING WAIST.

Posture 53. Feet Together, Step Forward, Deflect, Parry, and Punch (*Ping Pu Chin Pu Pan Lan Chui*)



Fig. 3.53.1-146 Step forward; pull back, right. Sit back on right leg. Move left foot backward to form right sitting step.



Foot position:
Face southeast.

Action 53.1 Step forward; pull back, right. Continuing from preceding action, relax waist, inhale slowly. Turn right; sit back on right leg and move left foot one step forward to form **sit-back stance** (*hou tso pu*). Pull back hands to right as body turns right. Look toward left palm; face southeast (fig. 3.53.1-146).

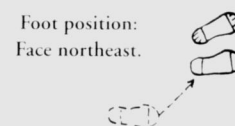
Application. If opponent attacks, move one step forward and pull back to right to lead him to void.

53.1 IMPORTANT! TO PULL BACK, USE WAIST-TWISTING INTERNAL ENERGY.

Action 53.2 Step together; deflect, left. Continuing from preceding action, turn to left. Sit back on left leg. Move right foot next to left foot and bend slightly from knees. Sink chi slowly. Turn palms to follow left-turning body. Push and deflect to left with hands. Raise left hand to eye level, facing palm to right. Place right hand underneath left elbow so that palm faces left. Look toward left hand; face northeast (fig. 3.53.2-147).



Fig. 3.53.2-147 Step together; deflect, left. Move right foot forward to stand beside left foot.



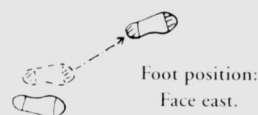
53.2 Application. If opponent continues his action, using his other hand to strike, then close your steps and use hands to deflect.

53.2 IMPORTANT! TO DEFLECT, USE WAIST-TWISTING INTERNAL ENERGY.

Action 53.3 Step forward; parry, left. Continuing from preceding action, relax waist. Raise body as you inhale slowly. Move left foot one step forward. Turn to right, bending from knees. Change hands to fists. Use fists to parry and ia to right and down. Sink chi slowly. Put left positive fist in front, and draw right positive fist next to waist. Look toward left fist, face east (fig. 3.53.3-148).



Fig. 3.53.3-148 Step forward; parry, left. Move left foot one step forward. Bend knees, squat.



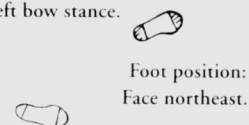
53.3 Application. If opponent continues striking, follow his action and parry.

53.3 IMPORTANT! WHEN PARRYING DOWN, HOLD HEAD ERECT, SINK SHOULDER, AND BEND FROM KNEES.

Action 53.4 Punch from bow stance. Continuing from preceding action, relax waist. Inhale slowly. Stretch right leg to form left bow stance. Strike right fist forward. Touch inside right forearm with left stand palm, fingers pointed up. Hold head erect; sink waist. Sink shoulders. Point elbows to ground. Sink chi to tan tien, then disperse to right fist. Look toward right fist, face northeast (fig. 3.53.4-149).



Fig. 3.53.4-149 Bow stance, punch. Stretch right leg to form left bow stance.



53.4 Application. If opponent loses his balance because of your deflect down and parry, then use fist to hit him.

53.4 IMPORTANT! COORDINATE STRIKING FIST AND STRETCHING REAR LEG. HOLD HEAD ERECT; SINK WAIST AND SHOULDERS. POINT ELBOWS TOWARD GROUND.



Fig. 3.54.1-150 Hands pull back. Sit back on right leg.

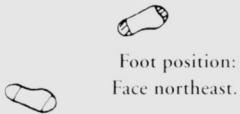


Fig. 3.54.1-151 Hands pull back (continued). Turn to right. Bend knees, squat.

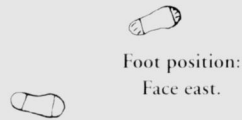


Fig. 3.54.2-152 Hands push. Turn to left to form left bow stance.

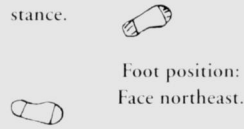
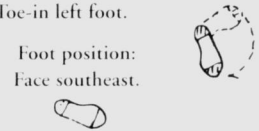


Fig. 3.55.1-153 Cross hands. Sit back on right leg. Turn to right. Toe-in left foot.



Posture 54. Apparent Close-up (*Ju Feng Ssu Pi*)

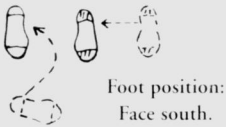
As stated in Posture 13. Apparent Close-up; figures 3.13.1-35 through 3.13.2-37.

Action 54.1 Both hands pull back (fig. 3.54.1-150 and fig. 3.54.1-151).

Action 54.2 Both hands push. Turn to left. Face northeast (fig. 3.54.2-152).

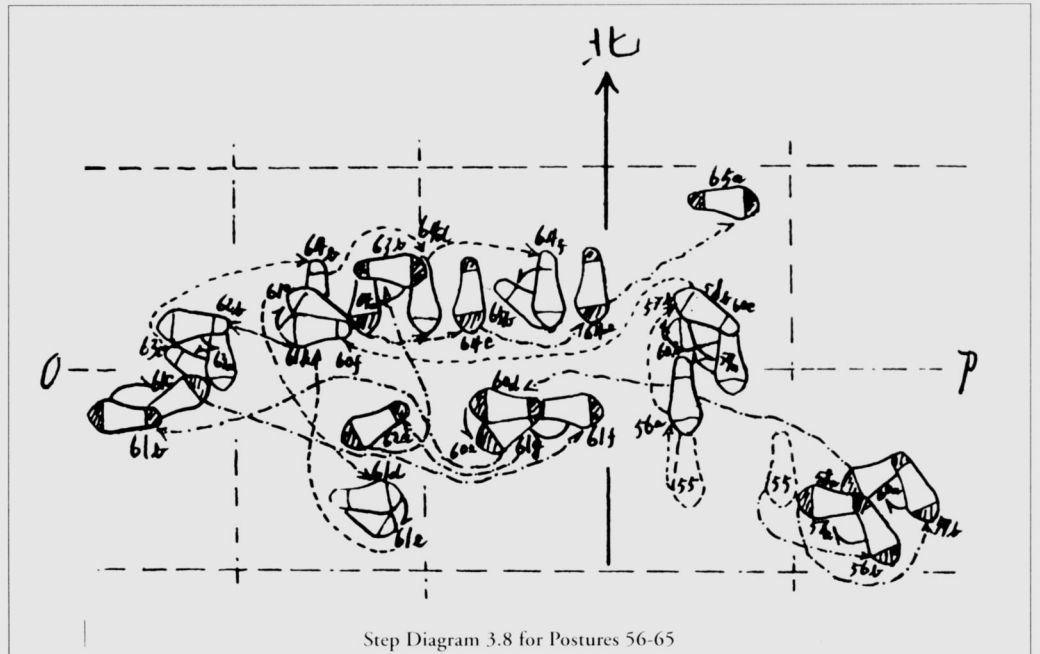


Fig. 3.55.1-154 Cross hands. Draw back right foot. Then draw back left foot. Both feet stand side-by-side.



Posture 55. Cross Hands (*Shih Tzu Shou*)

Same as Posture 14. Cross Hands; figures 3.14.1-38 and 3.14.1-39 (figs. 3.55.1-153 and 3.55.1-154).



Posture 56. Diagonal Brush Knee, Twist Step
(*Hsieh Lou Hsieh Au Pu*)

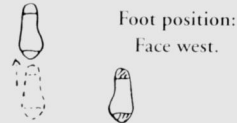
Same as Posture 15. Diagonal Brush Knee, Twist Step; figures 3.15.1-40 and 3.15.2-41 (figs. 3.56.1-155 and 3.56.1-156).



Fig. 3.56.1-155 Diagonal brush knee, twist step. Bend left leg slightly. Draw back right foot. Sit back on right leg.



Fig. 3.56.1-156 Diagonal brush knee, twist step (continued). Turn to left. Move left foot forward. Stretch right leg to form left bow stance.



Foot position:
Face west.



Foot position:
Face southeast.

Posture 57. Turn Back; Carry Tiger to Mountain
(*Chuan Shen Pao Hu Kuei Shan*)

Same as Posture 16. Turn Back; Carry Tiger to Mountain; figures 3.16.1-42 through 3.16.2-44.

Action 57.1 (figs. 3.57.1-157 and 3.57.1-158).

Action 57.2 (fig. 3.57.2-159).



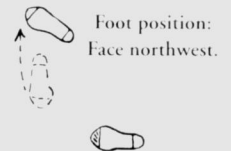
Fig. 3.57.1-157 Turn, carry tiger to mountain. Turn to right rear. Sit back on right leg. Toe-in left foot.



Foot position:
Face west.



Fig. 3.57.1-158 Turn, carry tiger to mountain (continued). Turn to right. Sit back on left leg. Move right foot to form right bow stance.



Foot position:
Face northwest.

Posture 58. Grasp Bird's Tail (*Lan Chiao Wei*)

Same as Posture 17. Grasp Bird's Tail; figures 3.17.1-45 through 3.17.6-50.1

Action 58.1 Both hands pull back, left (fig. 3.58.1-160).

Action 58.2 Ward off, up (fig. 3.58.2-161).

Action 58.3 Pull back, left, and up (fig. 3.58.3-162).



Fig. 3.57.2-159 Turn, carry tiger to mountain (continued). Raise body to form central equilibrium stance.



Foot position:
Face northwest.



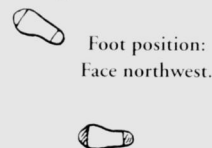
Fig. 3.58.1-160 Pull back, left. Sit back on left leg. Bend knees, squat.



Foot position:
Face west.



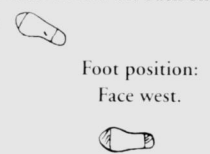
Fig. 3.58.2-161 Ward off, up. Turn to left. Stretch left leg. Form right bow stance.



Foot position:
Face northwest.



Fig. 3.58.3-162 Pull back, left, and up. Turn to left. Sit back on left leg.



Foot position:
Face west.



Fig. 3.58.4-163 Press forward. Turn to right. Stretch left leg. Form right bow stance.



Foot position:
Face northwest.



Fig. 3.58.5-164 Hands pull back. Sit back on left leg.



Foot position:
Face west.



Fig. 3.58.6-165 Hands push. Turn to right. Stretch left leg. Form right bow stance.



Foot position:
Face northwest



Fig. 3.59.1-166 Diagonal single whip. Turn to left. Sit back on left leg. Toe-in right foot. Sit back on right leg. Lift left heel.



Foot position:
Face northwest.



Fig. 3.59.1-167 Diagonal single whip (continued). Move left foot. Stretch right leg. Form left bow stance.



Foot position:
Face southeast.



Action 58.4 Press forward (fig. 3.58.4-163).

Action 58.5 Both hands pull back (fig. 3.58.5-164).

Action 58.6 Both hands push (fig. 3.58.6-165).

Posture 59. Diagonal Single Whip (*Hsieh Tan Pien*)

Same as Posture 18. Diagonal Single Whip; figures 3.18.1-51 and 3.18.2-52 (figs. 3.59.1-166 and 3.59.1-167).

Posture 60. Part Wild Horse's Mane (*Yeh Ma Fen Tsung*)

Action 60.1. Continuing from preceding action, relax waist and inhale slowly. Turn to right. Sit on right leg, toe-in left foot, and face southwest. Move hands to right with right-turning body. Raise left hand to protect face; move down right hand to protect groin. Change palms to stand palms that are facing each other above right knee. Look forward (fig. 3.60.1-168).

60.1 IMPORTANT! BOW-IN KNEES SLIGHTLY. ROUND GROIN. SINK SHOULDERS. POINT ELBOWS DOWN. HAND MOVEMENTS CORRESPOND.



Fig. 3.60.1-168 Part wild horse's mane, three times (continued). Sit back on right leg. Toe-in left foot.



Foot position:
Face southwest.



Fig. 3.60.2-169 Part wild horse's mane, three times (continued). Sit back on left leg. Move right foot to west, align.



Foot position:
Face south.



Action 60.2. Continuing from preceding action, relax waist. Sit on left leg; straighten right foot and point it to west. Move hands left as body turns left. Stretch right hand to outside left knee. Push left palm in front of right shoulder. Palms face each other. Sink shoulders and point down elbows. Hollow chest—firm back. Face south (fig. 3.60.2-169).

60.2 Application. If opponent attacks, use left hand to protect yourself and place right hand under his armpit. This action will lead him to lose his attack position. Then you can use your shoulder or elbow to bump. Action also leads opponent close to your chest [to set up for bump].

Action 60.3. Continuing from preceding action, relax waist, and slowly turn to right. Stretch left leg slightly to form right bow stance. Separate palms diagonally with turning body movement. Raise right positive palm. Use shoulder and arm to bump up to right. Push left negative palm to left and down. Sink chi slowly; disperse to palms. Open arms. Look toward left hand to form part wild horse's mane, right (fig. 3.60.3-170).

60.3 Application. If you lead opponent into your chest, use shoulder or elbow to bump.

60.3 IMPORTANT! TO BUMP, USE ENERGY ARISING FROM WAIST AND LEGS. BODY TWISTS FROM WAIST, BUT KUA FACES FORWARD.

Action 60.4. Continuing from preceding action, relax waist. Turn to right; sit back on left leg. Look toward right palm; move palm up to right. Align right palm with toes of right foot and change to positive palm. Right elbow is directly above right knee. Face west. Left negative palm still rests outside left thigh. Square body. Look toward right palm and inhale slowly (fig. 3.60.4-171).

60.4 Application. As you touch opponent's body, twisting waist to right, stretch your right arm to knock opponent away.

60.4 IMPORTANT! ACTIONS OF WAIST-TWISTING AND STRETCHING-ARM CORRESPOND.

Action 60.5. Continuing from preceding action, relax waist. Toe-out right foot about 30 degrees. Transfer weight forward on right leg. Place toes of left foot on ground next to right foot, then turn to right. Change right palm to negative palm. Pull back, left, so that palm rests in front of chest at shoulder level. Change left hand to positive palm and raise it to right. Rest left hand under right elbow and level with upper abdomen. Bend from knees. Look toward left palm; face north (fig. 3.60.5-172). Application is as in action 60.2, figure 3.60.2-169.



Fig. 3.60.3-170 Part wild horse's mane, three times (continued). Stretch left leg to form right bow stance.

Foot position:
Face southwest.

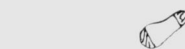


Fig. 3.60.4-171 Part wild horse's mane, three times (continued). Turn to right. Sit back on left leg. Form central equilibrium stance.

Foot position:
Face west.

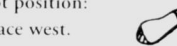


Fig. 3.60.5-172 Part wild horse's mane, three times (continued). Toe-out right foot; bring left foot next to right foot. Touch toes of left foot to ground.

Foot position:
Face north.

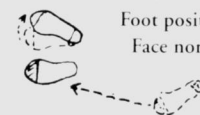




Fig. 3.60.6-173 Part wild horse's mane, three times (continued). Move left one step forward. Stretch right leg. Form left bow stance.

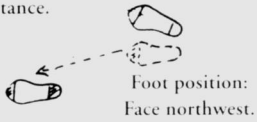


Fig. 3.60.7-174 Part wild horse's mane, three times (continued). Turn to west. Sit back on right leg. Form central equilibrium stance.

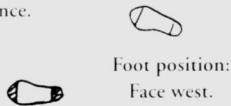


Fig. 3.60.8-175 Part wild horse's mane, three times (continued). Toe-out left foot. Sit back on left leg. Draw back right foot, to beside left foot. Touch its toes to ground.

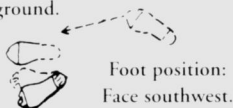
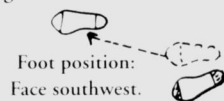


Fig. 3.60.9-176 Part wild horse's mane, three times (continued). Move right foot one step forward. Stretch left leg. Form right bow stance.



Action 60.6. Continuing from preceding action, relax waist. Slowly turn left and move left foot one step forward. Slightly stretch right leg. Separate palms diagonally. Raise left positive palm; use left arm and shoulder to bump left, and upward. Push right negative palm diagonally to right and down. Sink chi slowly, then disperse to palms. Look toward right hand. Push left hand up and right hand to rear to form part wild horse's mane, left. Face northwest (fig. 3.60.6-173). Application and importance are as in action 60.3, figure 3.60.3-170.

Action 60.7. Continuing from preceding action, relax waist. Turn left; sit back on right leg, turning west. Move left palm up to left, align with toes of left foot, and change palm to stand palm. Align left elbow with left knee, now facing west. Keep right negative palm on outside right thigh. Keep body square. Look toward left palm. Inhale slowly (fig. 3.60.7-174).

60.7 Application. When you contact opponent's body, twist waist to left and extend your arm to throw him off balance.

60.7 IMPORTANT! TWIST WAIST AND EXTEND ARM AS ONE UNIT.

Action 60.8. Continuing from preceding action, relax waist. Move left foot out about 30 degrees. Shift weight forward. Sit on left leg. Move right foot beside left foot; touch toes of right foot to ground. Then turn left. Change left hand to negative palm; pull back and push right. Rest palm in front of chest at shoulder level. Change right hand to positive palm, and move it outside and below the left armpit. Then rest it under left elbow. Look toward right palm; face southwest (fig. 3.60.8-175). Application is as in action 60.2, figure 3.60.2-169. Importance is as in action 60.7, figure 3.60.7-174.

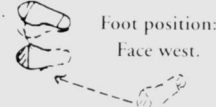
Action 60.9. Similar to action 60.3, figure 3.60.3-170. The only difference is to place weight on left leg first and move right foot one step forward. Move right shoulder and arm up and slowly to west. Stretch left palm to left. Sink chi slowly; disperse to palms. Look toward left hand, face southwest (fig. 3.60.9-176). Application and importance are as in action 60.3, figure 3.60.3-170.

Posture 61. Fair Lady Works at Shuttle [four corners]
(Yu Nu Chuan So [ssu yu])

Action 61.1 Raise elbow; protect groin. Continuing from preceding action, inhale slowly. Sit back on left leg. Toe-out right foot and turn from waist to right. Shift weight forward then sit back on right leg. Move left foot forward, touching toes to ground. Raise arm from right elbow with right palm beside right ear. Move left arm down to protect groin. Face west (fig. 3.61.1-177).



Fig. 3.61.1-177 Toe-out right foot. Sit back on right leg. Draw back left foot to beside right foot. Touch toes of left foot to ground.



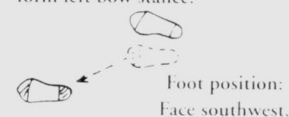
61.1 Application. Raise right hand to protect face. Move down left hand to protect groin.

**61.1 IMPORTANT! WHEN SHIFTING WEIGHT TO RIGHT LEG,
 BEND FROM KNEES SLIGHTLY TO RESERVE ENERGY.**

Action 61.2 Block left; push right. Continuing from preceding action, keep right foot still. Move left foot one step forward. Turn left to form left bow stance. Move left palm up to form reverse palm (fan chang) at front of forehead. Change right hand to negative palm and push forward to left side at chest level. Face southwest. Hold head erect; sink waist and shoulders. Point elbows to ground. Hollow chest—firm back. Sink chi to tan tien, then disperse to hands. Look toward right hand (fig. 3.61.2-178).



Fig. 3.61.2-178 Block left, push right. Move left foot one step forward. Stretch right leg to form left bow stance.



61.2 Application. If opponent attacks with his left hand, use your left hand to block his hands. Push his left rib cage with your right hand, throwing him off balance.

**61.2 IMPORTANT! KNEES AND KUA FACE WEST.. KEEP FEET IN PLACE;
 TURN FROM WAIST AND STRIKE FORWARD DIAGONALLY. IT IS EASY
 TO THROW OPPONENT OFF BALANCE USING THIS METHOD.**

Action 61.3 Turn right, wave hands, and pull back. Continuing from preceding action, relax waist and inhale slowly. Sit on right leg; toe-in left foot. Turn right to face northeast. Move down left hand to chest level; turn palm to face body. Turn in right palm to follow right-turning body, then place palm outside left elbow. Face northeast. Pull back palms to right and protect face. Look toward palms. Bend slightly from knees (fig. 3.61.3-179).



Fig. 3.61.3-179 Turn right, wave hands, and pull back. Turn to right. Sit back on right leg. Toe-in left foot. Bow-in knees. Round groin.

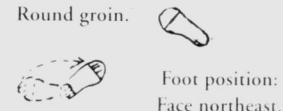
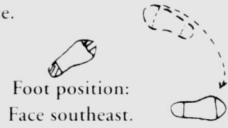




Fig. 3.61.4-180 Block right, push left. Sit back on left leg. Move right foot forward. Stretch left leg to form right bow stance.



Foot position:
Face southeast.

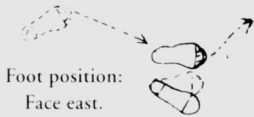
61.3 Application. If opponent hits your upper body from rear, turn back and use your right arm to block and pull back. Then use left palm to hit opponent.

Action 61.4 Block right, push left. Continuing from preceding action, sit back on left leg. Raise right foot and move one step forward to east with turning body. Slowly move body to right, forming right bow stance. Move right hand to right rear to overhead block and change to overturned palm. Raise right hand above right side of forehead. Push left negative palm to right front at chest level. Face southeast. Hold head erect. Sink waist and shoulders. Point elbows to ground. Hollow chest-firm back. Sink chi to tan tien, then disperse to palms. Look toward left hand (fig. 3.61.4-180).

61.4 IMPORTANT! KUA FACES EAST.



Fig. 3.61.5-181 Move one step forward, protect groin. Toe-out right foot. Sit back on right leg. Move left foot forward to form central equilibrium stance.



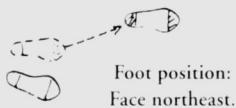
Foot position:
Face east.

Action 61.5 Move one step forward; protect groin. Continuing from preceding action, relax waist and inhale slowly. Sit back on left leg. Toe-out right foot and shift weight forward. Sit back on right leg, bending slightly from knees. Move left foot one step forward to form central-equilibrium stance. Keep right arm in place. Move down left hand, with palm facing body, to protect groin. Look northeast (fig. 3.61.5-181). Application is as in action 61.1, figure 3.61.1-177.

61.5 IMPORTANT! KUA FACES EAST.



Fig. 3.61.6-182 Overhead block, left; strike, right. Turn to left. Bend left leg.



Foot position:
Face northeast.

Action 61.6 Block, left; strike, right. Continuing from preceding action, relax waist. Stretch rear leg and touch right foot firmly to ground. Follow turning body left to form left bow stance. Use left overturned palm to block left and upward. With right negative palm beside right ear, strike left and forward at chest level. Sink chi to tan tien, then disperse to palms. Look toward right hand; face northeast (fig. 3.61.6-182). Application is as in action 61.2, figure 3.61.2-178.



Fig. 3.61.7-183 Turn right, wave hands, and pull back. Turn to right. Sit back on right leg. Toe-in left foot. Bow-in knees. Round groin.



Foot position:
Face southwest.

Action 61.7 Turn right, wave hands, and pull back. Continuing from preceding action, relax waist and inhale slowly. Sit back on right leg and toe-in left foot. Turn right; face southwest. Move hands to front of chest and then to right; pull back with turning body. Inhale slowly. Look toward palms (fig. 3.61.7-183). Application is as in action 61.3, figure 3.61.3-179

Action 61.8 Block, right; hit, left. Continuing from preceding action, relax waist. Turn to right; sit on left leg. Move right foot one step forward to west following right-turning body; form right bow stance. Overhead block, right, with palm turned out. Strike with left negative palm beside left ear; extend left hand to right front at chest level. Sink chi to tan tien and disperse to palms. Face northwest; look toward left hand (fig. 3.61.8-184). Application is as in action 61.3, figure 3.61.4-180.

Action 61.9 Turn left; palms face each other Continuing from preceding action, relax waist and inhale slowly. Sit back on left leg. Turn to face west and form central-equilibrium stance. Sink elbows and change hands to stand palms to form play guitar, right. Rest right hand in front of left hand. Sink chi slowly (fig. 3.61.9-185). Application is as in Posture 4. Play Guitar, Right; action 4.2, figure 3.4.2-9.

Posture 62. Half Step Forward, Grasp Bird's Tail (Tien Pu Lan Chiao Wei)

Action 62.1 Pull back, left. Continuing from preceding action, inhale slowly. Sit back on left leg, turn left. Pull back to left and down with hands as in Posture 5. Grasp Bird's Tail; figure 3.5.1-10 (fig. 3.62.1-186). Application is also as in Posture 5, action 5.1, figure 3.5.1-10.

Action 62.2 Half-step forward; ward off, up. Continuing from preceding action, relax waist. Turn to right, but keep right foot in place. Move left foot a half step forward as body turns. Move hands up as body turns back, then ward off up and forward. Sink chi to tan tien, disperse to palms. Look toward palms, face west (fig. 3.62.2-187). Application is as in Posture 5. Grasp Bird's Tail; action 5.2, figure 3.5.2-11. Use this form with variable-step push hands.

Action 62.3 Pull back, left. Continuing from preceding action, relax waist and inhale slowly. Keep feet in place. Turn to right. Use left palm to push right arm. Then follow turning body to pull back right. Then pull back left as body turns back left. Bending slightly, sit back on left leg. Look toward right palm, face south-



Fig. 3.61.8-184 Overhead block, right; hit, left. Turn to right. Sit back on left leg. Move right foot to form right bow stance.

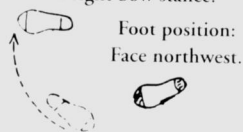


Fig. 3.61.9-185 Turn, left; palms facing each other. Sit back on left leg to form central equilibrium stance.

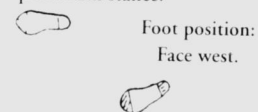


Fig. 3.62.1-186 Pull back, left. Sit back on left leg. Turn to left. Bend knees, squat.

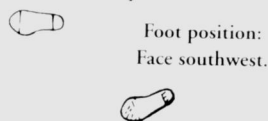


Fig. 3.62.2-187 Half-step up; ward off, up. Turn to right. Keep right foot in its original place. Following ward-off, up, move left foot one-half step forward.

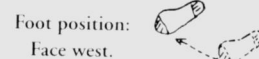


Fig. 3.62.3-188 Pull back, left. Keep feet still. Turn to left. Sit back on left leg.

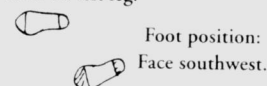




Fig. 3.62.4-189 Move one step forward, press forward. Move right foot forward. Stretch left leg. Form right bow stance.



Foot position:
Face west.



Fig. 3.62.5-190 Hands pull back. Sit back on left leg. Bend knees, squat.



Foot position:
Face southwest.



west (fig. 3.62.3-188). Application is as in Posture 5. Grasp Bird's Tail; action 5.3, figure 3.5.3-12.

Action 62.4 Move one step forward; press forward. Continuing from preceding action, relax waist. Sit back on left leg. Turn to right. Move right foot one step forward, then stretch left leg to form right bow stance. Move right arm down, turning forearm forward and down to chest level. Touch left palm to right forearm, press forward. Look toward right palm. Hollow chest-firm back. Sink chi to tan tien, disperse to palms. Face west (fig. 3.62.4-189).

62.4 Application. When opponent retreats, follow him and move one step forward to press.

Action 62.5 Both hands pull back. Same as Posture 5. Grasp Bird's Tail; figure 3.5.5-14 (fig. 3.62.5-190).

Action 62.6 Both hands push. Same as Posture 5. Grasp Bird's Tail; figure 3.5.6-15 (fig. 3.62.6-191).

Posture 63. Single Whip (*Tan Pien*)

Same as Posture 31. Single Whip; figures 3.31.1-89 and 3.31.2-90.

Action 63.1 Hook palm (fig. 3.63.1-192).

Action 63.2 Single whip (fig. 3.63.2-193).



Fig. 3.62.6-191 Hands push. Stretch left leg to form right bow stance.



Foot position:
Face west.



Fig. 3.63.1-192 Hook palm. Toe-in right foot. Sit back on right leg. Raise left heel from ground.



Foot position:
Face southwest.



Fig. 3.63.2-193 Single whip. Move left foot toward northeast to form left bow stance.

Foot position:
Face east.

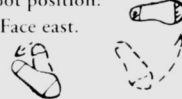




Fig. 3.64.1-194 Beginning. Toe-in left foot. Sit back on left leg. Draw back right foot and place beside left foot.



Fig. 3.64.2-195 Wave hands like clouds, right. Turn to right. Shift body weight to right foot. Leave both feet in their original position.

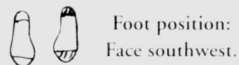


Fig. 3.64.2-196 Wave hands like clouds, right (continued). Turn to right. Shift body weight to right foot.

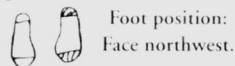


Fig. 3.64.3-197 Wave hands like clouds, left. Turn to right as you move left foot. Form horse stance.



Fig. 3.64.3-198 Wave hands like clouds, left (continued). Sit back on left leg. Draw back right foot and place beside left foot.



Fig. 3.64.4-199 Wave hands like clouds, right. Turn to right. Shift body weight to right foot. Feet stay in their position.

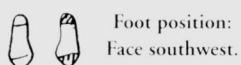


Fig. 3.64.4-200 Wave hands like clouds, right (continued). Turn to right and sit back on right leg. Feet stay in their position.

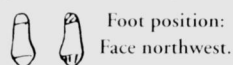


Fig. 3.64.5-201 Wave hands like clouds, left. Sit back on right leg. Turn to left. Move left foot to form horse stance.



Posture 64. Wave Hands Like Clouds (*Yun Shou*)

From actions 64.1 to 64.5, same as Posture 32. Wave Hands Like Clouds; figures 3.32.1-91 through 3.32.6-100.

Action 64.1 Beginning (fig. 3.64.1-194).

Action 64.2 Wave hands like clouds, right (figs. 3.64.2-195 and 3.64.2-196).

Action 64.3 Wave hands like clouds, left (figs. 3.64.3-197 and 3.64.3-198).

Action 64.4 Wave hands like clouds, right (figs. 3.64.4-199 and 3.64.4-200).

Action 64.5 Wave hands like clouds, left (figs. 3.64.5-201 and 3.64.5-202).



Fig. 3.64.5-202 Wave hands like clouds, left (continued). Sit back on left leg. Draw back right foot next to left foot.



Fig. 3.64.6-203 Wave hands like clouds, right. Turn to right. Shift body weight to right foot. Keep feet in their position.

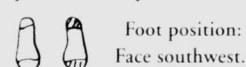




Fig. 3.65.1-204 Hook palm. Sit back on right leg. Raise left heel slightly.



Foot position:
Face south.

Action 64.6 Wave hands like clouds, right. Continuing from preceding action, keep feet in place. Turn to right. Face southwest. Wave right palm to right side. Move down left palm and wave to right (fig. 3.64.6-203).

Posture 65. Single Whip (*Tan Pien*)

Same as Posture 33. Single Whip; figures 3.33.1-101 and 3.33.2-102.

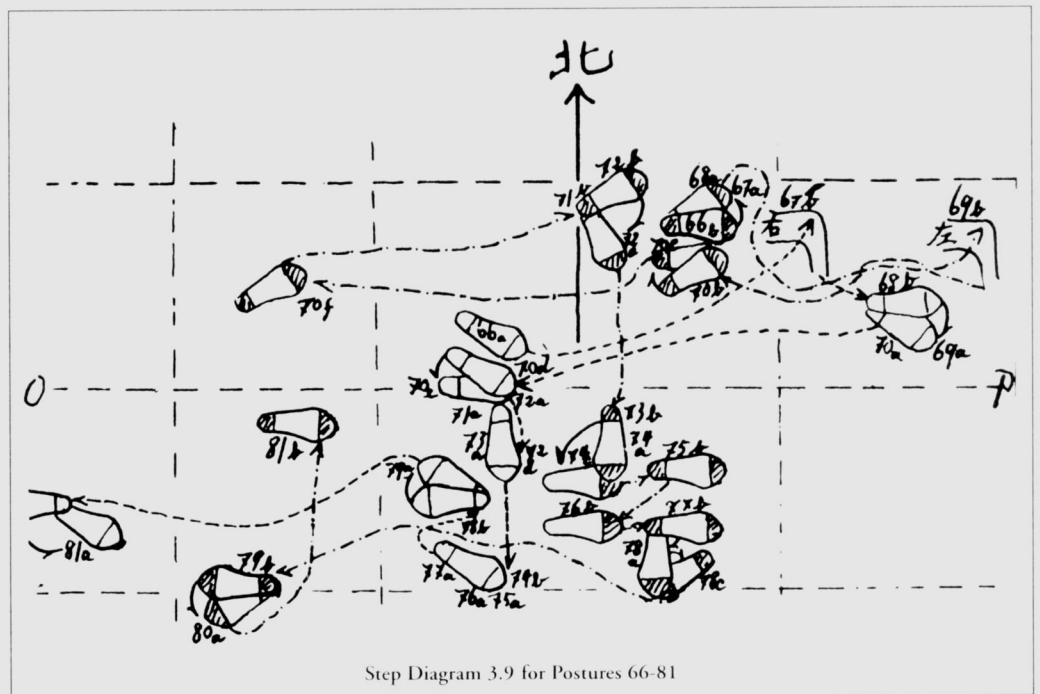
Action 65.1 Hook palm (fig. 3.65.1-204).

Action 65.2 Single whip (fig. 3.65.2-205).



Fig. 3.65.2-205 Single whip. Turn to left. Move left foot east one step to form left bow stance.

Foot position:
Face east.



Step Diagram 3.9 for Postures 66-81



Fig. 3.66.1-206 Move down. Sit back on right leg. Squat downward to form *pu pu* (often translated as snake creeps down).



Foot position:
Face east.

Posture 66. Glide Down (*Hsia Shih*)¹⁰

Action 66.1. Continuing from preceding action, relax waist and inhale slowly. Keep feet in place. Sit back on right leg, bend from knees, and thrust forward. Draw back left palm to front of chest, form stand palm. Move left elbow down to front of groin. Turn right hook palm up and to the rear. Raise right hand slightly higher than right shoulder, with fingers pointing up. Align hands. Direct inner energy to reach the knees. Hold head erect. Look forward. Face east (fig. 3.66.1-206).

66.1 Application. If opponent attacks, thrust down to dodge his attack and prepare to hit back.

66.1 IMPORTANT! WHEN BODY THRUSTS FORWARD, RAISE FRONT KNEE. ROOT FORWARD FOOT FIRMLY TO GROUND. REAR LEG SHOULD MAINTAIN ELASTICITY TO RESERVE ENERGY TO STRIKE BACK.

Posture 67. Golden Cock Stands on One Leg, Left (*Tso Chin Chi Tu Li*)

Action 67.1. Continuing from preceding action, relax waist. Toe-out left foot about 30 degrees. Shift weight slightly forward; sit back on left leg. Raise body and right leg to form left single-leg stance. Raise left stand palm, then push forward from chest to form negative palm. Draw right hand back to right side and change to positive palm. Move right palm in front of chest; pierce forward and up past back of left hand. Hold head erect. Draw back kua. Sink chi to tan tien, then disperse to palms. Look toward right palm, face east (fig. 3.67.1-207).

67.1 Application. If opponent attacks, use left hand to push down attacking hand and right palm to pierce opponent's throat. Use right knee to bump his groin. He will panic and not know how to protect himself.

67.1 IMPORTANT! WHEN YOU RAISE YOUR LEG, DRAW BACK KUA AND BEND YOUR WAIST. RAISE KNEE AS HIGH AS YOU CAN. POINT TOES FORWARD. BEND AT WAIST. HOLLOW CHEST-FIRM BACK. SINK SHOULDERS. HOLD HEAD ERECT. SLIGHTLY BEND STANDING LEG TO MAINTAIN STABILITY.

Posture 68. Step Forward, Strike Opponent's Face with Right Palm (*Lao Pu Yu Pi Mien Chang*)

Action 68.1. Continuing from preceding action, relax waist and inhale slowly. Move right foot one step forward to form right bow stance. Change right hand to negative palm and push forward. Keep left palm underneath right elbow. Sink chi to tan tien, disperse to palms. Look toward right hand, face east (fig. 3.68.1-208).

68.1 Application. Continuing from preceding action, when opponent retreats, step down and chop.

68.1 IMPORTANT! STEP DOWN AND CHOP SIMULTANEOUSLY.



Fig. 3.67.1-207 Golden cock stands on one leg, left. Toe-out left foot, as you stand on left leg. Raise right knee.

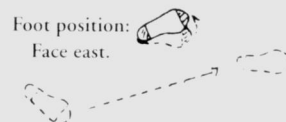


Fig. 3.68.1-208 Step down with right foot and move one step forward to form right bow stance.





Fig. 3.69.1-209 Golden cock stands on one leg, right. Toe-out right foot; raise left knee.

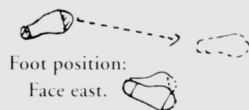


Fig. 3.70.1-210 Starting stance. Maintain right foot on ground.

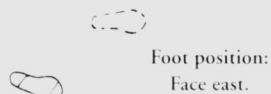


Fig. 3.70.2-211 Move left foot to rear. Step down to form right bow stance.

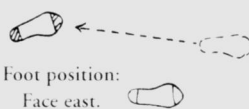


Fig. 3.70.3-212 Sit back on left leg to form central equilibrium stance.



Posture 69. Golden Cock Stands on One Leg, Right (*Yu Chin Chi Tu Li*)

Action 69.1. Continuing from preceding action, relax waist and inhale slowly. Slightly toe-out right foot, shifting weight forward. Sit on right leg; raise left leg to form right single-leg stance. Change left hand to stand palm. With left stand palm, pierce forward and upward from outside right elbow. Draw back right palm to front of chest to form stand palm and protect groin. Sink chi to tan tien, then disperse to palms. Look toward left hand; face east (fig. 3.69.1-209).

69.1 Application. If your opponent uses pull down on your right hand, bring your left hand from outside your right elbow to remove opponent's hand and pierce his face. With your left knee, bump his groin. He will not know what part to protect first.

Posture 70. Draw Back; Repulse Monkey [three times] (*Shun Pu Tao Nien Hou [san]*)

Action 70.1 Starting stance. Continuing from preceding action, relax waist and inhale slowly. Remain in right single-leg stance. Raise left arm from elbow and move left palm next to left ear. Change right hand to negative palm and push down and forward. Look toward right hand; face east (fig. 3.70.1-210).

Action 70.2. Continuing from preceding action, relax waist. Draw left foot one step back to form right bow stance. Push left palm forward from beside left ear. Move right palm down to outside right knee. Sink chi to tan tien, disperse to palms. Look toward left hand; face east (fig. 3.70.2-211).

70.2 Application. If opponent counterattacks, use your right hand to push him away. Then move back one step, use left palm to strike him.

70.2 IMPORTANT! DRAW BACK RIGHT LEG, PUSH LEFT PALM FORWARD SIMULTANEOUSLY.

Action 70.3. Continuing from preceding action, relax waist and inhale slowly. Turn right and sit back on left leg to form central-equilibrium stance. Using left elbow as axis, circle with left hand to inside. Change to

positive palm, and ia. Move right hand vertically and circle toward right rear. Raise arm from right elbow, change right palm to stand palm. Rest right stand palm beside right ear. Look toward left palm (fig. 3.70.3-212).

70.3 Application. If opponent attacks, turn over left hand to ia.

Action 70.4. Continuing from preceding action, relax waist. Turn left but keep feet in place. Right palm follows turning body to left, then strikes forward from beside right ear. Draw back left positive palm to left side of waist. Sink chi to tan tien, disperse to palms. Look toward right hand. Face east to form repulse monkey, left (fig. 3.70.4-213).

70.4 Application. Continuing from preceding action, use right hand to strike opponent.

Action 70.5. Continuing from preceding action, relax waist and inhale slowly. Straighten left foot and step down. Move right foot back and next to left foot; touch toes to ground. Circle with right arm, using right elbow as axis. Change right hand to positive palm and crush. Arc vertically to rear with left hand. Raise left arm from elbow, changing palm to stand palm. Move stand palm next to left ear. Look toward right palm, face east (fig. 3.70.5-214).

Action 70.6. Continuing from preceding action, relax waist. Keep left foot in place, but move right foot back one step to form central-equilibrium stance. Change left palm to negative palm and strike from above right hand. Sink chi to tan tien and disperse to palms. Move right positive palm to beside waist. Look toward left hand as you form repulse monkey, right (fig. 3.70.6-215).

70.6 Application. If opponent continues to attack, turn right palm to push his hand down. Draw back your foot; use left palm to crush and strike him.

Action 70.7. Continuing from preceding action, relax waist and inhale slowly. Straighten heel of right foot and firmly touch ground. Draw back left foot next to right foot. Touch toes of left foot to ground. Using left elbow as axis, circle in with left hand. Change left palm to positive palm and crush. Curve right hand vertically



Fig. 3.70.4-213 Maintain central equilibrium stance.



Foot position:
Face east.



Fig. 3.70.5-214 Straighten left heel. Sit back on left leg. Draw right foot back next to left foot, touch toes to ground.



Foot position:
Face northeast.

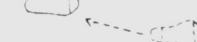


Fig. 3.70.6-215 Draw back right foot to form central equilibrium stance.

Foot position:
Face east.

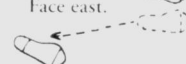


Fig. 3.70.7-216 Straighten right foot. Sit back on right leg. Draw left foot back, touch its toes to ground.



Foot position:
Face east.



Fig. 3.70.8-217 Maintain position of right foot. Draw back left foot to form central equilibrium stance.

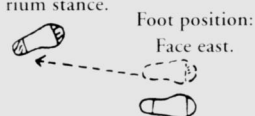
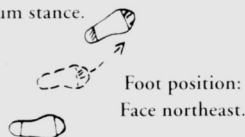


Fig. 3.71.1-218 Slant fly. Sit back on right leg. Move left foot forward. Touch its toes to ground.



Fig. 3.71.2-219 Move left foot forward to form central equilibrium stance.



to rear. Raise right arm from elbow to form stand palm beside right ear. Look toward left palm (fig. 3.70.7-216).

Action 70.8. Continuing from preceding action, relax waist. Keep right foot in place as you move back left foot to form central-equilibrium stance. Change right palm to negative palm and strike forward from above left palm. Draw back left positive palm next to waist. Sink chi to tan tien and disperse to palms. Look toward right hand, form left repulse monkey (fig. 3.70.8-217).

Posture 71. Slant Fly (*Hsieh Fei*)

Action 71.1. Continuing from preceding action, relax waist and inhale slowly. Toe-in right foot slightly. Turn in right knee, also. Face northeast. Lean body forward slightly and sit back on right leg. Move left hand straight down to protect groin. Move left foot forward, letting toes touch ground. Sink right elbow; change right palm to stand palm to protect left shoulder with palm facing left. Look forward, face east (fig. 3.71.1-218).

71.1 Application. If opponent attacks, use right palm to protect face and left palm to protect groin. Reserve energy for counterattack.

71.1 IMPORTANT! WHEN YOU PROTECT YOUR FACE AND GROIN, RECOIL YOUR BODY TO RESERVE ENERGY.

Action 71.2. Continuing from preceding action, relax waist. Sit on right leg; move left foot one step forward and left to form central-equilibrium stance. Upthrust left hand and move it forward. Change palm to stand palm. Push right hand down and to right to form negative palm; point fingers forward with heel of palm down; align with left hand. Sink chi to tan tien and disperse to palms. Look toward left hand (fig. 3.71.2-219).

71.2 Application. Continuing from preceding action, when opponent draws back, you step forward. Use left palm to upthrust forward and strike.

71.2 IMPORTANT! WHEN YOU MOVE PALM UP, SIT BACK ON KUAS AND BOW-IN KNEES SLIGHTLY. HOLD HEAD ERECT; SINK WAIST; ALIGN FINGERTIPS WITH TOES. UPTHrust TO FRONT AND PUSH DOWN TO REAR ARE AS ONE MOVEMENT.



Fig. 3.72.1-220 Open. Turn to right. Sit back on right leg.



Foot position:
Face southeast.



Fig. 3.72.2-221 Close. Turn to left. Stretch right leg to form left bow stance.



Foot position:
Face northeast.



Fig. 3.72.3-222 Deflect, right. Turn to right. Toe-in left foot.



Foot position:
Face south.



Fig. 3.72.4-223 Parry, left. Turn to left. Sit back on left leg. Straighten right foot.



Foot position:
Face southeast.



Posture 72. Left, Right; Deflect, Parry (Tso Yu Pan Lan)

Same as stated in Posture 7. Left, Right; Deflect, Parry; figures 3.7.1-18 through 3.7.4-21.¹¹

Action 72.1 Open (fig. 3.72.1-220).

Action 72.2 Close (fig. 3.72.2-221).

Action 72.3 Deflect, right (fig. 3.72.3-222).

Action 72.4 Parry, left (fig. 3.72.4-223).



Fig. 3.73.1-224 Raise hand, step forward. Sit back on right leg. Raise body up. Move left foot forward. Feet are parallel to each other.



Foot position:
Face south.



Fig. 3.74.1-225 Spread wings, left. Turn to left. Sit back on left leg. Toe-in right foot, move to east. Bow-in knees. Round groin.



Foot position:
Face northeast.



Posture 73. Raise Arm, Step Forward (Ti Shou Shang Shib)

Same as Posture 8. Raise Arm; Step Forward; figure 3.8.1-22 (fig. 3.73.1-224).

Posture 74. White Crane Spreads Its Wings (Pai Ho Liang Chih)

Same as Posture 9. White Crane Spreads Its Wings; figures 3.9.1-23 and 3.9.2-24.

Action 74.1 Spread wings, left (fig. 3.74.1-225).

Action 74.2 Spread wings, right (fig. 3.74.2-226).



Fig. 3.74.2-226 Spread wings, right. Sit back on right leg. Lift heel of left foot.

Foot position:
Face southwest.





Fig. 3.75.1-227 Brush knee, twist step. Sit back on right leg. Raise heel of left foot to form left false step.



Fig. 3.75.2-228 More left foot. Stretch right leg. Form left bow stance.

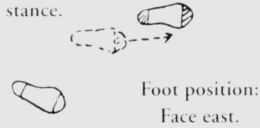


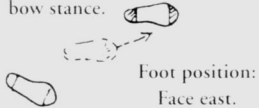
Fig. 3.76.1-229 Pull back, up and right. Raise body. Shift weight to right foot. Draw left foot one-half step backward, touch its toes to ground.



Fig. 3.76.2-230 Pierce down. Sit back on right leg. Bend knees, pierce downward.



Fig. 3.77.1-231 Fan through back. Move left foot forward. Stretch right leg to form left bow stance.



Posture 75. Brush Knee, Twist Step (*Lou Hsi Ao Pu*)

Same as Posture 10. Brush Knee, Twist Step [three times]; figures 3.10.1-25 and 3.10.2-26, but to the left.

Action 75.1 (fig. 3.75.1-227).

Action 75.2 (fig. 3.75.2-228).

Posture 76. Needle at Bottom of Sea (*Hai Ti Chen*)

Same as Posture 26. Needle at Bottom of Sea; figures 3.26.1-75 and 3.26.2-76.

Action 76.1 Pull back, up, and right (fig. 3.76.1-229).

Action 76.2 Pierce down (fig. 3.76.2-230).



Fig. 3.78.1-232 Turn back, hit with fist. Turn back to right rear. Sit back on right leg. Toe-in left foot.

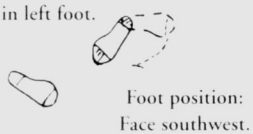
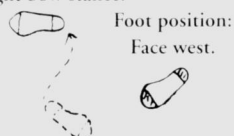


Fig. 3.78.2-233 Hit with fist, push with palm. Sit back on left leg. Move right foot to form right bow stance.



Posture 77. Fan Through Back (*Shan Tung Pei*)

Same as Posture 27. Fan Through Back; (fig. 3.77.1-231).

Posture 78. Turn Back; Hit With Back Fist (*Fan Shen Pieh Shen Chui*)

Same as Posture 28. Turn Back; Hit with Fist; figures 3.28.1-78 and 3.28.2-79.

Action 78.1. Turn back (fig. 3.78.1-232).

Action 78.2. Hit with fist, push with palm (fig. 3.78.2-233).

Posture 79. Step Forward, Deflect, Parry, and Punch (*Shang Pu Pan Lan Chui*)

Action 79.1 Deflect, left; parry, right. Continuing from preceding action, relax waist and inhale slowly. Keep feet in place but sit back on left leg. Deflect with left hand. Then draw back left hand; let it rest in positive fist on left side of waist. Right hand circles from waist to right then forward, changing to positive fist. Parry and ia down to left with right fist. Sink chi to tan tien and disperse to both fists. Look toward right fist; face southwest (fig. 3.79.1-234).



Fig. 3.79.1-234 Deflect, left; parry, right. Turn to left. Sit back on left leg. Bend knees, squat.

Foot position:
Face southwest.

Action 79.2 Deflect, right; parry, left. Continuing from preceding action, relax waist and inhale slowly. Toe-out right foot about 30 degrees. Shift weight forward and sit back on right leg. Move left foot one step forward, bending knees. With right positive fist to outside right, deflect and then draw back fist to right side of waist. Change left hand to negative fist, draw a curve forward from left side. Then change left hand to positive fist to parry and ia right and down. Sink chi to tan tien and then disperse to both fists. Look toward left fist; face northwest (fig. 3.79.2-235).



Fig. 3.79.2-235 Deflect, right; parry, left. Toe-out right foot. Sit back on right leg. Move left foot forward, squat.

Foot position:
Face northwest.

Action 79.3 Bow stance, punch with fist. Continuing from preceding action, relax waist and inhale slowly. Stretch right leg, not too straight, to form left bow stance. Punch with right fist forward with stand fist. Change left hand to palm, touch inside right forearm, fingers pointing upward. Sink chi to tan tien and then disperse to right fist. Look toward right fist; face west (fig. 3.79.3-236).

Posture 80. Step Forward, Grasp Bird's Tail (*Shang Pu Lan Chiao Wei*)

Action 80.1 Pull back up, right. Continuing from preceding action, relax waist and inhale slowly. Keep feet in place, but sit back on right leg. Turn right. Change right fist to palm to pull back from right upward to rear with palm facing outward. Left hand touches back of right wrist. Look forward, face northwest (fig. 3.80.1-237).



Fig. 3.79.3-236 Bow stance, punch with fist. Stretch right leg to form left bow stance.

Foot position:
Face west.



Fig. 3.80.1-237 Follow turning body to right. Sit back on right leg, bending knees slightly.

Foot position:
Face northwest.

80.1 Application. If opponent hits your upper body, use right hand to pull down and grasp his arm or



Fig. 3.80.2-238 Step forward; ward off, up. Toe-out left foot. Sit back on left leg. Move right foot forward to form right bow stance.



elbow. Pull back to right rear to neutralize attacking force and lead him forward to void.

80.1 IMPORTANT! COORDINATE SIT BACK ON REAR LEG, PULL BACK AND PULL DOWN WITH ARMS FOLLOW TURNING WAIST.

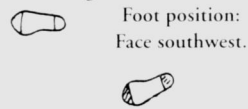
Action 80.2 Step forward; ward off, up. Continuing from preceding action, toe-out left foot about 30 degrees. Shift weight forward, then sit back on left leg. Move right foot one step forward to form right bow stance. Move arms down, follow body forward to ward off, up to right. Palm faces you at eye level. Touch left hand to inside right forearm. Hold head erect. Sink waist; sink chi to tan tien and disperse to both hands. Look toward palms, face west (fig. 3.80.2-238).

80.2 Application. If opponent retreats, move your right foot one step forward, turn up right palm, then ward off, up, to strike him.

80.2 IMPORTANT! STEP-UP AND TURN-UP PALM ARE AS ONE MOVEMENT.



Fig. 3.80.3-239 Pull back, left. Turn to left. Gradually sit back on left leg.



Action 80.3 Pull back, left (fig. 3.80.3-239).

Action 80.4 Press forward (fig. 3.80.4-240).

Action 80.5 Both hands pull back (fig. 3.80.5-241).

Action 80.6 Both hands push (fig. 3.80.6-242).



Fig. 3.80.4-240 Press forward. Stretch left leg to form right bow stance.

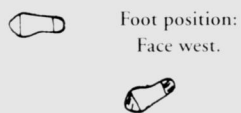


Fig. 3.80.5-241 Hands pull back. Turn to left. Sit back on left leg.

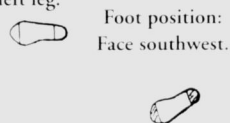
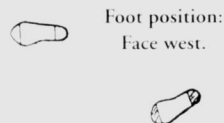


Fig. 3.80.6-242 Hands push. Stretch left leg to form right bow stance.



Posture 81. Single Whip (*Tan Pien*)

As stated in Posture 31. Single Whip; figures 3.31.1-89 and 3.31.2-90.

Action 81.1 Hook palm (fig. 3.81.1-243).

Action 81.2 Single whip (fig. 3.81.2-244).



Fig. 3.81.1-243 Hook palm. Toe-in right foot. Sit back on right leg. Align, lift, and straighten left heel.

Foot position:
Face southwest.

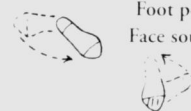
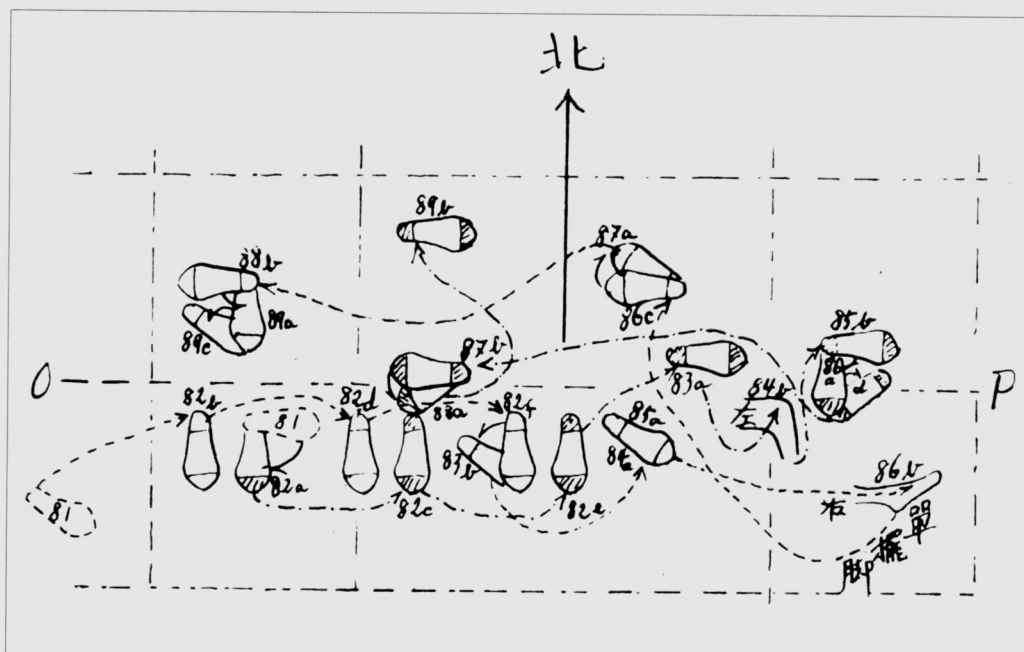


Fig. 3.81.2-244 Move left foot forward to form left bow stance.

Foot position:
Face east.



Step Diagram 3.10 for Postures 82-89

Posture 82. Wave Hands Like Clouds [three times] (*Yun Shou [san]*)

As stated in Posture 32. Wave Hands Like Clouds [three times]; figures 3.32.1-91 through 3.32.6-100.

Action 82.1 Beginning (fig. 3.82.1-245).

Action 82.2 Wave hands like clouds, right (figs. 3.82.2-246 and 3.82.2-247).



Fig. 3.82.1-245 Beginning. Toe-in; sit back on left leg. Draw right foot back beside left foot.



Fig. 3.82.2-246 Wave hands like clouds, right. Turn to right. Shift body weight to right leg. Maintain foot position.

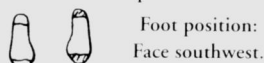


Fig. 3.82.2-247 Wave hands like clouds, right (continued). Sit back on right leg. Maintain foot position.

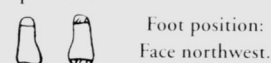
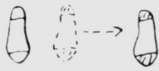




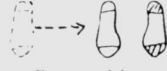
Fig. 3.82.3-248 Wave hands like clouds, left. Sit back on right leg. Move left foot one step to left side. Form horse stance.



Foot position:
Face southeast.



Fig. 3.83.3-249 Wave hands like clouds, left (continued). Sit back on left leg. Move right foot back, next to left foot.



Foot position:
Face southeast.



Fig. 3.82.4-250 Wave hands like clouds, right. Turn to right.



Foot position:
Face southwest.



Fig. 3.82.4-251 Wave hands like clouds, right (continued). Turn to right. Sit back on right leg. Feet stand side by side.



Foot position:
Face northwest.



Fig. 3.82.5-252 Wave hands like clouds, left. Sit back on right leg. Move left foot one step to left side.



Foot position:
Face southeast.



Fig. 3.82.5-253 Wave hands like clouds, left (continued). Sit back on left leg. Draw right foot back; place beside left foot.



Foot position:
Face northeast.



Fig. 3.82.6-254 Wave hands like clouds, right. Shift weight to right leg. Keep feet in position.



Foot position:
Face southeast.



Fig. 3.83.1-255 Single whip. Sit back on right leg.



Foot position:
Face southwest.



Fig. 3.83.2-256 Single whip. Move left foot one step to east. Move out heel of right foot. Form right bow stance.



Foot position:
Face east.

- Action 82.3 Wave hands like clouds, left* (figs. 3.82.3-248 and 3.82.3-249).
- Action 82.4 Wave hands like clouds, right* (figs. 3.82.4-250 and 3.82.4-251).
- Action 82.5 Wave hands like clouds, left* (figs. 3.82.5-252 and 3.82.5-253).
- Action 82.6 Wave hands like clouds, right* (fig. 3.82.6-254).

Posture 83. Single Whip (*Tan Pien*)

Same as Posture 31. Single Whip; figures 3.31.1-89 and 3.31.2-90.

- Action 83.1 Hook palm* (fig. 3.3.83.1-255).
- Action 83.2 Single whip* (fig. 3.83.2-256).

Posture 84. Raise Leg; High Pat on Horse (*Ti Tui Kao Tan Ma*)

Action 84.1 Open palm. Continuing from preceding action, relax waist. Raise body. Inhale slowly. Sit on left leg. Move right foot a half step forward to east. Turn to right. Keep left hand in position. Open right hand, change it to positive palm. Look toward left palm, face southeast (fig. 3.84.1-257).

Action 84.2. Continuing from preceding action, relax waist. Sit back on right leg; raise left leg. Move left palm down and inward in an arc, using left elbow as axis. Then turn over left palm to form positive palm. Push and press left hand at chest level. Raise arm from right elbow, change right hand to negative palm. Move from beside right ear to chop forward at eye level. Sink chi to tan tien and then disperse to hands. Look toward right hand; face east (fig. 3.84.2-258).

84.2 Application. Should opponent close in on you, turn over left hand to push and press his hand. Use right hand to chop his throat and left knee to bump his groin.

84.2 IMPORTANT! TURN PALMS TO PUSH AND PRESS, CHOP, AND BUMP WITH KNEE. THESE ACTIONS CORRESPOND. BOW-IN KNEES SLIGHTLY, RELAX KUA, AND BEND FROM WAIST.

Posture 85. Step Forward, Hit Opponent's Face With Left Palm (*Lao Pu Tso Pi Mien Chang*)

Action 85.1. Continuing from preceding action, inhale slowly. Move left foot one step forward, forming left bow stance. Push down right palm. Turn over left palm, push forward above right hand. Then change it to negative palm. Put right negative palm under left elbow. Sink chi to tan tien, then disperse to palms. Look toward left hand; face east (fig. 3.85.1-259).

85.1 Application. When opponent draws back, step down and strike with left palm.

IMPORTANT! THE MOVEMENTS STEP DOWN WITH LEFT FOOT AND STRIKE WITH LEFT PALM ARE SIMULTANEOUS. HOLD HEAD ERECT, SINK WAIST. SINK CHI TO TAN TIEN, THEN DISPERSE TO PALMS.



Fig. 3.84.1-257 Open palm. Move right foot one-half step forward; touch ground firmly.



Foot position:
Face southeast.



Fig. 3.84.2-258 Stand on right leg. Raise left knee.



Foot position:
Face east.



Fig. 3.85.1-259 Lower left foot. Form left bow stance.



Foot position:
Face east.



Fig. 3.86.1-260 Turn to right. Sit back on right leg. Toe-in left foot.



Posture 86. Turn Back; Kick Horizontally,¹² Left Hand Touching Top of Right Foot (*Chuan Shen Tan Pai Chiao*)

Action 86.1. Continuing from preceding action, inhale slowly. Turn right. Sit back on right leg; toe-in left foot. Move left palm to right as body turns to right. Deflect right with left positive palm. Keep right hand in place. Look toward left palm. Face southwest. Bow-in knee slightly, round groin. Use twisting internal energy for whole body (fig. 3.86.1-260).

86.1 Application. If opponent attacks from behind, turn your body backwards, and use left hand to deflect.



Fig. 3.86.2-261 Bow-in knees.



Action 86.2. Continuing from preceding action, toe-in feet so that toes point toward each other. Turn left. Keep right hand in place. Left hand moves to left rear, to pull back and brush away as body turns. Face northeast; look at left hand (fig. 3.86.2-261).

86.2 Application. If opponent continues to attack, pull back with left hand. Your palm will guide him to lean forward and lose his balance.

Action 86.3. Continuing from preceding action, relax waist. Keep left foot in place. Kick right foot forward to left. Move left palm right and hit top of right foot. Turn body back from right to face south. Look forward (fig. 3.86.3-262).

86.3 Application. When opponent leans forward, use right foot to kick him.



Fig. 3.86.3-262 Stand on left leg. Raise right foot to kick to front.

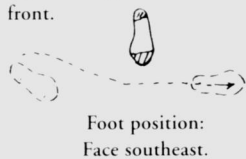


Fig. 3.86.4-263 Right foot follows turning body to rear. Kick right foot upward and back. Then touch right foot to ground. Move out left foot and step down to form right bow stance.



Action 86.4. Continuing from preceding action, keep body turned to west. Raise right heel up and rear. Kick to west, then step down. Stand firmly forming right bow stance. Turn left heel out with body. After left palm hits the top of right foot, it follows the body as it turns back, then left palm separates from right palm. Move right arm down and to rear in a circular movement. Then upthrust. Move up with left stand palm, then chop down to west. Stretch out left hand. Change hands to stand palms and align them in east-west position. Look toward left hand. Sink chi to tan tien and disperse to palms (fig. 3.86.4-263).

86.4 Application. Continuing from preceding action, when opponent retreats, use both palms to encircle and chop him.

Posture 87. Step Forward, Hit Opponent's Groin
(*Shang Pu Chih Tang Chui*)

Action 87.1. Continuing from preceding action, relax waist and inhale slowly. Turn right. Toe-out right foot about 30 degrees. Sit back on right leg; move left foot one step forward to form left bow stance. Raise arm from right elbow. Use right reverse fist to strike forward and down from beside right ear. Left stand palm touches inside right forearm. Straighten right leg. Hold head erect. Sink chi to tan tien and disperse to right fist. Look toward right fist; face west (fig. 3.87.1-264).



Fig. 3.87.1-264 Follow body turning right. Move out right foot. Sit back on right leg. Move left foot one step forward. Form left bow stance.



87.1 Application. If opponent strikes you, use left hand to parry his hand away. Step forward, use right reverse fist to hit his groin.

87.1 IMPORTANT! STEP FORWARD AND STRIKE WITH FISTS WORK AS ONE.

Posture 88. Step Forward, Grasp Bird's Tail (*Shang Pu Lan Chiao Wei*)

As stated in Posture 80. Step Forward, Grasp Bird's Tail; figures 3.80.1-237 through 3.80.6-242.



Fig. 3.88.1-265 Turn body right. Sit back on right leg. Form central equilibrium stance.

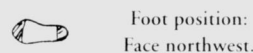


Fig. 3.88.2-266 Step forward; ward off, up. Toe-out left foot. Sit back on left leg. Move right foot forward. Form right bow stance.



Fig. 3.88.3-267 Pull back, left. Turn to left. Sit back on left leg.

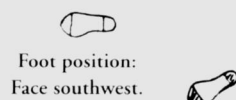


Fig. 3.88.4-268 Press forward. Stretch left leg. Form right bow stance.

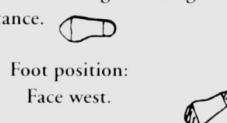


Fig. 3.88.5-269 Hands pull back. Sit back on left leg. Turn to left.

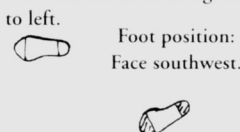




Fig. 3.88.6-270 Hands push. Stretch left leg. Form right bow stance.

Foot position:
Face south.



Posture 89. Single Whip (*Tan Pien*)

As stated in Posture 31. Single Whip; figures 3.31.1-89 and 3.31.2-90.

Action 89.1 Hook palm (fig. 3.89.1-271).

Action 89.2 Single whip (fig. 3.89.2-272).



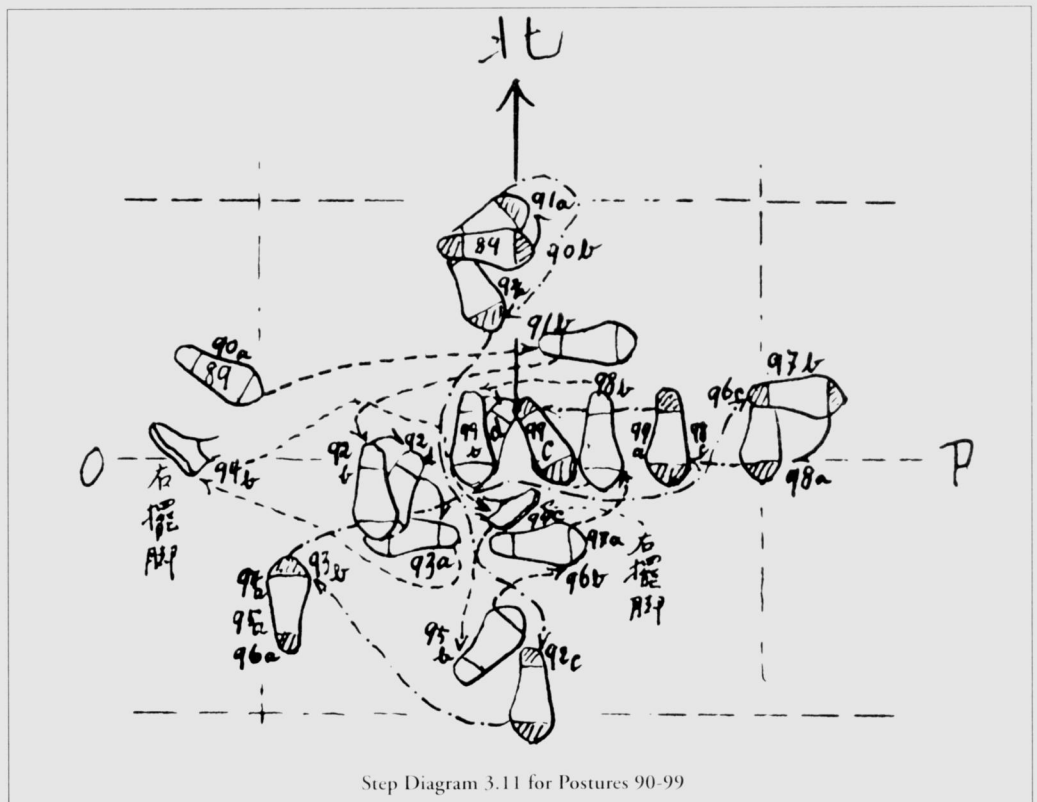
Fig. 3.89.1-271 Hook palm. Sit back on left leg. Toe-in right foot. Bow-in knees. Round groin.

Foot position:
Face southwest.



Fig. 3.89.2-272 Single whip. Sit back on right leg. Move left foot to form left bow stance.

Foot position:
Face east.



Step Diagram 3.11 for Postures 90-99

Posture 90. Glide Down (*Hsia Shib*)

Action 90.1. Same as Posture 66. Move Down; figure 3.66.1-206 (fig. 3.90.1-273).

90.1 Application. If opponent grasps your left hand, lower your body, sink shoulders, and move elbow down. Pull down his hand and lead him to void.



Fig. 3.90.1-273 Move down. Sit back on right leg. Squat, thrust forward.



Foot position:
Face east.

Posture 91. Step Forward to Form Seven Stars (*Shang Pu Chi Hsing*)³

Action 91.1. Continuing from preceding action, relax waist. Raise body, inhale slowly. Toe-out left foot. Move right foot one-half step forward to form right false step. Raise left stand palm, upthrust. Push right palm forward from underneath left hand. Cross hands, rest right hand outside left hand. Ward off with arms in front of chest. Sink chi to tan tien, then disperse to hands. Look toward hands; face east (fig. 3.91.1-274).

91.1 Application. Continuing from preceding action, if opponent withdraws, step forward and ward off. Put his hand between your hands to dodge his attack.

91.1 IMPORTANT! STEP FORWARD AND RAISE ARMS SIMULTANEOUSLY.



Fig. 3.91.1-274 Seven star. Toe-out left foot. Sit back on left leg. Move right foot one-half step up. Touch toes to ground.

Foot position:
Face east.



Posture 92. Step back to Ride Tiger (*Tui Pu Kua Hu*)

Action 92.1. Continuing from preceding action, relax waist and inhale slowly. Turn left. Keep feet in place. Bend from knees. Push both palms down and left to form both-hands push. With body turning left, face northeast. Look toward hands. Body turns to right, arms follow. Toe-in left foot. Simultaneously, draw back right foot and sit back on right leg. Face east (fig. 3.92.1-275).



Fig. 3.92.1-275 Retreat to ride tiger. Turn to right. Toe-in left foot. Draw back right foot. Bend knees, squat.



Foot position:
Face east.

92.1 Application. If opponent strikes the lower part of your body, bend from knees. Use palms to push down and protect chest.



Fig. 3.92.2-276 Retreat to ride tiger (continued). Turn to right. Turn in heel of right foot. Move left foot forward, touch its toes to ground.

Foot position:
Face south.

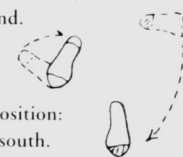
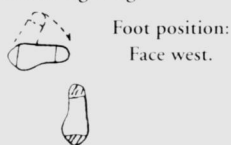




Fig. 3.93.1-277 Turn to right. Turn in heel of right foot. Sit back on right leg.



Action 92.2 Continuing from preceding action, turn body right to face south. Turn in right heel, shift weight to right leg. Move left foot one-half step forward to form false step. Separate palms, one in front and the other in rear. Follow with turning body. Place left hand at rear with hook palm. Brush outside right knee with right palm. Raise arm from elbow. Change right palm to negative palm and strike forward. Sink chi to tan tien, then disperse to palms. Look toward left forward (fig. 3.92.2-276).

92.2 Application. Dodge opponent's attack and prepare for counterattack.

Posture 93. Turn Back; Hit Opponent's Face with Left Palm (Chuan Shen Tso Pi Mien Chang)

Action 93.1. Continuing from preceding action, inhale slowly. Shift weight to left leg. Turn right. Place heels together, touching. Face west. Right palm sweeps and pushes to right. Change left hand to positive palm, rest it beside waist. Face west, look toward right hand (fig. 3.93.1-277).

93.1 Application. If opponent strikes from right side, use your right hand to move his hand away.

Action 93.2. Continuing from preceding action, turn right. Shift weight to right leg. Toe-in left foot to west one-half step. Pass left hand from top of right hand to pierce forward, then chop to left. Change left hand to negative palm. Rest right hand under left armpit. Sink chi to tan tien, then disperse to palms. Look toward left hand (fig. 3.93.2-278).

93.2 Application. Continuing from preceding action, use right hand to brush and push opponent's hand. Then use left palm to chop.

93.2 IMPORTANT! TURN BODY AND CHOP CONCURRENTLY.



Fig. 3.93.2-278 Turn to right. Sit back on right leg. Toe-in left foot. Bow-in knees. Round groin.

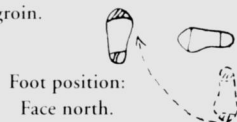
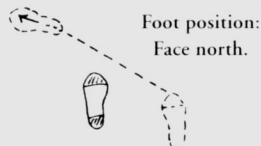


Fig. 3.94.1-279 Turn to right. Sit back on left leg. Turn in heel of left foot. Foot position: Face northwest.



Fig. 3.94.1-280 Kick horizontally with right foot. Stand on left foot. Kick right foot to left.



Posture 94. Kick Horizontally with Right Foot; Hands Slap Top of Right Foot (*Shuang Pai Chiao*)

Action 94.1. Continuing from preceding action, inhale slowly. Shift weight to left leg. Turn right. Face north. Draw an arc with right foot up from left to right. Concurrently, draw an arc with right hand up and to right to meet left hand; then up and right, then down and left. This movement is opposite that of horizontal kick with right foot. Draw curve in front of body from top of right foot. All movements are continuous (figs. 3.94.3-279, 3.94.3-280 and 3.94.3-281).

94.1 Application. If opponent attacks either with hands or with weapons, use your hands to protect your upper body. At the same time, use your right foot to kick.

94.1 IMPORTANT! ARC WITH ARMS AND RIGHT FOOT, TOGETHER BUT IN OPPOSITE DIRECTIONS. THEY MEET IN FRONT OF CHEST.

Posture 95. Shoot Tiger With Bow (*Wan Kung She Hu*)

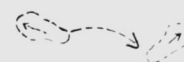
Action 95.1. Continuing from preceding action, inhale slowly. Put down right foot to form horse stance. Keep feet in place as you make fists, crush down, and punch with hands to right, forward. Then draw elbows to right side with waist movement. Raise arms from elbows up and to right and strike with both fists. Place left stand fist under right curved-reverse fist. Tiger mouths face each other, level with head. Maintain horse stance, but shift weight to right leg. Sink chi to tan tien, then disperse to fists. Look toward right fist (figs. 3.95.1-282, 3.95.1-283, and 3.95.1-284). These actions are continuous movements.

95.1 Application. Use hands to push down opponent's hand, then strike with reverse fists.

95.1 IMPORTANT! USE WAIST-TWISTING INTERNAL ENERGY. LEGS HAVE SPRING ACTION. STRIKE FORWARD WITH REVERSE FISTS. ACTIONS ARE CONCURRENT.



Fig. 3.94.1-281 Kick horizontally with right foot (continued). Keep right to kick right.



Foot position:
Face northeast.



Fig. 3.95.1-282 Shoot tiger with bow. Turn to right. Put right foot on ground. Form horse stance.



Foot position:
Face northwest.



Fig. 3.95.1-283 Shoot tiger with bow (continued). Maintain foot position. Turn to right. Shift body weight to left leg.



Foot position:
Face east.



Fig. 3.95.1-284 Shoot tiger with bow (continued). Turn to right. Shift body weight to right leg.



Foot position:
Face northeast.



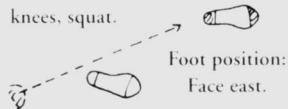
Fig. 3.96.1-285 Twist step. Sit back on left leg. Turn to right. Move back right foot to then curve in front of left foot. Step down.



Foot position:
Face northeast.



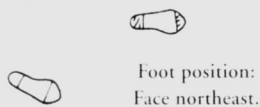
Fig. 3.96.2-286 Deflect, right. Parry, left. Sit back on right leg. Move left foot forward. Bend knees, squat.



Foot position:
Face east.



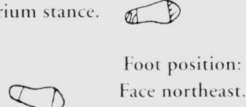
Fig. 3.96.3-287 Bow stance. Raise body. Stretch right leg to form left bow stance.



Foot position:
Face northeast.



Fig. 3.97.1-288 Hands pull back. Gradually sit back on right leg to form central equilibrium stance.



Foot position:
Face northeast.

Posture 96. Twist Step, Deflect, Parry, and Punch (*Jao Pu Pan Lan Chui*)

Action 96.1 Twist step. Continuing from preceding action, relax waist and inhale slowly. Turn right. Place weight on left leg. Twist right foot to right in place down in front of left foot. Lower fists; circle down from right to left, then up until hands are level with left ear. Look forward, face northeast (fig. 3.96.1-285).

96.1 Application. Use twist step to dodge opponent's attack.

Action 96.2 Deflect, right; parry, left. Continuing from preceding action, keep right foot in place. Move left foot one step forward. Bend from knees, shifting weight to right leg. Fists follow turning body to front, right; then deflect, parry, and press. Rest left fist in front of body, right fist beside waist. Fists are positive fists. Sink chi to tan tien, then disperse to fists. Look toward left fist; face east (fig. 3.96.2-286).

96.2 Application. As you step forward, use fists to chop and ia opponent's hands or feet.

96.2 IMPORTANT! COORDINATE MOTIONS; BEND FROM KNEES WITH CHOP AND IA.

Action 96.3 Straight hit from bow stance. Continuing from preceding action, relax waist. Raise body, inhale slowly. Stretch right leg to form left bow stance. Strike with right fist directly forward. Form stand fist. Change left fist to palm, touch right forearm. Look toward right fist; face northeast. Sink chi to tan tien, disperse to right fist (fig. 3.96.2-287).

96.3 Application. Use right fist to strike opponent's chest or abdomen.

Posture 97. Apparent Close-up (*Ju Feng Ssu Pi*)

Same as stated in Posture 13. Apparent Close-up; figures 3.13.1-35 through and 3.13.2-37.

Action 97.1 Both hands pull back (figs. 3.97.1-288 and 3.97.1-289).

Action 97.2 Both hands push (fig. 3.97.2-290).



Fig. 3.97.1-289 Hands pull back (continued). Turn to right. Sit back on right leg. Bend knees, squat.



Foot position:
Face east.



Fig. 3.97.2-290 Hands push. Turn to left. Stretch right leg to form left bow stance.



Foot position:
Face northeast.



Posture 98. Cross Hands (*Shih Tzu Shou*)

As stated in Posture 14. Cross hands; figures 3.14.1-38 and 3.14.1-39 (figs. 3.98.1-291 and 3.98.2-292).

Posture 99. Conclusion; Grand Terminus (*Ho Tai Chi*)

Action 99.1. Continuing from preceding action, relax waist and inhale slowly. Bend from knees and move right foot to side to form horse stance. Palms follow as whole body bends down low. Relax shoulders. Face palms to rear. Sink chi with downward movement of hands. Look forward. Hollow chest-firm back. Relax whole body, internally and externally (fig. 3.99.1-293).

Action 99.2. Continuing from preceding action, inhale slowly. Hold head erect. Slowly raise body. Use waist as axis. Rotate body from right to left. Move right hand with body rotating until right hand reaches front of left knee. Look toward right hand (fig. 3.99.2-294).



Fig. 3.98.1-291 Turn to right. Sit back on right leg. Toe-in left foot.

Foot position:
Face southeast.



Fig. 3.98.2-292 Draw back right foot. Then place left foot next to right foot.



Foot position:
Face south.



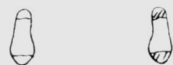
Fig. 3.99.1-293 Squat. Move right foot sideways to form horse stance.



Foot position:
Face south.



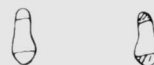
Fig. 3.99.2-294 Undulate body. Raise right leg slightly upward.



Foot position:
Face south.



Fig. 3.99.3-295 Undulate body to left, then right as you raise body upward gradually. Straighten left leg gradually.



Foot position:
Face south.



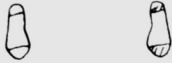
Fig. 3.99.4-296 Undulate body, raise it upward. Right leg is almost straight.



Foot position:
Face south.



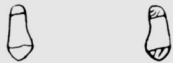
Fig. 3.99.5-297 Undulate, raise body. Left kua is almost straight.



Foot position:
Face south.



Fig. 3.99.6-298 Undulate body, move upward until whole body is straight.



Foot position:
Face south.



Fig. 3.99.7-299 Toe-out right foot about 30 degrees. Draw back left foot. Move feet together.



Foot position:
Face south.

Action 99.3. Continuing from preceding action, inhale slowly. Undulate and slowly raise body, using waist as axis. Move left hand from left to right until it reaches front of right knee. Look toward left hand (fig. 3.99.3-295).

Action 99.4. Continuing from preceding action, inhale slowly. Rotate body from right to left and rise slowly. Use waist as axis. Move right hand to front left. Look toward right hand (fig. 3.99.4-296).

Action 99.5. Continuing from preceding action, inhale slowly. Using waist as axis, undulate body from left to right, and rise slowly. Move right palm in front of abdomen on right side. Hands almost touch. Look toward hands (fig. 3.99.5-297).

Action 99.6. Continuing from preceding action, inhale slowly. Slowly raise body. Bend slightly from knees, using waist as axis. Rotate body from right to left. Look toward hands and rotate them in small circles three or four times with rotating body. Start with large circles. Slowly reduce them in diameter, smaller and smaller as body straightens. Then slowly sink chi, letting chi fill whole body. Put negative palms in front of abdomen with fingers toward each other. Look forward (fig. 3.99.6-298). Keep deep breathing three or four times to regulate chi and nourish spirit.

Action 99.7. Continuing from preceding action, regulate breath, inhaling slowly. Toe-out right foot. Move left heel next to right heel to form **straight-stand stance** (*shuang chiao ping li*). Raise elbows to shoulder level with hands in front of body. Relax fingers and point them to ground. Look forward (fig. 3.99.7-299).

Action 99.8. Continuing from preceding action, slowly move down arms to form straight-stand stance (fig. 3.99.8-300). Let chi follow arms down to tan tien. Look forward. Internally and externally, relax entire body. This is conclusion of tai chi chuan solo exercise.



Fig. 3.99.8-300 Back to position in Fig. 1. Stand upright.



Foot position:
Face south.

THIS SOLO EXERCISE CONTAINS 99 POSTURES AND 300 FIGURES.

SECTION 4. Progressive Stages of Learning Push Hands

*Commentary: The Chinese refer to aspects of push hands by combinations of their characters, as opposed to a single category as we do in English. Thus, the Five Internal Energies (Wu Chin), are also called chan lien nien shi pu tiu-pu ting. Eight Techniques (Pa Fa) are called peng lu chi an tsai lich chou kou. As are all Chinese characters, the character for each chin and technique consists of only one syllable. The syllables combined have a rhythm that is easy to remember. By adhering to the Chinese ways, you need not struggle to remember individual chins or techniques. When you learn the “group **name**,” you also know what is included in the group. As an example, you might wish to begin with peng lu **chi** an instead of ward off, pull back, press, and push. We followed Chen Pan-ling’s numbering system to be **consistent** with the original textbook.*

4.1 Fundamentals

4.1 IMPORTANT! TO PRACTICE TAI CHI CHUAN SOLO FORM IS TO BUILD YOUR BODY TO A STRONG, HEALTHY CONDITION. TO PRACTICE PUSH HANDS IS TO LEARN SELF-DEFENSE TECHNIQUES.

Push hands (*tui shou*) requires two people who stand face to face; one's wrist touches the other's as they maintain contact while moving back and forth. To begin your study of tai chi chuan push hands, learn *Wu Chin* or **Five Internal Energies**: touch (*chan*), continue (*lien*), stick (*nien*), follow (*shi*), no separation-no resistance (*pu tiu-pu ting*). Also learn how to apply peng lu chi an: ward off (*peng*), pull back (*lu*), press (*chi*), and push (*an*). These are basic movements of push hands.

Once you are familiar with the internal energies and the techniques, you will be so sensitive that you can detect the internal energy of your opponent's intention, whether that energy is substantial or insubstantial. You can use neutralizing or striking techniques to protect yourself or attack your opponent. Use the techniques over and over until you know listening internal energy (*ting chin*). Then go from fixed step to variable step. Advance to practicing striking internal energy (*fa chin*). After such practice, you will realize understanding internal energy (*tung chin*) at the highest level.

4.1.1 Five Internal Energies (*Chan Lien Nien Shi Pu tiu-Pu ting*)

1. **Touch** (*Chan*)—contact opponent's hands or body without separation. It is called *touching internal energy*.
2. **Continue** (*Lien*)—maintain contact with your opponent after you touch. There is no break, and you do not lose contact. This is *continuing internal energy*.
3. **Stick** (*Nien*)—adhere to your opponent without separation. When he advances, you retreat; when he retreats, you advance. Do not separate; do not resist. Force him to go against his own will. You control the situation. This is called *sticking internal energy*.
4. **Follow** (*Shi*)—occurs after you stick to your opponent, stay with his movements. Whether he moves rapidly or slowly, you do the same with no separation-no resistance. Forget yourself and follow what your opponent does. Force him to do what you want him to do. This is called *following internal energy*.
5. **No separation-No resistance** (*Pu tiu-Pu ting*)—when you separate you loose connection with your opponent; resistance means that you use force against your opponent. No separation-no resistance means that you neither initiate force nor lag behind force.

The fifth chin is the consummation of all the chins and is the root of light and agile movements. Once you know touch, continue, stick, and follow internal energies, you will know how to neutralize, and then you can attain **no separation-no resistance**.

This is a general explanation of the Five Chins. The emphasis is on no separation-no resistance, no fast advance, and no rapid withdrawal—the results of the Five Chins as well as the foundation for light and agile movements.

4.1.2 Eight Techniques (*Peng Lu Chi An Tsai Lieh Chou Kao*)

1. **Ward off** (*Peng*)—block and sustain. It is like water that buoys a boat on its surface. To *ward off*, hold head erect and sink chi to tan tien. Then use *touch* and *continue* when you block and sustain opponent's striking force to keep him away. Use *pull back* to lead his force to void or use *ward off* to follow his retreating action to knock him off-balance.
2. **Pull back** (*Lu*)—*neutralize* opponent's force. To continue *ward off*, use your hands to contact opponent's hands. If opponent still uses *ward off*, then with one hand contact his wrist, leading him to continue to *ward off*, forward. Thus, you lead his force forward. Use your other hand to contact his elbow and guide him to the side, leading his striking force to void. Thus, when you *ward off*, routinely follow with *pull back*.
3. **Press** (*Chi*)—like the force of a ball bouncing from a wall, straight and forceful. To apply this force, use your arm against your opponent. If your opponent uses *pull back* to attack you, wait for his full *pull back* force. Then, change your body direction slightly and *bump* him with your arm. That is why after *pull*, use *press*.
4. **Push** (*An*)—like water rapidly flowing downward. Although water is very gentle, the force of such a stream is tremendously powerful. If opponent uses *press*, first you relax waist and then draw back kuas. These movements *neutralize* opponent's *press* force and lead him to void. If he tries to retreat, attack him with *push*. Use *push* when you have neutralized your opponent's striking force.
5. **Pull down** (*Tsai*)—use your hand to take opponent's wrist. Move from high position downward to do so. With tremendous force, throw opponent off balance, and control his movement. Pull down uses **four ounces to toss away one-thousand pounds** (*ssu liang po chien chin*), and leads an opponent to lose his footing.
6. **Split** (*Lieh*)—twist as you apply your hand to *pull down* or *pull back* your opponent. At the same time, use your other hand to contact his elbow and *neutralize* his striking force. Then turn your body from your waist and throw him away from you, or twist his arm and break it.
7. **Elbow** (*Chou*)—after your opponent *pulls down* or *splits* your arm, you use your elbow to hit his chest, and turn your forearm to back-fist his face. This hitting technique is so forceful that it can hurt your opponent badly. So, use this technique with great care.
8. **Bump** (*Kao*)—when opponent *pulls down* or *splits* and you are near his body, slide your foot between his feet. Then *bump* him with your shoulder, back, or thigh. At the same time, keep your body erect, and use spring action from your waist and leg to bump him with an upward and forward motion. This *bump force* is **inch internal energy** (*tsun chin*).¹

4.1.3 Five Steps: Forward, Backward, Left, Right, and Central-Equilibrium Stance (*Chin Tui Tso Yu Chung-Ting Pu*)

Changing any step to another step always starts from **central-equilibrium stance**. When step changes, it follows opening or closing of body movement so that you have forward, backward, left, or right step. **Thirteen Postures** (*Shih San Shih*) combine the **Five Steps** and **Eight Techniques**.

THIRTEEN PRIMARY POSTURES (*SHIH SAN SHIH*) Five Steps and Eight Techniques

Five Steps:

Forward (*Chin*)

Backward (*Tui*)

Left (*Tso [Ku]*)

Right (*Yu [Pan]*)

Central-Equilibrium Stance (*Chung Ting Pu*)

Eight Techniques:

Ward Off (*Peng*)

Pull Back (*Lu*)

Press (*Chi*)

Push (*An*)

Pull Down (*Tsai*)

Split (*Lieh*)

Elbow (*Chou*)

Bump (*Kao*)

4.1.4 Essential Rules of Push Hands

Calm mind and concentrate spirit; sink chi to tan tien.

Hold head erect; raise internal energy to top of head.

Sink shoulders; point elbows to ground.

Hollow chest-firm back.

Relax waist; sit kua.

Center coccyx; keep body aligned in oneness.

When you ward off, push down, or press forward, do not lean body forward too much. In bow stance, root feet firmly to ground and stretch rear leg. This is so you can keep your balance, and so your striking force will be strong and powerful. Therefore, the knee of your front leg should not extend past an imaginary perpendicular line extending from its heel. The front elbow should not extend past your front knee. Thus, your center of gravity stays between the base formed by your feet.

4.1.5 Warrior's Song

Pay serious attention to your ward off, pull back, press, and push techniques. Coordinate up and down movements so no one can find the chance to move in on you. If your opponent strikes you forcefully, use **four ounces to move one-thousand pounds** to neutralize it. Lead his force to void, then find the right time and position to strike back. Always use touch, continue, stick, follow, no separation-no resistance internal energies correctly.

4.2 Types and Phases of Push-Hands Steps

Commentary: The two types of push hands are fixed-step and variable-step. The Four Phases of Push Hands that Chen Lao-Shih delineates are: (1) touching internal energy (chan chin); (2) listening internal energy (ting chin); (3) understanding internal energy (tung chin); and (4) striking internal energy (fa chin).

Fixed-step and variable-step are two types of push hands. Beginners start with fixed-step push hands. This type push hands trains your waist and legs for agile, dynamic movements. You will also learn internal energies that develop your arms: touching, continuing, sticking, and following. Practice these training methods over and over until you know the internal energy that comes from your connection with your opponent: no separation-no resistance. Gradually you learn touching internal energy to control your opponent's striking force. This is the first **phase of push hands**.

After you familiarize yourself with fixed-step push hands, you will learn to feel hard or soft striking force and both obvious and not-so-obvious intentions of your opponent. This knowledge comes from **listening internal energy** (*ting chin*). Keep in mind that the listening internal energy mentioned here is not using your ear to listen. Actually, to have listening internal energy means that you have very sensitive feelings through your nerves and skin. When you know listening internal energy, you know your opponent's striking force—whether it is hard or soft, curved or

straight. Thus, you can apply the no separation-no resistance technique to your opponent's movements whether he draws back or stretches forward. You learn how to move away and neutralize his movements. This is the second phase of push hands.

When you have learned listening internal energy, you can consistently control your opponent. You can strike or grasp him as you wish. This phase is called **understanding internal energy** (*tung chin*). *Tung chin* means you can detect your opponent's striking force and lead him to void. It is the third phase of push hands.

When your opponent retains striking force, lead him to strike. If he wants to withdraw his striking force, grasp him and do not let him get away. Thus, you control your action and do what you want to do. This phase of push hands is to train you to use **striking internal energy** (*fa chin*), and is the final phase of push hands.

4.2 NOTE: Some Chinese martial arts experts divide push hands into the following four phases of internal energies: listening, neutralizing, grasping, and striking. The training methods and essential rules are the same as stated above.

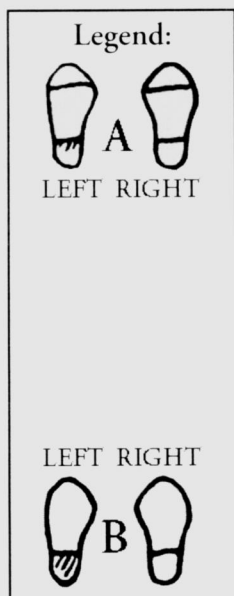
4.3 Methods of Push Hands

Strictly speaking, push hands is not a solo form of tai chi chuan, so there are no fixed ways to limit its actions. For beginners, the first step is to find a good teacher to teach you face to face. After you learn the proper methods of push hands, you can practice with a partner.

Push hands is divided into fixed-step and variable-step methods. Fixed-step push hands is subdivided into:

- **Same-foot step forward for both parties.** *If the first person, (A), moves his right (or left) foot forward, his partner, (B), moves his right (or left) foot forward, also.*
- **Opposite-foot step forward for both parties.** *If (A) moves his right (or left) foot forward, (B) moves his left (or right) foot forward.*

In *variable-step push hands*, both parties move their feet with no limitation.



4.3.1 Fixed-Step Push Hands

As a beginner, start with fixed-step push hands. When you are familiar with this, you can do variable-step push hands.

4.3.1.1 Single-hand contact. (A) and (B) stand face to face. Each moves his right foot one step forward to central-equilibrium stance. Right feet are adjacent and parallel to each other. The distance between them is about 20 centimeters (eight inches). Participants seat kuas properly. (A)'s knees face (B)'s knees. They raise right hands to stand palm at shoulder height. Facing palm out, they contact the back of the other's wrist. Each person aligns his index finger with the tip of his own nose. Their left hands touch their own waist. They hold their heads erect and sink chi. Each pays attention to the other's movement (**fig. 4.3.1.1-1**).

Then they continue with horizontal-circular and vertical-circular push hands. After a period of time practicing, (A) moves left foot forward and raises left hand upward. (B) changes his feet and hands concurrently with (A).

4.3.1.2 Horizontal-circular push-hands movement.

1) (A) stretches rear leg and bends front leg. (A) pushes right palm straight forward and changes to negative palm. (B) sits on rear leg and turns waist to right. (B) uses positive palm to pull back horizontally to right (**fig. 4.3.1.2-2**).

2) (B) stretches rear leg and bends front leg. (B) pushes right palm straight forward, and changes to negative palm. (A) sits on rear leg and turns waist to right. (A) uses positive palm to pull back horizontally to right (**fig. 4.3.1.2-3**).

As in preceding methods,

- (A) thrusts gently forward to push;
- (B) pulls back horizontally (**fig. 4.3.1.2-2**).

Then,

- (B) thrusts gently forward;
- (A) pulls back horizontally (**fig. 4.3.1.2-3**).

Continue these back and forth actions to train:

1. Stretch leg, sit back, and turn waist.
2. Push, pull back, neutralize, touch, continue, stick, follow, no separation-no resistance.
3. Move in horizontal-circular motion.



Fig. 4.3.1.1-1

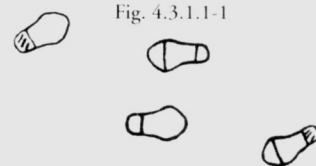


Fig. 4.3.1.2-2

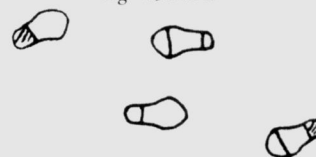


Fig. 4.3.1.2-3



Fig. 4.3.1.2-4

Pay attention that your posture is correct. After you practice movement, change from right-hand to left-hand contact and continue to practice.

4.3.1.3 Vertical-circular push-hands movement. (A) raises right elbow following right single-hand contact. (A) presses right hand toward (B)'s chest while changing to negative palm. (B) sinks right elbow and uses the back of his right hand to touch (A)'s right palm and continue to right with (B)'s turning body. (B) sits back on rear leg and as he pulls down to right, (B) neutralizes (A)'s striking force (figs. 4.3.1.3-4 and 4.3.1.3-5).

(B) raises right elbow. (B) changes to right negative palm and presses toward (A)'s chest. (A) sinks right elbow and uses the back of his right hand to touch (B)'s right palm and continue to right with (A)'s turning body. (A) sits back on rear leg and, as he pulls down to right, neutralizes (B)'s striking force (figs. 4.3.1.3-6 and 4.3.1.3-7).

As explained above,

- (A) raises elbow to strike with negative palm.
- (B) sinks elbow and uses back of hand to touch, continue, pull back, and neutralize (A)'s striking force (figs. 4.3.1.3-4 and 4.3.1.3-5).

Then,

- (B) raises elbow to strike with negative palm.
- (A) sinks elbow and uses back of hand to touch, continue, pull back, and neutralize (B)'s striking force (figs. 4.3.1.3-6 and 4.3.1.3-7).

So, one person strikes and the other pulls back to neutralize. The action is back and forth for vertical-circular push hands. Hence, you train in essential movements of raise elbow, strike, sink elbow, pull back, neutralize, turn waist, and sit back on leg. Posture is centered and upright. Use touching, continuing, sticking, following, and no separation-no resistance techniques correctly. After a time practicing, you may change from right-form to left-form single-hand contact push hands.

4.3.1.4 Both hands contact.

1) (A) and (B) stand face to face, each moving his right foot forward in central-equilibrium stance. Right feet are parallel and aligned. Distance between them is about 20 centimeters (eight inches). They align kua, facing each other. (A) and (B) raise their right hands in stand palm, contacting the back of each other's wrists. Left



Fig. 4.3.1.2-5



Fig. 4.3.1.2-6



Fig. 4.3.1.2-7



FIGURE 4.3.1-[A].
Tai Chi Diagram

palms touch mutual right elbows. Hollow chest-firm back, relax shoulders, and point elbows to ground. Hands form Tai Chi Diagram (fig. 4.3.1-[A]).

Right palms face left, level with tip of nose. Practitioners' index fingers line up with their own noses, and left palms face right at shoulder height. They hold heads erect and sink chi. Each person pays attention to opponent's movements. Use touch, continuing, stick, follow, and no separation—no resistance—light, agile, round, dynamic techniques in practice. This is **same-foot, right, both-hands contact push hands** (fig. 4.3.1.4-8). For **same-foot, left, both-hands contact push hands**, parties reverse hands and feet and stand in position as stated above.

2) *Right hands contact*. Each party moves left foot forward to form left same foot-foot forward (*ha bu*). This is both-right hands contact, left *ha bu* (fig. 4.3.1.4-9). For both-left hands contact, right *ha bu*, the only difference is to reverse hands and feet.

4.3.1.5 Both hands push.

1) *Both hands contact* from right *ha bu*. (A) holds head erect and sinks waist. Right hand wards off, up and forward. (A) stretches rear leg, and bends front leg (fig. 4.3.1.5-10). (B) relaxes waist, draws back *kua*, sits back on rear leg, and turns body to right. (B) uses right hand to stick, follow, and ward off. Next, he will use left hand to pull back to right and neutralize (A)'s striking force (fig. 4.3.1.5-11):

2) (B) uses left hand to pull back (A)'s right hand. This action forces (A)'s body slightly left, and (A) begins to feel uncomfortable. (A) relaxes waist and turns to right. (A) uses left palm to touch his own right forearm. (A) holds head erect and sinks waist; he stretches rear leg and presses forward, keeping center of gravity behind his front knee. (B) hollows chest, draws back *kua* slightly to neutralize (A)'s striking force (fig. 4.3.1.5-12). Next, (B) forms right bow stance and inverts arms, moving them down and forward to push (A)'s elbows. (A) relaxes waist and pulls back *kua* to neutralize (B)'s striking force (fig. 4.3.1.5-13):

3) (B) pushes (A). (A) relaxes waist and sinks chin; (A) turns right to neutralize (B)'s striking force. (A) uses back of left hand to twist and *tiao* (B)'s left wrist, and ward off upward. (A)'s right wrist sticks to and twists (B)'s left elbow. (A) keeps center of gravity at mid-line, holds head erect, and sinks waist and chi (fig. 4.3.1.5-14). Next, (A) moves palms to left with turning body, and pulls back (B)'s left arm. (A) keeps center of gravity at rear leg (fig. 4.3.1.5-15):



Fig. 4.3.1.4-8

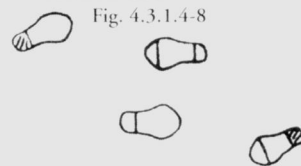


Fig. 4.3.1.4-9

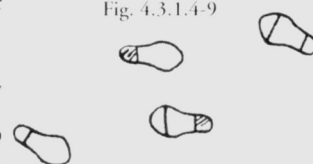


Fig. 4.3.1.5-10



Fig. 4.3.1.5-11



Fig. 4.3.1.5-12



Fig. 4.3.1.5-13



Fig. 4.3.1.5-14

4) (A) pulls back (B)'s left arm and forces (B)'s body to turn right. (B) touches his own left forearm with his right palm and turns to left. (B) stretches rear leg and bends front leg, pressing (A) forward (fig. 4.3.1.5-16).

5) Then immediately (A) relaxes waist, draws back kua, sits back, and sinks elbow. (A) inverts forearm, pushing down and forward on (B)'s left arm. (A) holds his head erect, sinks waist, and does not extend his center of gravity past his front knee (fig. 4.3.1.5-17).

If both parties continue to practice this exercise, follow this sequence:



Fig. 4.3.1.5-15



Fig. 4.3.1.5-16



Fig. 4.3.1.5-17

1. (B) wards off and pulls back.
2. (A) presses; (B) pushes.
3. (A) wards off and pulls back.
4. (B) presses; (A) pushes.

If one participant wants to change hands from left to right, then that participant, (B) for example, pulls back (A). Then

(A) should not press, but rather sit back and pull back to let (B) press. Then (A) presses and (B) pushes.

Additional Push-Hands Rules

Center posture, hold head erect. Raise energy to top of head.

Relax waist, hollow chest.

Touch, continue, stick, follow. No separation-no resistance.

Kua² faces straight forward. Breathe naturally.

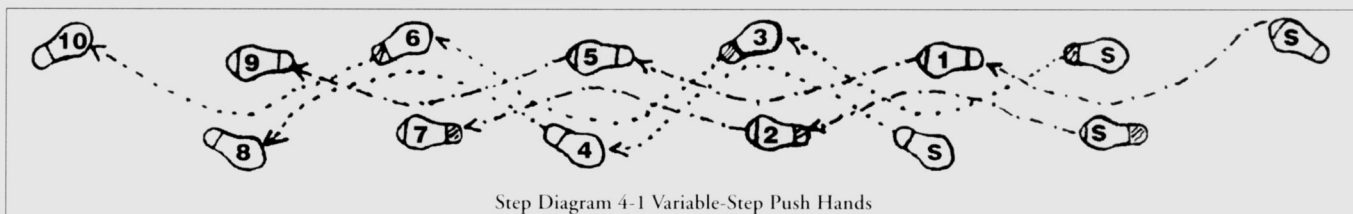
Body and waist turn and move lightly and freely.

Pay attention to body and wrist touching internal energy.

Keep center of gravity at body midpoint,

Continue to move either backward or forward, left or right.

4.3.2 Variable-step push hands



4.3.2.1 Advance and withdraw five-step push hands.

A] (A) advances; (B) withdraws. For both-hands contact right, left forward ha bu, (A) wards off and (B) pulls back.

- 1] (A) presses with right hand and advances right foot one step;
(B) withdraws left foot one step and pushes.
- 2] (A) advances left foot, wards off, pulls back;
(B) withdraws right foot one step and presses.
- 3] (A) advances right foot and pushes;
(B) withdraws left foot and neutralizes (A)'s striking force.
- 4] (B) withdraws right foot, wards off, and pulls back;
(A) advances left foot, sticks, and follows.
- 5] (A) advances right foot and presses;
(B) withdraws left foot and pushes.

B] (B) advances; (A) withdraws. (A) and (B) continue doing the exercise as stated above.

- 1] (A) wards off and pulls back, right;
(B) advances left foot one step and presses with left hand.
(A) withdraws right foot one step to push.
- 2] (B) advances right foot, wards off, and pulls back;
(A) withdraws left foot and presses;
- 3] (B) advances left foot and pushes;
(A) withdraws right foot and neutralizes.
- 4] (A) withdraws left foot, wards off, and pulls back;
(B) advances right foot, sticks, and follows.
- 5] (B) advances left foot to press again;
(A) withdraws right foot and pushes.

If both parties want to change steps for additional practice, continue the exercise as stated above. **(B)** only needs to withdraw his foot, ward off, and pull back to left. Then **(A)** advances right foot to follow **(B)** and continue exercise.

C] **(A) advances;**
(B) retreats.

- 1] **(A)** advances left foot and presses with left hand;
(B) withdraws right foot and pushes.
- 2] **(A)** advances right foot, wards off, and pulls back;
(B) withdraws left foot and presses.
- 3] **(A)** advances left foot and pushes;
(B) withdraws right foot and neutralizes.
- 4] **(B)** withdraws left foot, wards off, and pulls back;
(A) advances right foot, sticks, and follows.
- 5] **(A)** advances left foot and presses;
(B) withdraws right foot and pushes.

D] Following previous exercise,
(B) advances; (A) retreats.

- 1] **(A)** wards off and pulls back left;
(B) advances right foot to press with right hand;
(A) withdraws left foot to push.
- 2] **(B)** advances left foot, wards off, and pulls back;
(A) withdraws right foot to press.
- 3] **(B)** advances right foot to push;
(A) withdraws left foot to neutralize.
- 4] **(A)** withdraws right foot, wards off, and pulls back;
(B) advances left foot, sticks, and follows.
- 5] **(B)** advances right foot to press again;
(A) withdraws left foot to push.

Following the above procedures, **(A)** and **(B)** can practice forever. When **(A)** advances, **(B)** retreats, and vice versa. Each participant moves five steps backward and five steps forward. If they want to change their step, when one partner changes his hand to ward off, pull back, and retreat step, the other one advances his step and follows the lead. He also steps forward again. Remember, you should follow the rules: press first, then ward off, pull back, and finally push, and so on. After

you have learned this method quite well, you can change five-step method to two- or three-step method. The importance and rules of advancing and retreating steps are the same as mentioned in fixed-step push hands.

4.3.2.2 Twist-step push hands.

STARTING: (A) faces east and (B) faces west, thus facing each other. (A) and (B) practice both-hands contact, right. (A) wards off. (B) pulls back until (A) presses, and then (B) pushes.

1) (A) **twist steps** (*jiao pu*) and (B) follows. (A) wards off, pulls back, and twist steps. (B) follows (A)'s rotation and twist steps to press.

1] (B) presses (A)'s right arm (see fig. 4.3.1.5-13). (A) turns body right to neutralize (B); then (A) moves left hand to right and up to ward off (B)'s left wrist. With right hand, (A) pulls back (B)'s left elbow. Simultaneously, (A) follows his own ward off, and twist steps with left foot moving one step forward to right (northwest corner). (A) toes-out stepping outside (B)'s left foot (fig. 4.3.2.2-18).

(A) wards off and pulls back (B)'s left arm. (B) twist steps with left foot forward to outside (A)'s left foot, following body movement (fig. 4.3.2.2-19).

2] (A) turns to left rear to face east. (A) wards off, pulls back, toes-in right foot, and straightens left foot. (A) faces east. (fig. 4.3.2.2-20).

3] (B) turns to left rear, facing west. (B) also toes-in right foot with turning body and straightens left foot. (B) places right palm against left wrist to press. (B) now faces west, face to face with (A) (fig. 4.3.2.2-21).



Fig. 4.3.2.2-18

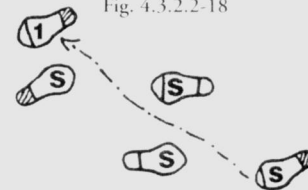


Fig. 4.3.2.2-19

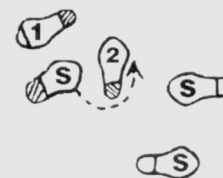


Fig. 4.3.2.2-20

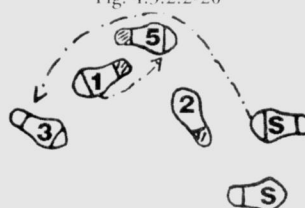
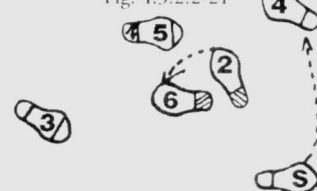
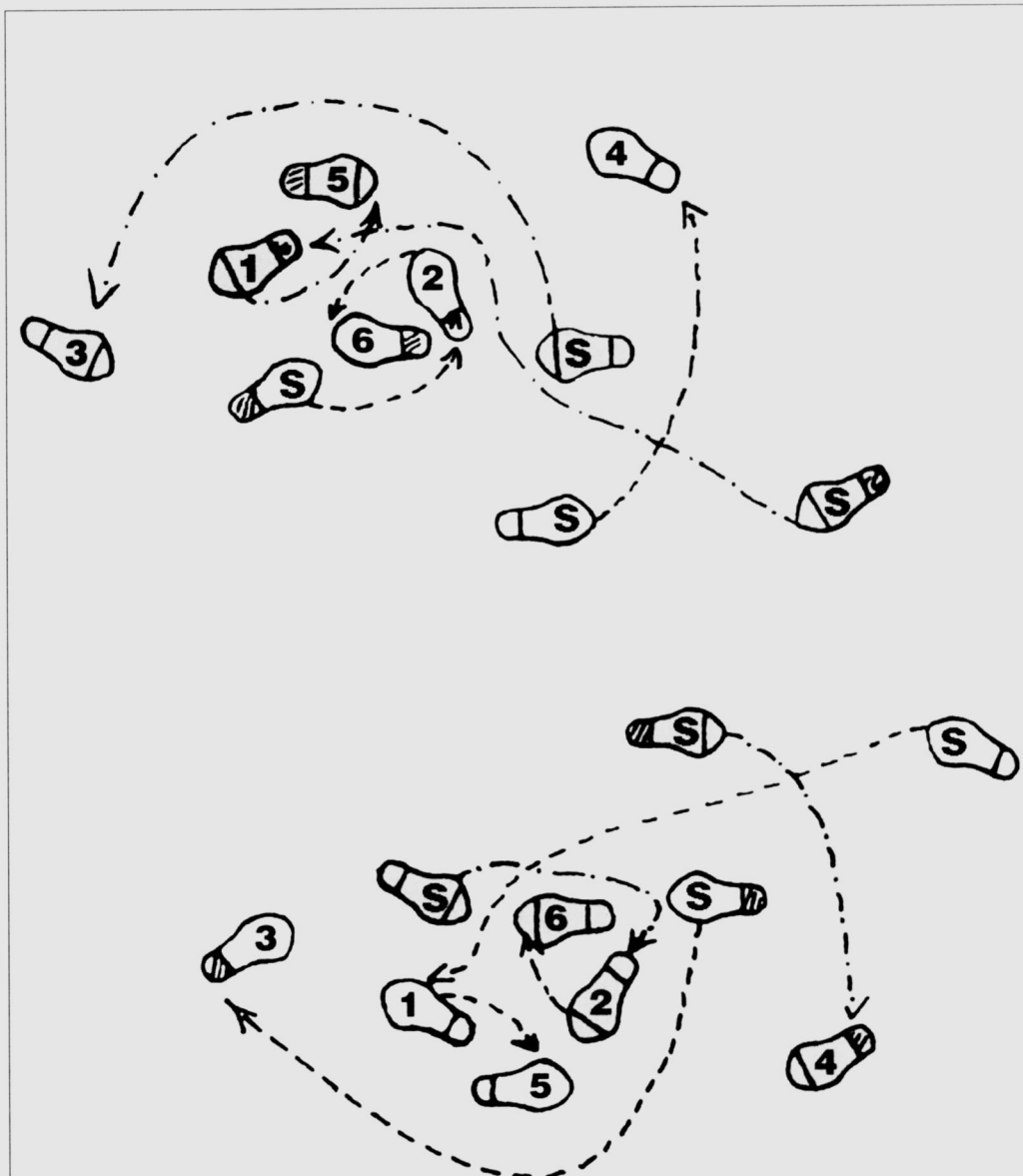


Fig. 4.3.2.2-21





Step Diagram 4-2 Push-Hands Twist Step

[1] (A) **twist steps**, (B) **follows**. start from either left or right foot.
 (A) twist steps, toes in, then straightens foot as in steps 1,3,5, and so on.
 (B) follows and straightens foot as in steps 2, 4, 6, and so on.⁵

[2] (B) **twist steps**, (A) **follows**. start from either left or right foot.
 (B) twist steps, toes in, then straightens foot as in step 1, 3, 5, and so on.
 (A) follows and straightens foot as in steps 2, 4, 6, and so on.

The Arabic numbers throughout this section refer to the numbers in step-diagrams.

2) (B) twist steps and (A) follows. (B) wards off, pulls back, and twist steps; (A) follows (B)'s rotation; (A) twist steps to press.

1] (A) pushes (B)'s left arm. (B) turns body left to neutralize (A). (B) uses right arm to ward off (A)'s right wrist, up and to left. (B) uses left hand to pull back (A)'s right elbow. (B) turns right foot and advances one step to outside (A)'s right foot (southwest corner). (B) twist steps one step forward and toes-out right foot (fig. 4.3.2.2-22).

(A) advances right foot, placing it outside (B)'s right foot (fig. 4.3.2.2-23).

2] (B) follows (A)'s movement. (B) turns body from right to rear, facing east. (B) wards off and pulls back with hands. (B) toes-in left foot and straightens right foot. (B) faces east (fig. 4.3.2.2-24).

(A) turns right to rear, facing west. Left palm contacts his own right forearm to press. (A) toes-in left foot and straightens right foot with turning body. (A) faces west, face to face with (B) (fig. 4.3.2.2-25).

Beginners can use this method. After (A) twist steps and (B) follows, they can start push hands without moving their feet. Then they can continue with the following exercise:

- (B) twist steps and (A) follows.
- Then (A) twist steps and (B) follows.

They can continue this practice over and over. When both parties are familiar with the practice, they can do right or left twist steps and change their hands over and over.

4.3.3 Free-style push hands

When you learn all the push hands methods mentioned above, then you can make any movements you wish. Such random movement is called free-style push hands.



Fig. 4.3.2.2-22

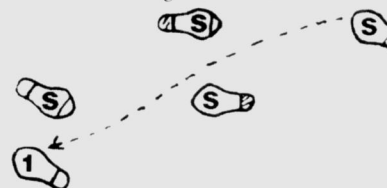


Fig. 4.3.2.2-23

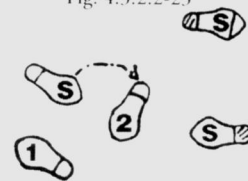
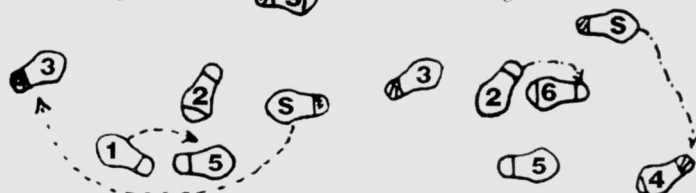


Fig. 4.3.2.2-24



Fig. 4.3.2.2-25



4.4 Grand Push Hands

USING A LONG STEP, STRETCH YOUR ARM TO PULL YOUR
OPPONENT AND TURN HIM AROUND AND AROUND.

4.4.1 Methodology

Once you know variable-step push hands quite well, you can begin to learn grand push hands, another technique of tai chi chuan push hands. It applies the **Eight Techniques**: ward off, pull back, press, push, pull down, split, elbow, and bump; and the variable steps—substantial and insubstantial—such as forward, backward, and turning foot steps; and the light, agile, varied movements of the body. Move your steps forward and backward to the four directions and four corners (fig. 4.4.2-A). Change steps to follow movements of the body. In this way, you can reach the goal of oneness. For beginners, grand push hands is divided into fixed-step grand push hands and free-style grand push hands.

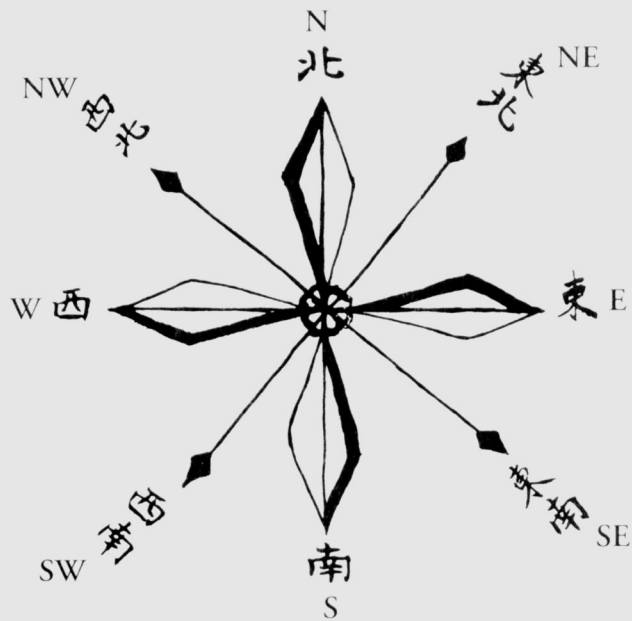


Figure 4.4.2-A. Directions Diagram

4.4.2 Fixed-Step Grand Push Hands

STARTING: (A) faces west and (B) faces east. They stand about one foot apart and face each other (fig. 4.4.2-26).

4.4.2.1 (A) chops (B)'s face. (B) withdraws two steps to northwest, pulls down, and splits, right. (A) twist steps, advancing three steps, and bumps (B) with right elbow.

1) (A) chops with right palm to (B)'s face. (B) wards off upward with right hand (fig. 4.4.2.1-27).

2) (B) pulls down from (A)'s right wrist using turning right palm; (B) withdraws left foot one step to northwest, turning body to right. (A) follows (B)'s pull-down and twist-steps right foot, moving one step forward (fig. 4.4.2.1-28).

3) (B) withdraws right foot one step to northwest and pulls back (A)'s right elbow with his left forearm. (A) continues to follow (B)'s pull down and pull back; (A) twist steps with left foot one step forward (fig. 4.4.2.1-29).

4) (B) bends knees and shifts weight to right leg; turns to right rear to pull down and split (A)'s right arm. (A) moves right foot to the side and forward between (B)'s feet to form right bow stance; (A) touches inside own right forearm with left palm and bumps (B)'s chest. (B) faces southeast and (A) faces northwest; they face each other (fig. 4.4.2.1-30).



Fig. 4.4.2-26

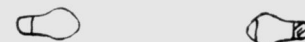
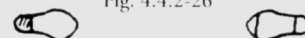


Fig. 4.4.2.1-27

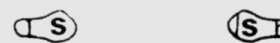
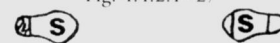


Fig. 4.4.2.1-28

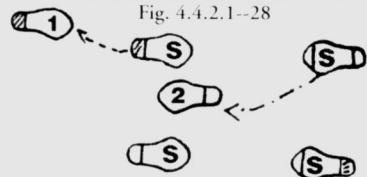


Fig. 4.4.2.1-29

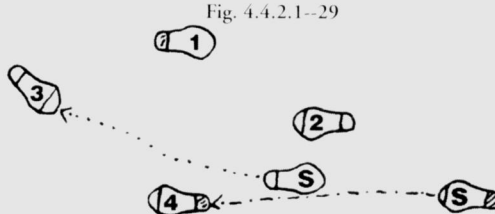
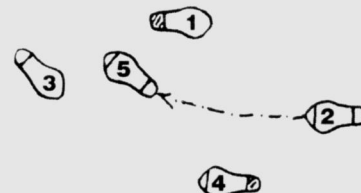


Fig. 4.4.2.1-30



* Ninety degrees.



Fig. 4.4.2.2-31



Fig. 4.4.2.2-32

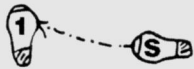
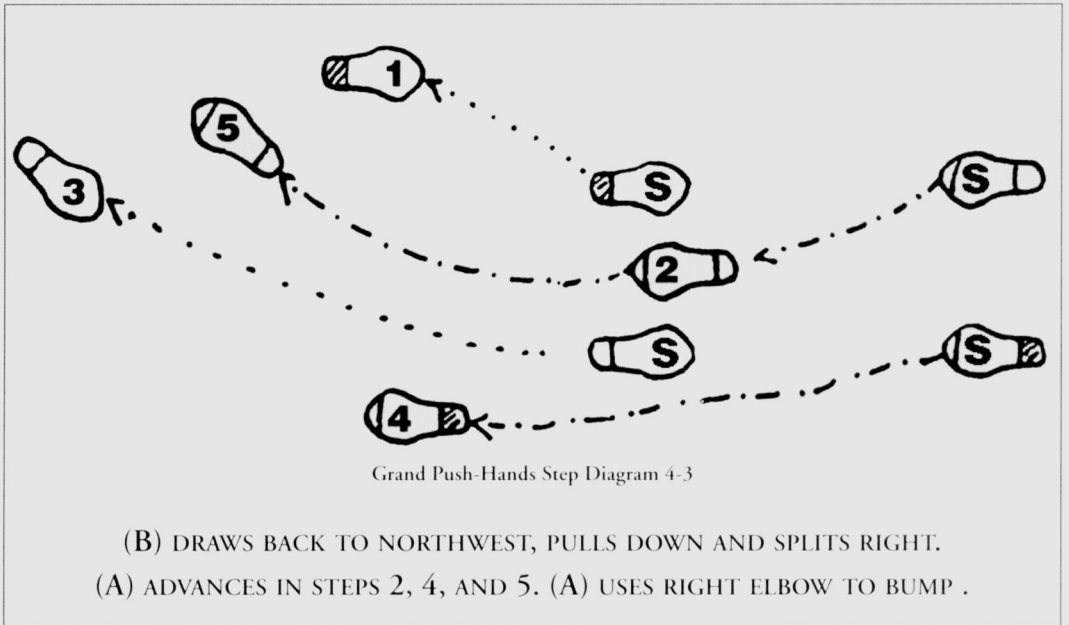
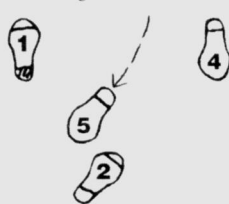


Fig. 4.4.2.2-33



Fig. 4.4.2.2-34



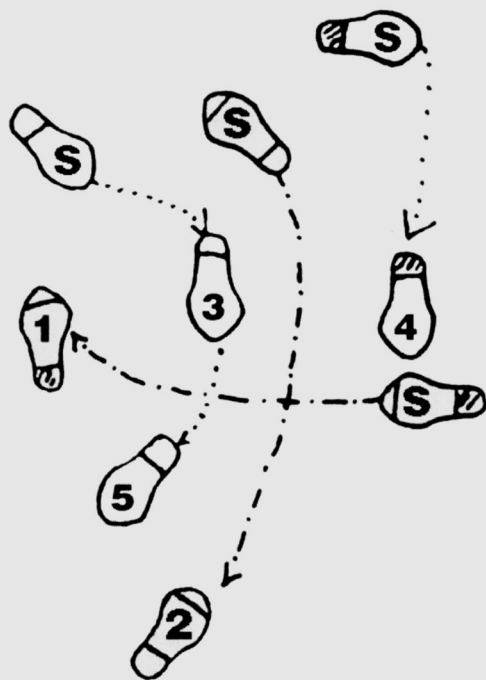
4.4.2.2 (B) chops (A)'s face. (A) withdraws two steps back to southwest to pull down and split right. (B) twist steps, advancing three steps, using right elbow to bump (A).

1) Following previous movement, (A) attempts to bump (B) but does not touch (B)'s body yet. (B) pushes and grasps (A)'s right elbow with left hand; at the same time, (B) chops (A)'s face with right hand (fig. 4.4.2.2-31).

2) (A) raises right hand to ward off (B)'s right hand with right palm. Then (A) withdraws left foot one step southwest to neutralize (B)'s striking force (fig. 4.4.2.2-32).

3) With inverted palm, (A) pulls down (B)'s right wrist. (A) draws back right foot one step to southwest. (A) pulls back (B)'s right elbow using left forearm. (B) twist steps, right, one step forward and follows with left foot one step forward to neutralize (A)'s striking force (fig. 4.4.2.2-33).

4) (A) turns body to back right, bends knees, then shifts weight to right leg. (A) pulls down and splits (B)'s right arm from right. (B) forms right bow stance, moving right foot to a point between (A)'s feet. Then (B) places left palm inside his own right forearm and bumps (A)'s chest with elbow. (B) faces southwest and (A) faces northeast (fig. 4.4.2.2-34).

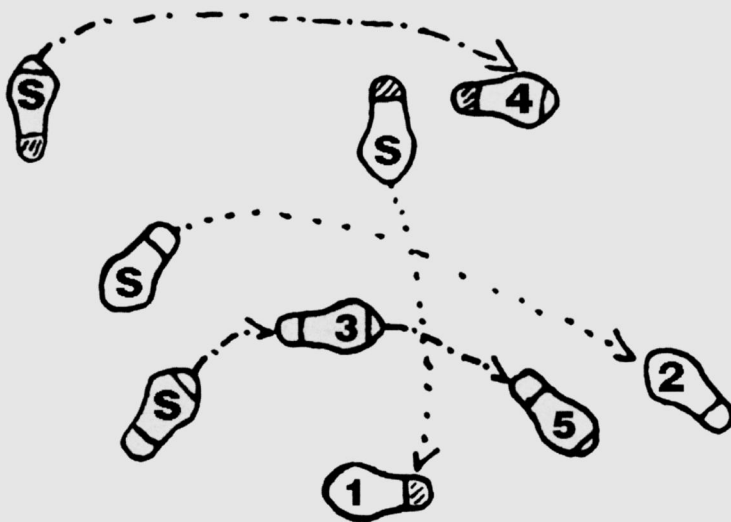


Grand Push-Hands Step Diagram 4-4

(A) DRAWS BACK FOOT TO SOUTHWEST, PULLS DOWN, AND SPLITS RIGHT.

(B) ADVANCES IN STEPS 3, 4, AND 5.

(B) USES RIGHT ELBOW TO BUMP (A).



Grand Push-Hands Step Diagram 4-5

(B) DRAWS BACK TO SOUTHEAST;
PULLS DOWN, AND SPLITS, RIGHT.

(A) ADVANCES IN STEPS 3, 4, AND 5.
AND USES RIGHT ELBOW TO BUMP (B).



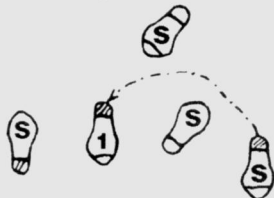
Fig. 4.4.2.3-35



Fig. 4.4.2.4-36

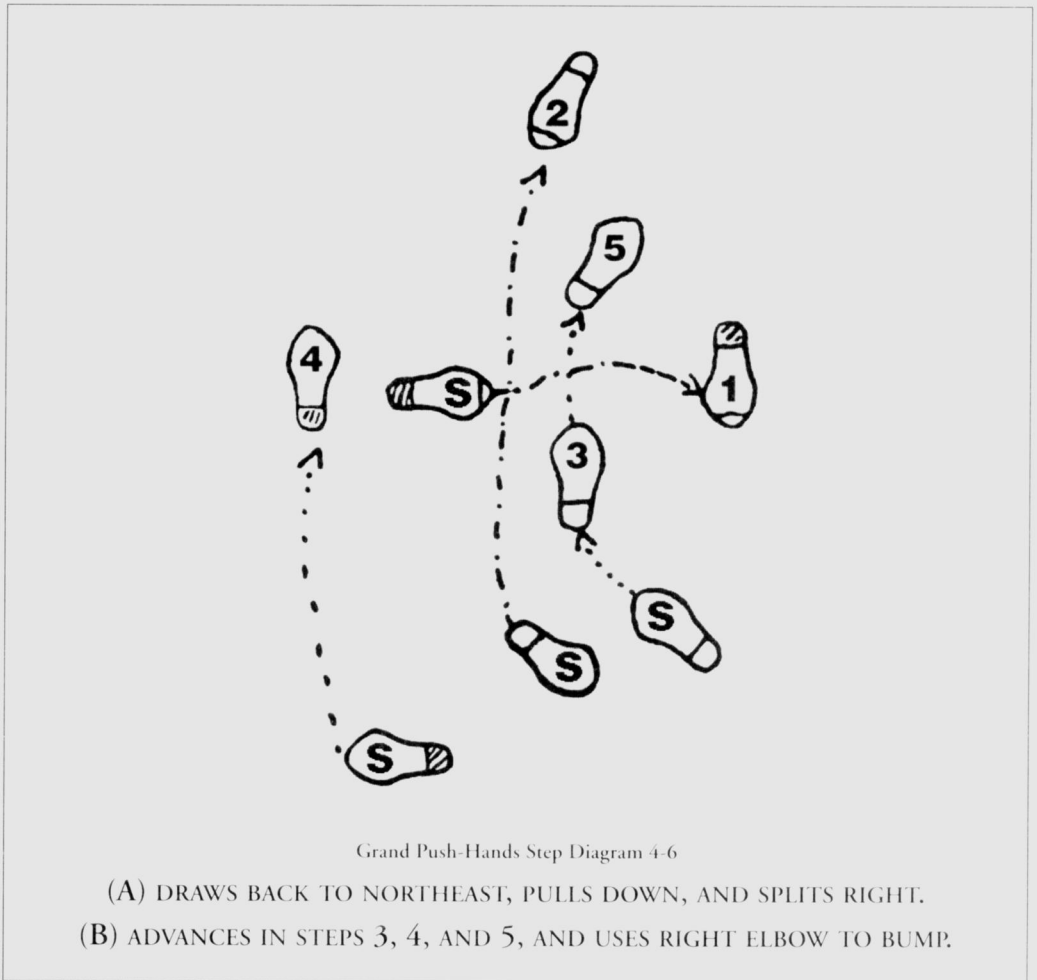


Fig. 4.4.2.5-37



4.4.2.3 (A) chops (B)'s face. (B) retreats two steps to southeast to pull down and split right; (A) twist steps, advancing three steps, and uses right elbow to bump (B), as in figures 4.4.2.1-27 through 4.4.2.1-30. Difference is that (A) draws back to southeast corner (fig. 4.4.2.3-35).

4.4.2.4 (B) chops (A)'s face. (A) draws back two steps to northeast to pull down, and split, right. (B) twist steps, advancing three steps; he uses right elbow to bump (A). Movements are as described in the preceding (B) chops (A)'s face. The only difference is (A) draws back to northeast (fig. 4.4.2.4-36).



4.4.2.5 Changing step-and-hands push hands. (A) pushes (B)'s left forearm; (B) draws back two steps to southeast, pulls down, and splits to left. (A) twist steps, advancing three steps, and uses left elbow to bump (B).

1) Continue actions from figure 4.4.2.4-36. (A) uses left hand to push (B)'s left wrist before (B) bumps him. (A) then uses right hand to push (B)'s left elbow. (A) moves left foot between (B)'s feet (fig. 4.4.2.5-37).

2) (B) withdraws right foot one step to southeast to neutralize (A)'s push force. (B) turns left palm to pull down (A)'s left wrist; (A) sits back on front leg to neutralize (B)'s striking force (fig. 4.4.2.5-38).

3) (B) uses right forearm to pull back (A)'s left elbow. (B) draws left foot one step back to southeast. (A) follows (B)'s pull down and pull back; twist steps right foot one step forward to neutralize (B)'s attacking force (fig. 4.4.2.5-39).

4) (B) bends knees, sits back on left leg, and moves down to left rear to pull down and split (A)'s left arm to left and back. (A) follows (B)'s pull down, then side steps forward, placing left foot between (B)'s feet.

(A) uses right palm to touch own left forearm, and elbow to bump (B)'s chest (fig. 4.4.2.5-40).



Fig. 4.4.2.5-38

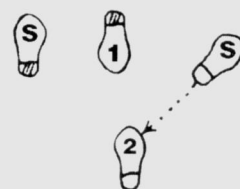


Fig. 4.4.2.5-39

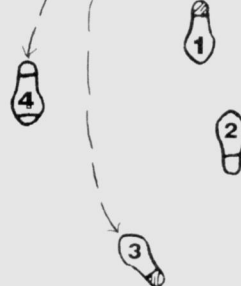


Fig. 4.4.2.5-40

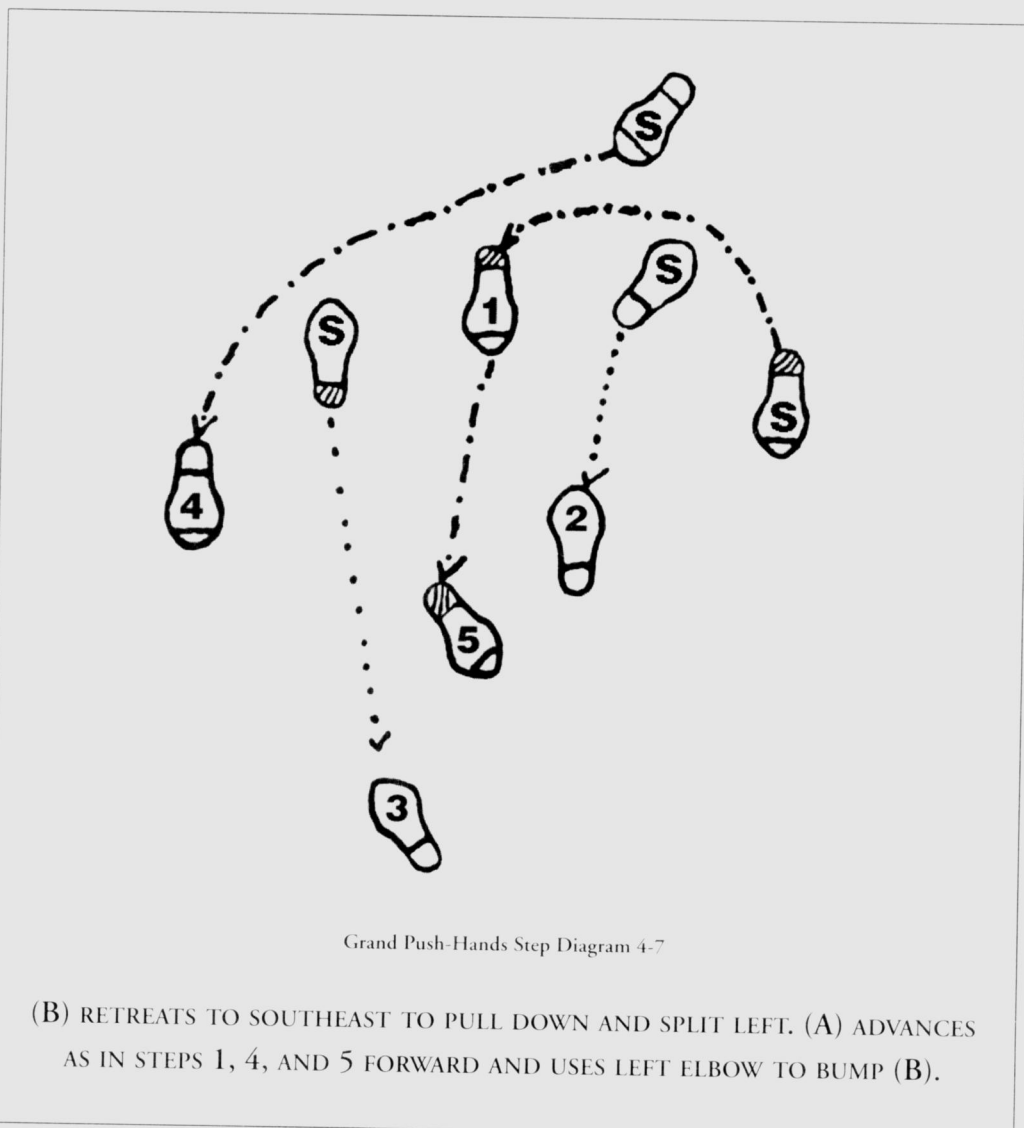
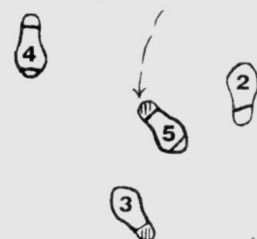




Fig. 4.4.2.3-35



Fig. 4.4.2.4-36

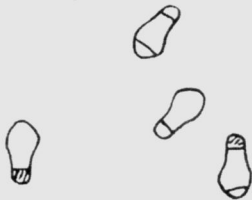
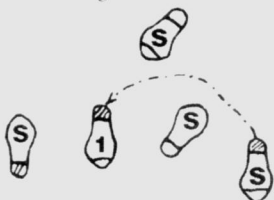
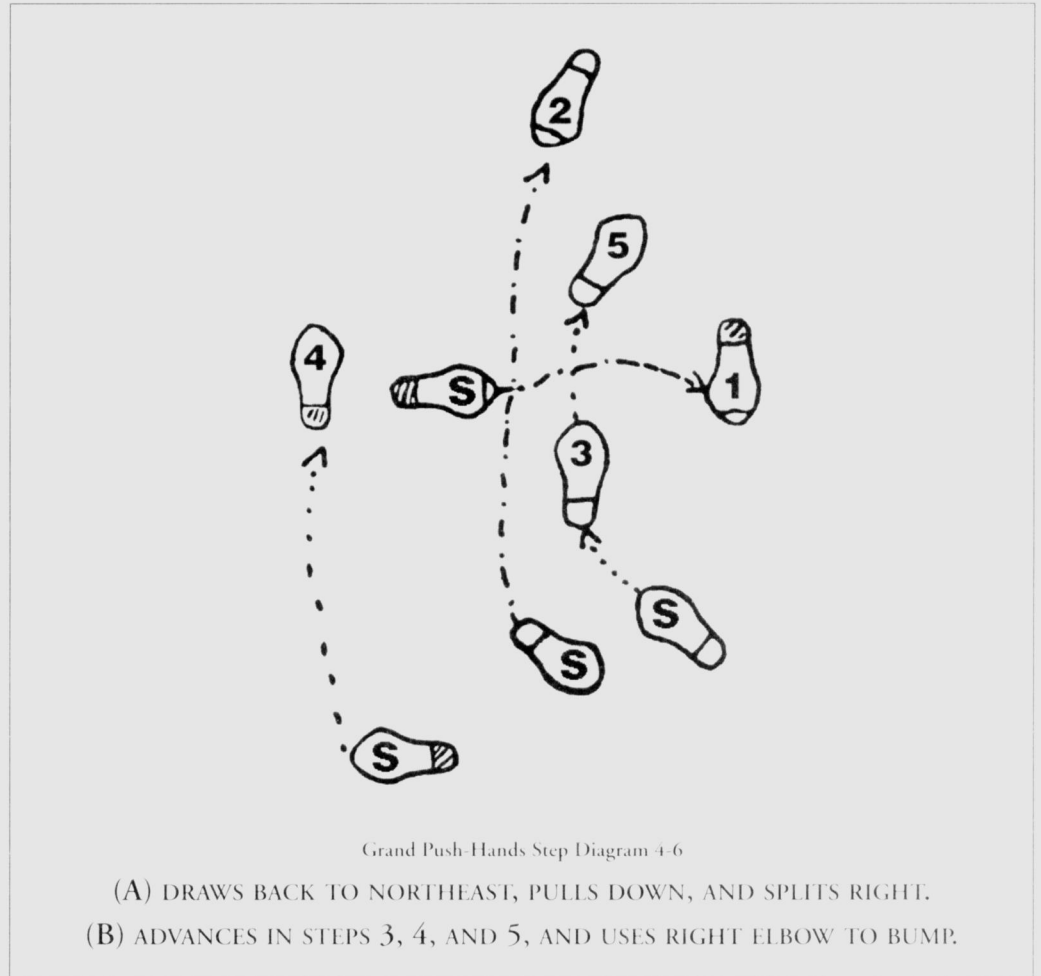


Fig. 4.4.2.5-37



4.4.2.3 (A) chops (B)'s face. (B) retreats two steps to southeast to pull down and split right; (A) twist steps, advancing three steps, and uses right elbow to bump (B), as in figures 4.4.2.1-27 through 4.4.2.1-30. Difference is that (A) draws back to southeast corner (fig. 4.4.2.3-35).

4.4.2.4 (B) chops (A)'s face. (A) draws back two steps to northeast to pull down, and split, right. (B) twist steps, advancing three steps; he uses right elbow to bump (A). Movements are as described in the preceding (B) chops (A)'s face. The only difference is (A) draws back to northeast (fig. 4.4.2.4-36).



4.4.2.5 Changing step-and-hands push hands. (A) pushes (B)'s left forearm; (B) draws back two steps to southeast, pulls down, and splits to left. (A) twist steps, advancing three steps, and uses left elbow to bump (B).

1) Continue actions from figure 4.4.2.4-36. (A) uses left hand to push (B)'s left wrist before (B) bumps him. (A) then uses right hand to push (B)'s left elbow. (A) moves left foot between (B)'s feet (fig. 4.4.2.5-37).

2) (B) withdraws right foot one step to southeast to neutralize (A)'s push force. (B) turns left palm to pull down (A)'s left wrist; (A) sits back on front leg to neutralize (B)'s striking force (fig. 4.4.2.5-38).

3) (B) uses right forearm to pull back (A)'s left elbow. (B) draws left foot one step back to southeast. (A) follows (B)'s pull down and pull back; twist steps right foot one step forward to neutralize (B)'s attacking force (fig. 4.4.2.5-39).

4) (B) bends knees, sits back on left leg, and moves down to left rear to pull down and split (A)'s left arm to left and back. (A) follows (B)'s pull down, then side steps forward, placing left foot between (B)'s feet.

(A) uses right palm to touch own left forearm, and elbow to bump (B)'s chest (fig. 4.4.2.5-40).



Fig. 4.4.2.5-38

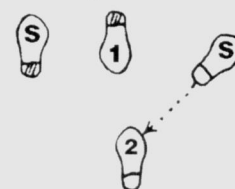


Fig. 4.4.2.5-39

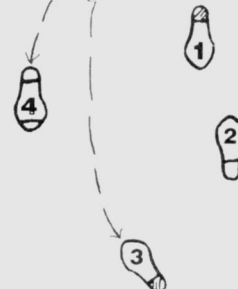
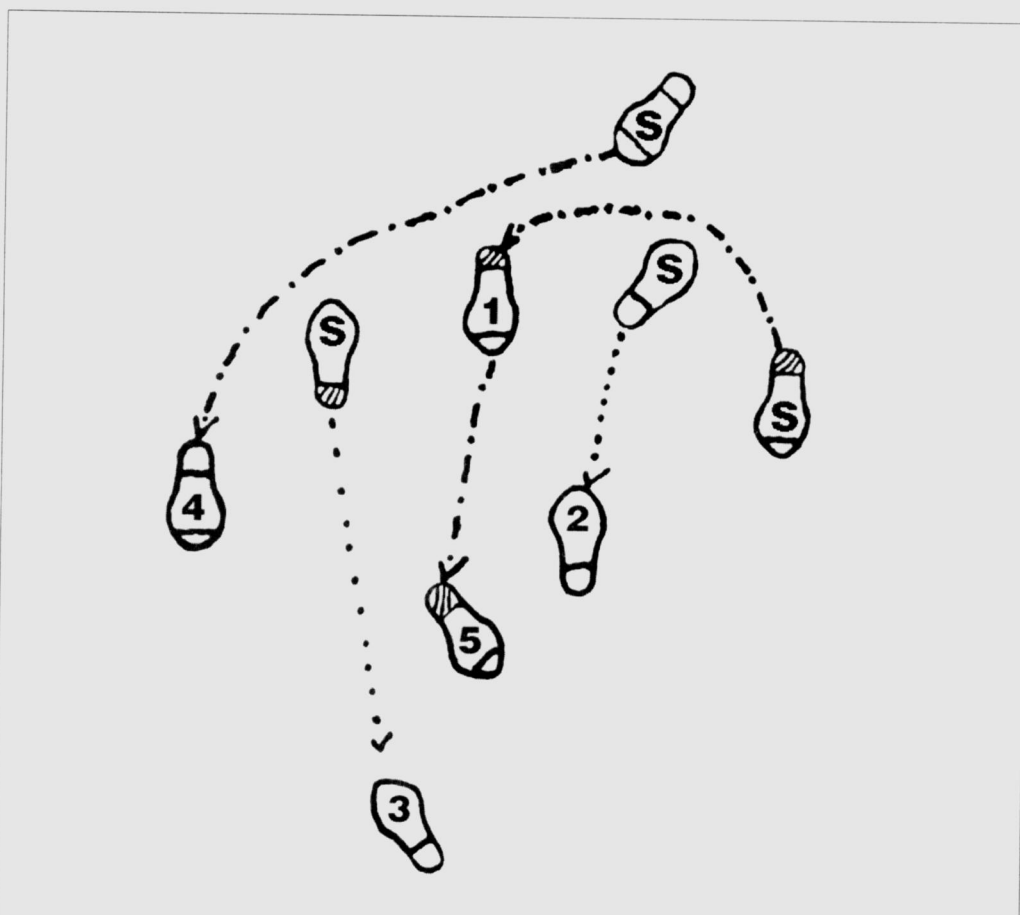
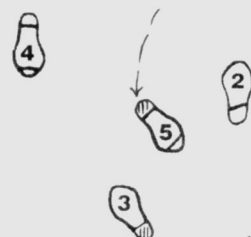


Fig. 4.4.2.5-40



Grand Push-Hands Step Diagram 4-7

(B) RETREATS TO SOUTHEAST TO PULL DOWN AND SPLIT LEFT. (A) ADVANCES AS IN STEPS 1, 4, AND 5 FORWARD AND USES LEFT ELBOW TO BUMP (B).

4.4.2.6 (B) chops (A)'s face. (A) draws back two steps to southwest to pull down and split, left; (B) twist steps, advancing three steps. (B) uses left elbow to bump (A). Movements are same as described in 4.4.2.2 (B) chops (A)'s face. The only difference is that (B) draws to southwest and reverses hands and feet.

4.4.2.7 (A) chops (B)'s face. (B) draws back two steps to northwest to pull down and split left. (A) twist steps, advancing three steps, and uses his left elbow to bump (B). The rest of the movements are the same as described in 4.4.2.1 (A) chops (B)'s face. The only difference is (A) draws back to northwest and his hands and feet movements are reversed.

4.4.2.8 (B) chops (A)'s face. (A) draws back two steps to northeast, pulls down, and splits to left. (B) twist steps, advancing three steps. (B) bumps (A) with left elbow.

The rest of movements are as in 4.4.2.4 (B) chops (A)'s face. The only difference is (B) draws back to northeast and the movements of feet and hands are reversed.

If you want to change your hands and steps, you can do the movements as described in 4.4.2.5 **Changing step-and-hands push hands**, and continue to practice your repetitions. All you have to remember is that if you withdraw, retreat two steps; if you advance, move three steps forward. Each step is a twist step toward the corners. For instance, if (A) only uses his hand to chop (B)'s face, and (B) only uses push, both have the opportunity to practice pull down, split, elbow, and bump techniques. No matter which hand they use first, left or right, (A) always occupies two diagonal corners and (B) always occupies the other two diagonal corners.

4.4.3 Free Style Grand Push Hands

1) (A) and (B) stand face to face. Left and right style for pull down, split, elbow, and bump techniques are the same as fixed-grand push hands. The only difference is that the chop and push actions are not fixed and movement direction is not fixed, either. Both parties can go to east, west, south, or north.

2) Therefore, if someone chops you, slide back two steps. Turn back body, pull down, and split to change directions. If your opponent pushes you, move two steps back and to the side.² Turn your body, changing directions to prepare for pull down and split.

3) You can change directions as you wish; there are no rules to limit you. The only consideration is for you to feel comfortable. Either partner can initiate

change. Because this is free-style grand push hands, you must know listening internal energy extremely well.

4) Use elbows to bump opponent, and opponent uses hands to chop your face or push. Execute the actions carefully because they connect closely to direction change. After you become familiar with free-style grand push hands, the main concern is not to confuse the steps. Have correct timing and posture, either forward or backward. You can neutralize and attack simultaneously, peng lu chi an tsai lieh chou kao. You can apply any of these techniques at that time. No fixed methods or postures apply. Of course there is no direction limit.

5) Pay great attention to free-style grand push hands. This method has no limitation for either parties to change their steps, directions, or techniques. Use ward off, pull back, press, push pull down, split elbow, and bump. If you do not concentrate on your movements, you can be hurt badly. It is up to the practitioner to understand, practice, and research.

Original Afterwords by General Yang Tzung-ting

Lei Shu-man and I studied Chinese martial arts with Chen Pan-ling Lao-shih. Chen Lao-shih is an expert of tai chi, pa qua, shaolin, hsing-i. He is one of the grandmaster Chinese martial artists of the world. On the market, there are numerous expert authors who wrote text books about Chinese martial arts, but it is difficult for the beginner to know how to pick the correct book to study.

Therefore, Mr. Lei and I proposed to Chen Lao-shih that he write textbooks that adopt the best forms and techniques from the different styles. The purpose was to help people who have interest in learning Chinese martial arts. Chen Lao-shih agreed to write the tai chi chuan textbook first. He demonstrated the forms and explained the theories and techniques from the various schools. At the time, he was seventy years old. It took us two years to complete this textbook. I photographed, and Mr. Lei wrote and edited. Before this book went to the publisher, I wished to write a few words to explain our intention.

Yang Tzung-ting

December 15, 1962

About the Authors

Y. W. Chang was born in Chekiang, Mainland China over 80 years ago. In his youth, he pioneered a system that became the prototype for the current Chinese language computer keyboard. He served in the Chinese Air Force for 30 years, honorably retiring as a full colonel while he was living in Taiwan.

Chang graduated from the Chinese National Aviation School in Hang Chow, Chekiang. He studied Aeronautical Engineering at the University of Michigan in Ann Arbor and at the Central National University in Chungking, Mainland China.

Following extensive, tedious research, Chang co-authored *The Digitized Chinese Dictionary Three-Corner Coding Method* (System Publication, 1977). The need for the system came to his attention while he was serving as a young Chinese air force officer in World War II. He was distressed over the laborious, inept methods the Chinese military had no choice but to use to communicate decisive war messages in Chinese characters. The characters did not lend themselves to the teletype system with its code based on the English alphabet. Delays created by unwieldy operations could lead to battlefield fatalities or other grim scenarios.

Though the war would end before his teletype system became a reality, Chang was to have a strong impact on our modern world. Wang Laboratories, then in Massachusetts, adopted his invention of the three-corner method to build the Wang/Chinese System 2200 computers. Wang sold thousands of these computers to Taiwan, Japan, Korea, Mainland China, Singapore, Southeast Asia and Western countries.

As a result of Chang's research, the Chinese, and others who wished to communicate in that language, could input Chinese characters into the computer for the very first time. Chang's three-corner system is the foundation of most systems for the present Chinese computer keyboard, and the computer is a major component in our global community. The co-authors were Jack Kai-tung Huang and Hu Li-ren. Huang is presently a professor at Ming Chuan College, Taipei, Taiwan; and president of the Taiwan Font Association. Hu taught in Mainland China and Taiwan and is now retired.

Chang proceeds in developing this text with the same precision and dedication that he gave his coding method. The text had to accurately report what Chen Pan-ling had to say, as if the two of them were on a field of battle where precise messages from superiors were indispensable.

Chang's other publications include a feature article in the January, 1990, *Inside Kung Fu*, "Chen Pan-ling's Tai Chi Chuan." He was also featured in James McNeil's *Inside King Fu* September, 1993 article, "The Changing Styles of Hsing I,"

and McNeil's book, *Hsin-I* (Unique Publications). Chang traveled extensively, and arrived in New Orleans after spending some time in Crete, Greece. While in Greece, he wrote an article for the *Cretan Sun* about Chinese New Year, and an article for the *World Journal* entitled "Chinese New Year on Crete Island." He promoted Chinese martial arts in Greece, and was honored in Athens and illustrated in *Budo Sport*, a popular Greek martial arts magazine.

Donn F. Draeger and Robert W. Smith acknowledged Chang as a professional consultant for their *Comprehensive Asian Fighting Arts*. In this book, Smith identifies Chen Pan-ling as one of the top 15 Chinese martial arts specialists of all time. Smith and Allen Pittman recognized Chang as Chen Pan-ling's senior student in *Hsing I Chinese Internal Boxing* (Tuttle, 1989). They acknowledged Chang and Carruthers for their assistance in researching this book and *Pa-Kua Eight-Triagram Boxing* (Tuttle, 1990).

Today, Chang spends most of his time teaching and writing about Chinese martial arts in New Orleans, Louisiana. He serves his community and works toward better relations between Chinese and Americans. He is past president of the Montgomery, Alabama, chapter of Friends of Free China. He organized the Central Alabama Chinese Association, and became its first president. Additionally, he instituted the first Chinese language and culture classes in Montgomery.

Ann Carruthers holds a doctorate in education, and spent much of her life designing and developing textbooks. She became interested in tai chi chuan about the time Robert Smith published *T'ai-chi* (Tuttle, 1967). She applied her interest about 20 years ago when she became a student of Johnny (Kwong-ming) Lee and Russell Sauls. Presently, she is a student, and "faithful servant," of Y. W. Chang.

Appendix A. Classics and Other Works

Commentary: Originally there were only thirteen tai chi chuan postures consisting of the eight techniques: [1] ward off (*peng*), [2] pull back (*lu*), [3] press (*chi*), [4] push (*an*), [5] pull down (*tsai*), [6] split (*lieh*), [7] elbow (*chou*), and [8] bump (*kao*); and five steps: [1] forward (*chien chin*), [2] backward (*hou tui*), [3] left (*tso ku*), [4] right (*yu pan*), and [5] central-equilibrium step (*chung ting*). The Chinese character for *chi* meaning press is not the same character as *chi* meaning an attribute of air or breath even though the romanization for both terms is the same. Ching-shen is the combination of essence (*ching*) and spirit (*shen*). It also means spirit, but unlike *shen*, which is an internal feeling, *ching-shen* is visible. That is, it can be seen in the demeanor, attitude, and vitality of the individual. It is, then, spirit made visible, often called the spirit of vitality.

1. Song of Tai Chi Chuan Thirteen Postures

Attend to tai chi chuan thirteen postures; primary energy source is waist.
Heed changes, substantial to insubstantial, and back again.
Also, no hindrance as *chi* flows throughout whole body.
Stillness and motion relate and interact;
Make inscrutable and diverse techniques apparent to enemy,
Heed posture and its purpose, thus be cognizant that practice is not in vain.
Waist is most significant consideration—relax abdomen, expand *chi*.
Center coccyx so *shen* weaves to peak of head;
Whole body is buoyant, unrestrained; head is straight, as if held by thread from ceiling.
Study movement and technique precisely—
Bending, stretching, opening, and closing—
All are free, with no restrictions.
Apprentice needs sagacious teacher to view him face to face,
Student's skill depends on personal diligence.
Quintessence of postures is not solely body and limbs
Also *i* and *chi*, which are their masters.
Indisputable intention of tai chi chuan: prolonged, healthy life.
Song contains one hundred forty characters—none is ineffectual.
Each character faithfully discloses its own truth and meaning of tai chi chuan practice.
Reflect upon song carefully;
Lest you regret wasting precious time.

2. Treatise on Tai Chi Chuan

Hsin leads *chi*,

First calm *chi* to sink and saturate bones.

Chi circulates throughout whole body and disperses freely;

In this way, *chi* obeys *hsin*'s lead.

Let *ching-shen* rise so movements do not stagnate;

This process is *ting-tou-bsuan*.

I and *chi* interact freely and you delight in their active, round motion;

This is *exchanging substantial and insubstantial*.

Sink, calm, and relax when applying *fa chin*; concentrate on distinct target;

Body centered, upright, comfortable,

Then heed force that comes from Eight Directions.¹

Chi flows through body unfettered like thread through nine-twisting path in pearl.²

Deliver *chin* as if it were well-tempered steel;

When you strike with such *chin*, there is nothing that you cannot destroy.

In form, you are an eagle that prepares to seize a hare;

Your *shen* is that of a cat clutching a mouse.

When still, you are as stationary as a mountain;

Moving, you are water flowing in a river.

Reserve *chin* as if you are holding a bow string ready for action,

Then *fa chin*—the arrow shooting from the bow.

To arouse action from a curve, store your energy before you strike straight;

Chin comes from spine, step changes follow body movement.

Retrieve is release, discontinue is continue,

Back and forth with bending and stretching motion.

Fold body down, turn, and vary movements backward and forward;

Softest is actually most solid.

Know how to breathe, then movement will be vigorous yet agile.

Cultivate *chi* without blockage, store *chin* to maintain a reserve.

Hsin is *ling chien*—*chi* is flag—waist is banner;³

Movements open first, then close;

Such tai chi technique leads to perfect conditioning.

It is also said, when enemy does not move, keep still;

If he shows intent to move, act before he does.

It is said further, hsin goes first; body movements follow hsin.

Relax abdomen, gather chi in marrow of bone,

Relax shen, calm body.

Keep the foregoing in mind at all times:

One part moves—whole body moves,

One part rests—whole body calms down.

Back and forth, chi sticks to spine and permeates bone marrow.

Internally, secure ching-shen;

Externally, appear comfortable and calm.

Walk like cat;

Use chin as you would draw thread from cocoon.

Store shen, not chi, in whole body.

Attend only to chi, lose ching-shen;

Preoccupation with chi leads to stagnation.

Without chi, striking force is hard but has no resilience.

Chi is wheel and waist is its axle.

Whole body seems relaxed, yet is not relaxed;

Seems open, but is not open.

Even when chin stops, i continues,

Condition is as if you break roots of water lily;

Still, lily fragments continue to connect with their threads.

3. Tai Chi Chuan Lun⁴ I by Wang Tsung-yueh

Whole body is light and agile for each movement.

Parts of body act as one;

They join as if held together by a string.⁵

Agitate chi, focus shen inwardly;

They exhibit neither unevenness nor disunity.

Chi rooted in feet, proceeds up through legs,

Directed by waist, reaches to fingers.

From feet to legs to waist act as complete unit,

Thus posture and demeanor are correct

Whether moving forward or moving backward.

Otherwise, posture is incorrect and body lacks unity.

Therefore, locate any imperfection that exists in waist and legs.

Adjust where problem stems—up or down, front or rear, left or right—

They are all the same; this phenomenon is from i, not external postures.

When something is up, something else is down.

It is the same with forward and backward, left and right.

To intend to move upward, is also intention to move downward.

For instance, to lift an object and knock it down, first destroy its foundation.

Thus it will be elementary to uproot the object, and the object will fall without question.

Distinguish substantial from insubstantial;

all things embrace both solid and void qualities.

Actually no matter where or what,

Everything incorporates substantial and insubstantial.

Link every joint in body without separation;

Let nothing separate from the other.

4. Tai Chi Chuan Lun II by Wang Tzung-yueh

Tai Chi, which comes from Wu Chi, is mother of yin and yang.

When Tai Chi moves, yin and yang separate;

When It is still, yang and yin fuse;

There is no excess nor insufficient movement.

To follow opponent's movement, either bend or stretch.

Walking away describes response to hard force with soft motion.

Sticking describes favorable position when enemy is in an unfavorable position.

Whether enemy moves rapidly or slowly, respond to movements in like fashion.

Theory is but one, although there are thousands of variations.

Begin with diligent practice to reach *tung chin*;

Ultimately, you will go beyond *tung chin* to the highest level.

These steps take abundant time; then you can comprehend theory.

Let shen reach top of head, sink chi to tan tien.

Center line falls neither right nor left,

Actions appear and disappear.

When enemy strikes your left, yield your left;

Apply the same technique on right side.

If enemy tries to strike your upper body, let him feel there is no limit;

When he tries to hit downward, there should seem to be no bottom for him to reach.

He moves in, but he can't reach his goal;

He attempts to draw back, but there is nowhere for him to go.

Should one small feather touch you, or a fly land upon your body,

You feel immediate sensation.

No one can detect your intention,

But you know what they intend to do.

These methods are why Hero wins all battles.

Study of martial arts has many schools, so performances are not the same.

Commonly, there is strategy by which stronger defeats weaker,

And faster wins against slower.

Forceful overcomes feeble, slower actions lose battles to faster actions.

All these phenomena occur naturally; they do not relate to discipline of martial arts.

Consider using four ounces to move one thousand pounds.

This strategy proves weaker can conquer stronger.

Watch aged person fight a group of attackers,

And discover that faster movements do not necessary assure winning the game.

Stand steady as a balance scale, active as a wheel.

Shift body weight to one side, move freely;

Divide weight equally between feet, and cease to move freely.

Observe someone who spends many years practicing
But does not know this particular theory.

He loses battle to the enemy because he does not know *neutralization*⁶
Or effect of *double weight*.⁷

To eliminate disadvantage of double weight,

Know that to *stick*⁸ is to walk away and to walk away is to stick.
Yin follows yang, and yang follows yin; yin and yang are mutually related.

This is the gist of *tung chin*;
After you know tung chin, you begin to benefit from your practice.

Study hard and practice diligently;
You will reach a level of competency at which you will gradually attain your goals.

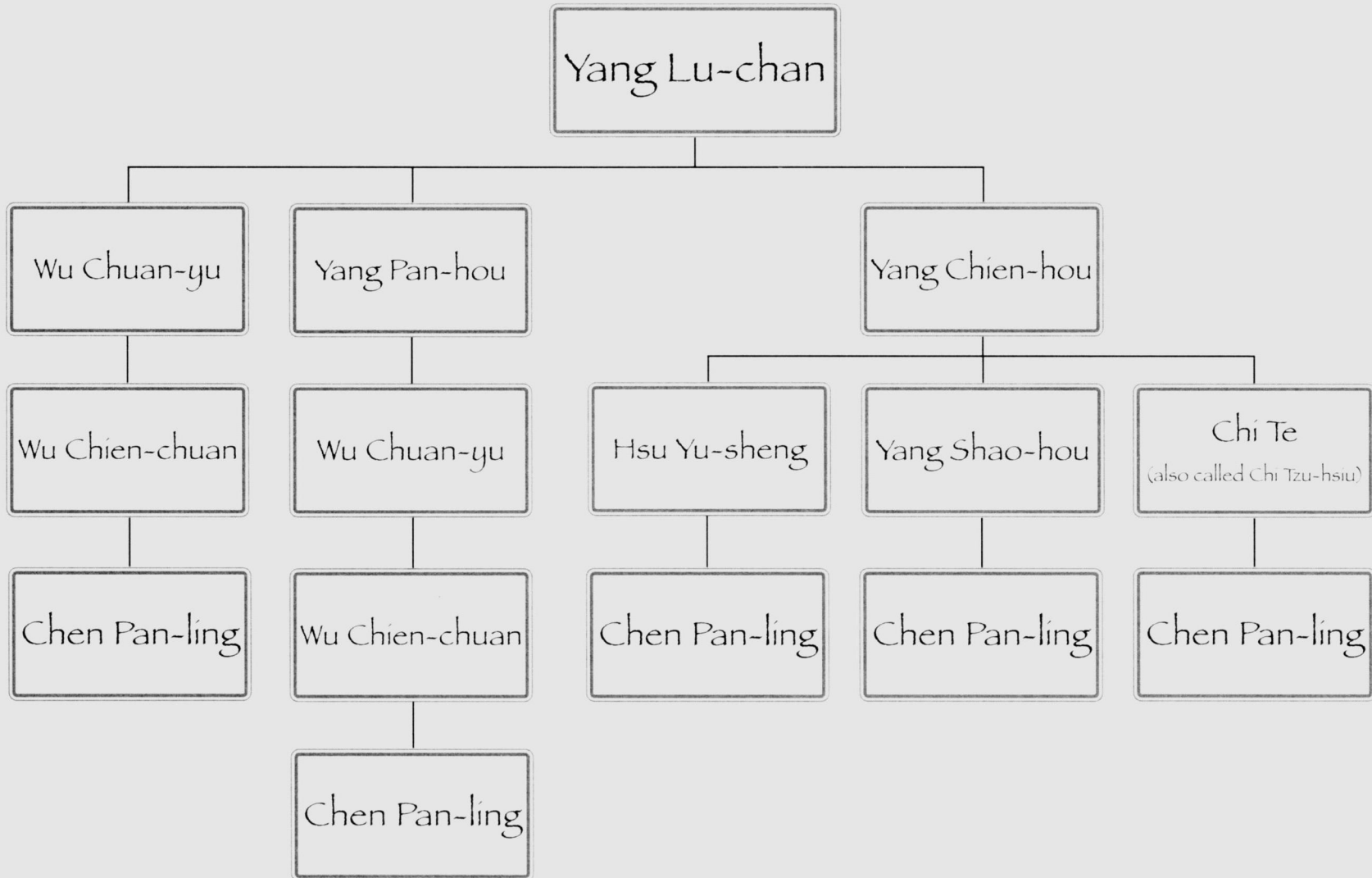
You will be able to do whatever you want to do.
Forget yourself and follow your opponent's actions.

Most people who make mistakes neglect the near phenomena
And instead vest their concern with the remote situation.

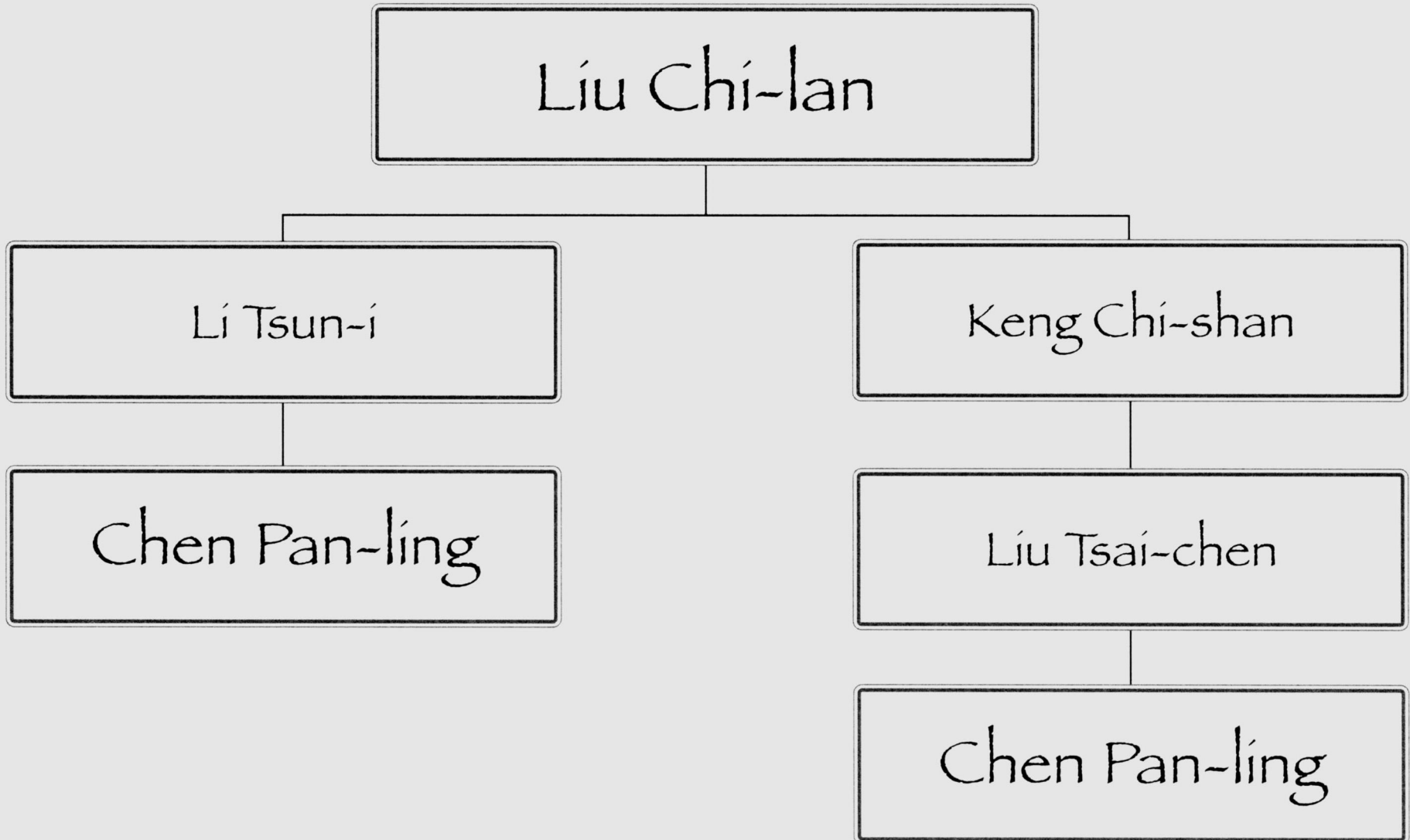
It is said, "If you miscalculate one one-thousandth of an inch when you aim
Toward your goal, you will end up millions of miles away from it."

Everyone who learns tai chi chuan should be cautious to thoroughly recognize this.

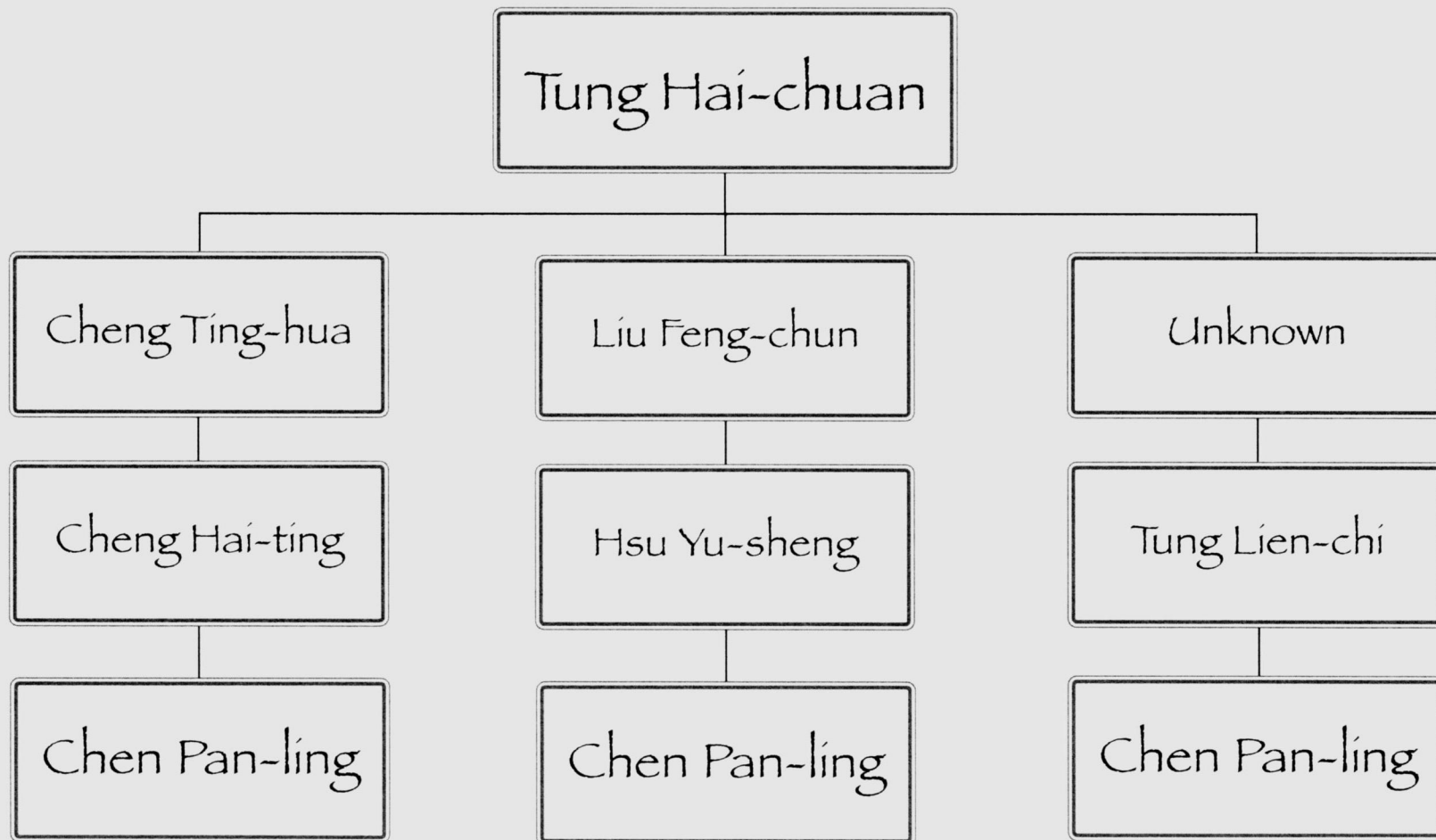
Tai Chi Chuan Lineage



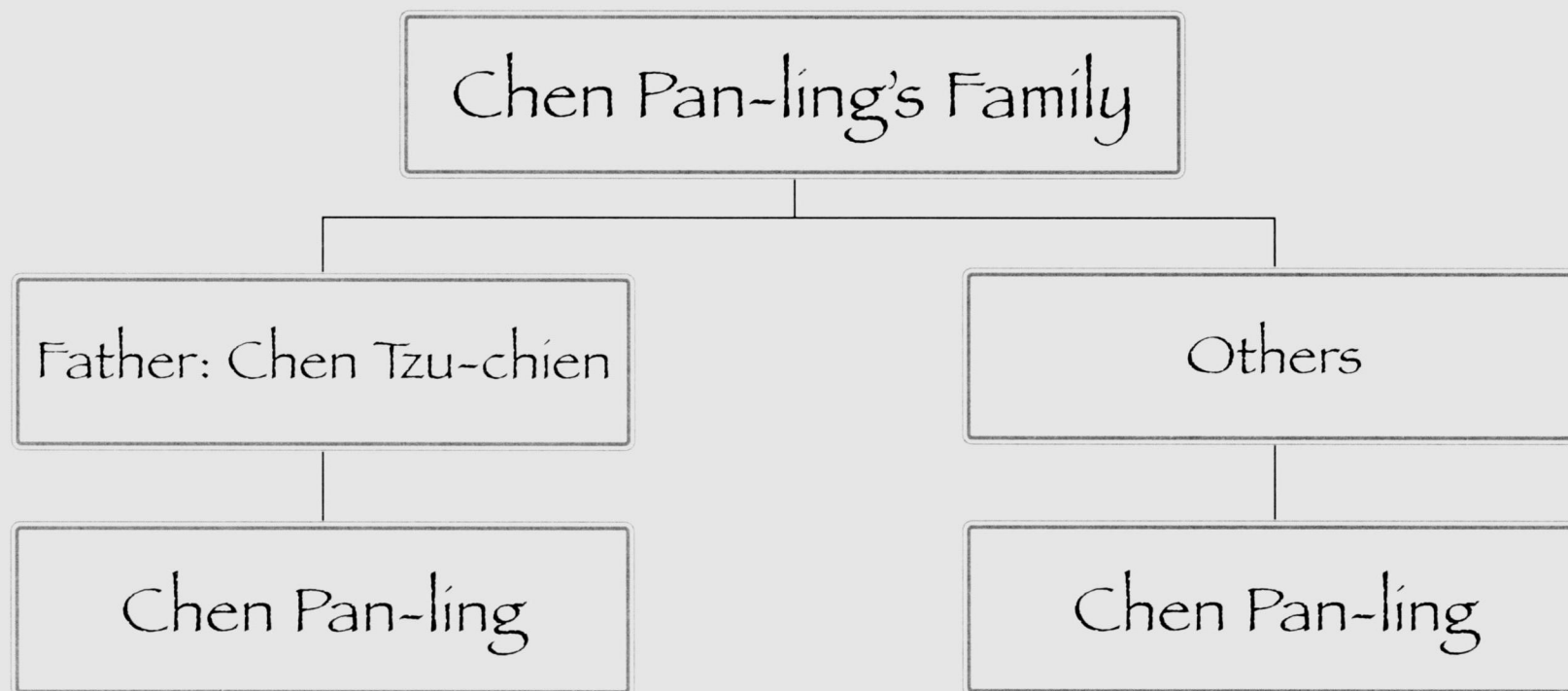
Hsing-I Chuan Lineage



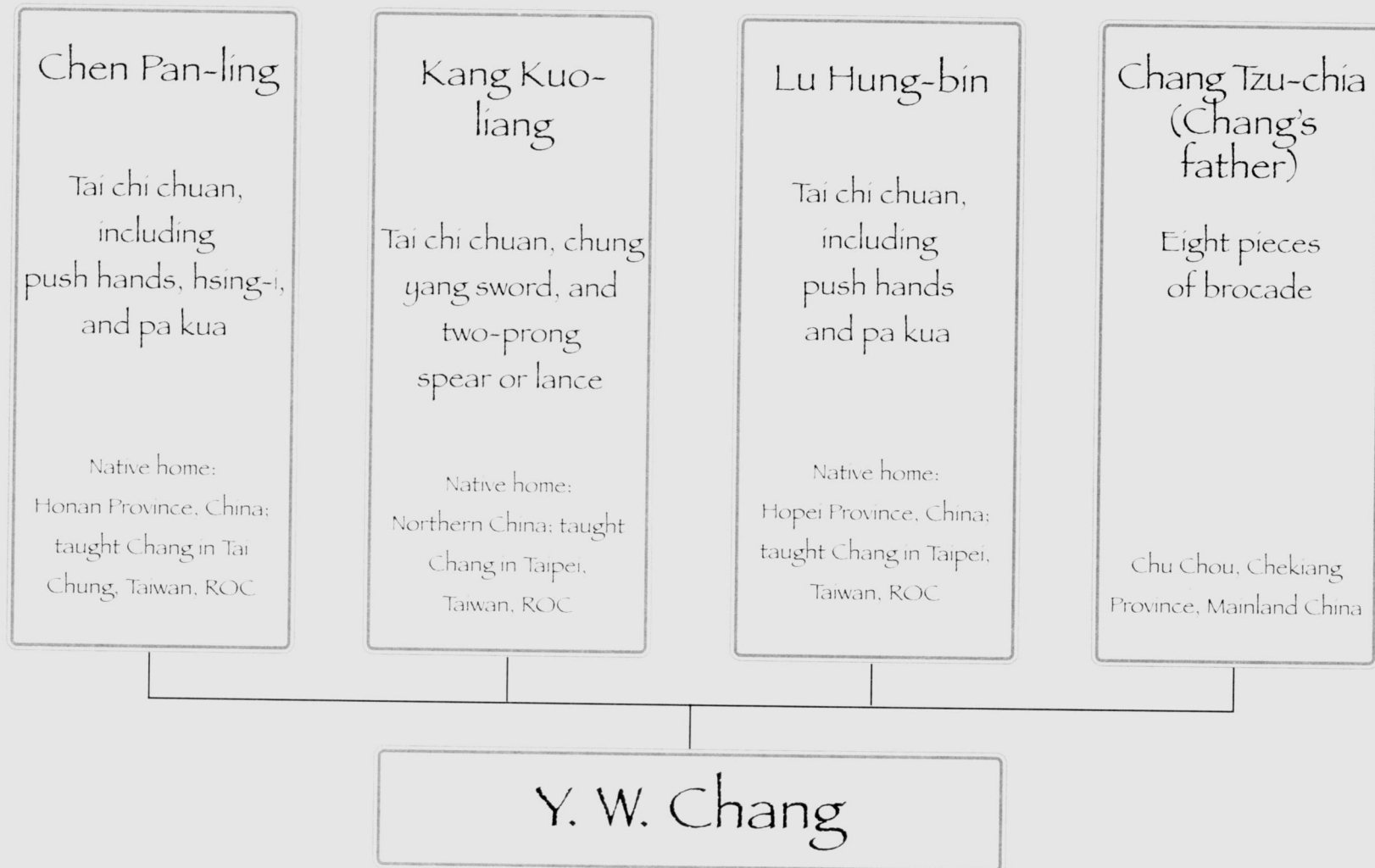
Pa Kua Chuan Lineage



Shaolin Chuan Lineage



Lineage for Y. W. Chang



Appendix C. Dynasties and other Periods

Yang-shao culture (3950?-1700?BC)

Lung-shan culture (2000?-1850?BC)

Hsia Dynasty (1994?-1766?BC)

Shang Dynasty (1766-1027 BC)

ancestor worship

Chou Dynasty (1122?-256 BC)

Confucius (c. 551-479 BC)

Spring and Autumn Period

(770-475 [403?] BC)

(Chun Chzu)

Warring States Period

(475 [403?]-221 BC)

Taoism

Chin Dynasty (221-206 BC)

Shih Huang Ti (c. 259-210 BC)

Great Wall built

Earlier Han Dynasty (206 BC-AD 9)

alchemy

Hsian Dynasty (AD 9-23)

Later Han Dynasty (AD 25-220)

Buddhism comes to China from India

Period of Three Kingdoms:

Wei Kingdom (220-265)

Shu Kingdom (221-263)

Wu Kingdom (222-280)

Tsin Dynasty (265-317)

Sui Dynasty (589-618) Tang Dynasty (618-907)

Li Tao-tzu

Hsu Hsuen-ping

Kuo shu divided into shaolin and wutang

Five Dynasty Period (907-960)

Sung Dynasty (960-1279)

invented compass, gun powder, printing;

Chang San-feng said to have reformed
tai chi chuan.

Yuan Dynasty (Mongol rule 1279-1368)

Kublai Khan; trade increased; Marco Polo

Ming Dynasty (1368-1644)

period of art and literature

Chen Pu teaches tai chi chuan theory
to family

Ching or Manchu Dynasty (1644-1912)

Manchu invades;

cuts China off from Western World

Yang Lu Chan (1799 - 1872)

Wu Chan Yu (1834 - 1902)

Yang Pan-hou (1837 - 1892)

Chen Pan-ling (CPL) born in Honan
Province, 1891

Yang Chien-hou (1839 - 1917)

Yang Shao-hou (1862 - 1929)

Wu Chien-chuan (1870 - 1942)

Hsu Yu-sheng (1879 - 1945)

Republic of China (ROC) (1912-1949)

Kuomintang (KMT—Nationalist Party)

led by Generalissimo Chiang Kai-shek

CPL learns shaolin from father in
Chunking (1912)

Y. W. Chang born December 31, 1915

Chinese People's Liberation Army (PLA)
founded August 1, 1927

CPL visits Chen Chia Kou (1927-1931)

Central Chinese Martial Arts Institute
established (1928)

Second Sino-Japanese War (July 1937)

CPL vice president of Central Chinese
Martial Arts Institute; chairs committee
to standardize martial arts (1941)

Japan defeated (1945)

CPL left for Taiwan (1950)

CPL heads Chinese Boxing Association in
Taiwan (c. 1959-1967)

This text published (1963)

CPL dies (1967)

From 1949 to the present, the Chinese Communist party functions as the People's Republic of China (PRC). The ROC continues in Taiwan; so does the KMT, but there are several other parties in existence today.

Notes

Front Matter

1. Chang left for Crete, Greece, late in 1991; he returned to the States the following year and now lives in New Orleans, Louisiana.
2. The number of postures in the long form varies from around 99 to 108 or perhaps more, depending on the manner in which the form is broken down into postures.
3. "Baby Boomers Redefine Aging" by Susan Levine. Reprinted in *The Times-Picayune*. New Orleans, May 21, 1996.
4. "Improving Your Balance," *Mayo Clinic Health Letter* (Mayo Foundation) 15, no. 9 (September 1997) 3.
5. "Falls by the Elderly May Be Reduced with a Few Steps," *The Times-Picayune*. October 7, 1997.
6. Draeger, Donn F., and Robert F. Smith. *Comprehensive Asian Fighting Arts*, Kodansha International LTD, Tokyo, 1986.
7. Godwin, Paul H. B., *Development of the Chinese Armed Forces*. Maxwell Air Force Base, Alabama: Air University Press, 1988.
8. Chen uses a generalization here; China's current area is about 3,700,000 US square miles.
9. See lineage, Appendix B. *Chi Tsu-hsia* is *Chi Te* on the chart.
10. Actually Chen Pan-ling went to Chen Chia Kou several times between 1927 and 1931.
11. Chen Pu's old Chen-style tai chi chuan.
12. Please note there are two Wu's in early kuo shu history, Wu Chien-chuan and Wu Yu-hsiang. Their names have the same romanization, but are different Chinese characters.

Section 1

1. Void (*Wu Chi* also *Hsu Kung*) represents the Great Unknown and the vast emptiness that the Taoists associate with it. When void (*kung*) is lowercased elsewhere in the text, it refers to the emptiness into which you deflect your opponent during combat or training.
2. Substantial and insubstantial connect void with solid, and hitting with drawing back.
3. *Chi* is loosely translated as *breath* in the text, but it is a life-enhancing attribute of your breath, the air, and actually all things. You learn to move *chi* about in the body, raising it to its full potential to improve your health and enhance your physical prowess. When *chi* is mixed with blood, it is called *hsueh chi*.
4. Also called the Yang-tze River, it is the longest river in China.
5. The sequence can also go from neutralize to include grasp and then strike.
6. When you exhale, let chi sink to tan tien; inhale and exhale as if you were a baby inside your mother's stomach. Although babies receive their basic needs through the umbilical cord, they do take in and breathe out fluid. According to Western medicine, they do this only for practice and receive no other known benefit.
7. Area formed by feet and space between them.
8. This technique is often translated as *three points in straight line*. It has perplexed Chang for some time because to line up the nose, index finger, and toes of the forward foot is awkward. During the afternoon of March 13, 1997, we visited with an old friend of Chang's in Taipai, Taiwan to discuss this question with him. He is Major General (retired) Ho Shun-ting, who teaches all forms of internal-style Chinese martial arts at Chung Kuo Wen Hua University in Taipai. He studied from an early age with Cheng Huai-hsien, and later with Chen Pan-ling. Ho and Chang agreed that the translation is more accurately *to focus three points in the same direction*.
9. *Kua* is the area where the top of your leg connects with your hip; your groin.

10. *Ching* is a term that has many meanings in Chinese. We believe that in this context, Chen refers to “the essence, the essentials.”

11. Although chi is often translated as breath which is a function of the respiratory system, actually it is an ingredient of the circulatory system, also.

Section 2

1. See 2. *Treatise on Thirteen Postures* in the appendices.

2. The characteristics of tai chi chuan motion are: (1) continue, (2) soft, (3) round, (4) close.

3. The methods to unify external and internal action are: (1) open slowly, (2) coordinate breath, and (3) synchronize movements.

4. In section 3, for figure 17, Chen clarifies *nose align*, indicating that tip of index finger of primary hand is aligned in this action.

5. These are The Five Internal Energies, or Five Chins, easier to remember in Chinese rather than English: *chan lien nien shi pu tiu-pu ting*.

6. Four of the Eight Techniques, also more rhythmic and easier to learn in Chinese: *peng lu chi an*.

7. The Eight Techniques are the four techniques explained in 2.12 **Pat-Feel**, plus the four additional techniques discussed in this section.

8. Left and right play guitar are tai chi chuan postures, which will be discussed in section 3.

Section 3

1. *Forward Palm* is the palm or hand in front.

2. The term is “pull down,” but in this instance, the direction of the action is actually upward, then the “pull back” is in a downward direction.

3. Do not lean forward from the waist when you are in bow stance. Your upper body should be perpendicular to the floor. In stretching your leg to form bow stance, do not lock knee.

4. Finger roots are where your fingers (excluding your thumb) join your hand.

5. Please note that the arms are parallel with each other. The arms are on *either side* of the chest and do not come together in *front* of the chest. It is Chen Lao Shih's rationale that this position provides more torque for the *play guitar* application.

6. *Peng lu chi an*.

7. Although the posture actually moves from right to left, it is not so stated because *yu tso pan lan* is not as lyrical in Chinese as is *tso yu pan lan*.

8. An underhand, upward motion as if you are using a pitchfork.

9. For this posture, *wave* does not mean to do so as in a greeting. It is a slow, continuing, undulating movement that is best understood through its demonstration by a competent teacher.

10. Often referred to as *snake creeps down*.

11. Also as in **Action 22. Left, Right, Deflect, Parry**.

12. Both this, and kick in Posture 94, are crescent kicks.

13. Seven Stars refers to the stars in the Big Dipper constellation, and their varied positions.

Section 4

1. Actually this is only one example of inch internal energy. There are several other methods.

2. Ninety degrees.

Appendix A

1. The Eight Directions are north, south, east and west, along with northwest, northeast, southwest, and southeast, which are called the corners.

2. According to an old Chinese tale, a wise man, whom we believe to be Confucius, is presented with a problem. He is asked how to thread a pearl that has a hole that curves nine times rather than going straight through the pearl. Confucius is baffled, but lo and behold, an old woman comes to help him. As she gathers mulberry leaves, she advises Confucius to put a drop of honey at one end of the cavity. She then recommends the sage tie a thread to an ant, and let the ant carry the thread through the nine-twisting passage in the pearl. It works perfectly!

3. Traditionally in the Chinese army, the general presented an arrow-shaped object called *ling chien* (usually translated as *command*) when he issued an order. The *ling chien* was proof that the soldier received the general's order. On the battlefield, the commander used a *flag* (romanized *chi*, but a different Chinese character from the universal *chi* that we speak of previously in the text). This flag let a group know toward which direction on the compass they should head. With perhaps hundreds of troops in the group, a voice command could not be heard. A single banner (*tao*) was used for the entire army, perhaps a thousand or more troops.

4. Translated *theory* but usually known as *classic*.

5. In old China, coins had a hole in the middle and people used a string through these holes to keep the coins together.

6. Leading enemy's attacking force to void.

7. Equal weight distribution to the feet.

8. Adhere to enemy with your hands.

Glossary

- abdominal breathing** (*fu hu hsi*) deep, natural inhaling and exhaling to increase lung capacity and lower the center of gravity; when inhaling, it leads *chi* to *tan tien*; when exhaling, it leads *chi* away from *tan tien*. For natural abdominal breathing, the abdomen moves out when inhaling and in when exhaling; this is the way we breathe normally. For reverse abdominal breathing, the abdomen moves in when inhaling and out when exhaling; this is the way to breathe when exerting energy.
- active waist** (*huo yao*) the capability to move and rotate from the midsection smoothly and without stiffness.
- apparent close-up** (*ju feng shih pi*) pull back and also push away.
- areas of concentration** Chen Pan-ling's method of charting the essential points of tai chi chuan movement: (1) posture, (2) motion and action, (3) mind and chi, (4) training method, (5) application, and (6) effectiveness.
- base** (*ti pan*) area formed by feet and space between them.
- bone marrow** (*ku sui*) spongy tissue inside bones, which is body's "factory" for normal blood cell production; contains cells that produce all required red blood cells, white blood cells, and platelets.
- Book of Changes** (*I Ching*) a foundation for Chinese culture and tai chi chuan; said to be written by the father of the first emperor of the Chou Dynasty.
- both-hands contact push hands** (*shuang ta shou*) fixed-step push hands in which partners stand face to face, moving right feet forward to form central-equilibrium stance; with right feet parallel and aligned, they raise right hands using **stand palm** to contact backs of each others' wrists; can also reverse to left side. **Both-hands contact** also occurs when the partners are not moving before push hands begins.
- both-hands pull back** (*shuang lu*) see **pull back**.
- bow stance** (*kung pu*) move right or left foot (**right bow stance** or **left bow stance**) one step forward; slightly bend rear leg at knee without locking knee; feet firmly on ground, sink *chi* to *tan tien* to lower center of gravity.
- breath** (*hu hsi*) based on Taoist breathing, tai chi chuan breathing is, above all, natural and not forced; inhale and exhale slowly through the nose, deep and long. Because *chi* is not easily translated into English, it is broadly defined as an attribute of air or breath that unites with the blood. It moves about in the body to improve health. An endowment of all things, both animate and inanimate, it is much like energy as explained in modern quantum physics. When *chi* is mixed with blood, it is called *hsueh chi*. *Pre-chi* is *chi* that existed before birth. *Post-chi* is *chi* that exists after birth. *Shi chi* is *dead chi* that is blocked and unable to circulate freely within the body.
- brush knee** (*lou hsih*) move left foot one step forward and stroke down with left hand passing left knee for **left brush knee**. Reverse foot and hand positions for **right brush knee**.
- bump** (*kao*) when very near opponent, use elbow, shoulder, back, or hip to strike.
- catch-and-snap technique** (*chin na*) a technique martial artists use to damage opponent's muscles, irritate sinew points and tendons, and control the functions of the joints; use for hand-to-hand and other contact techniques.

- center of gravity** (*chung hsin*) point at which body's weight is evenly distributed.
- central-equilibrium stance** (*chung ting pu*) one of the **Five Steps**; a basic stance in tai chi chuan, as in play guitar, from which all movements begin and end.
- Central Martial Arts Institute** (*Chung Yang Kuo Shu Kuan*) established in Nanking by the Chinese government in 1928 to promote Chinese martial arts.
- chest draws back-back protracts** (*kung hsiung pa pei*) see **hollow chest-firm back**.
- Chinese National martial arts** (*Chung Kuo kuo shu*) the term used for Chinese martial arts during Chen Pan-ling's era, the Nationalist's period (1928-1949) in Mainland China. The purpose was to standardize unique, family fighting techniques into a national technique. The term continues to be used in Taiwan, Republic of China, but the mainland has reverted to the older term, *wu shu*.
- chop** use outside edge of hand to strike.
- closure** (*ho*) actions come together as one; one of the characteristics of tai chi chuan motion; the *method* of tai chi chuan.
- coccyx** (*wei lu ku*) small, triangular bone at the bottom of the spinal column. **Center coccyx** (*wei lu chung cheng*) hold spine erect, tuck pelvis.
- continue** (*lien*) one of the **Five Internal Energies** of push hands. Also one of the characteristics of tai chi chuan motion; the *tendency* of tai chi chuan; constant uninterrupted control of opponent following contact.
- coordinate three points** (*san chien chao*) to coordinate the tip of the nose, index finger of forward hand, and toes of the forward foot so that they point in the same direction.
- cross hands** (*shih tzu shou*) arms meet at wrists with right hand in front of left hand; palms oppose each other.
- cross step** (*piao pu*) for **left cross step**, maintain position of right foot; move left foot one step forward and toe-out, placing left foot in front of right foot. For **right cross step**, lift left heel from ground with left leg behind right leg.
- crush** (*ia*) downward, pressing action with hands sometimes translated as **press**, but not the same action as **press** (*chi*), which is one of the **Eight Techniques**.
- deflect** (*pan*) neutralize opponent's attacking force by moving one's arm away from one's body (see **parry**).
- detecting area** (*kan ying chuan*) using a technique available to those who reach the most advanced level of tai chi chuan; similar to radar, area can extend outside body; the higher the level of achievement, the larger the area of command.
- distinguishing characteristics** the four basic attributes that make tai chi chuan different from other Chinese martial arts: (1) round, (2) continue, (3) touch, and (4) breath.
- drill** (*tsuan*) as opposed to a straight movement, involves twisting action, much like a screw drilling into wood.
- Eight Techniques** (*Pa Fa*) the four push hands techniques: **ward off** (*peng*), **pull back** (*lu*), **press** (*chi*), and **push** (*an*) plus four additional techniques: **pull down** (*tsai*), **split** (*lieh*), **elbow** (*chou*), and **bump** (*kao*).

elbow (*chou*) one of Eight Techniques of push hands; when near opponent's body, use to strike chest or body.

empty armpits (*kung yeh*) relax arms so that they are neither tensed and tight against your body nor spread wide away from your body; the test is to hold an egg in your armpit without either breaking the egg or dropping it.

Essential Points for Tai Chi Chuan Movements the 20 points that Chen Pan-ling considers the most important to remember and obey; broadly categorized as *posture, action, mind-breath, training method, application, and effectiveness*.

exhale (*ho chi*) breathe out when movements close, and when stretching or striking out.

external style (*wai kung*) hard style such as *shaolin* as opposed to *wutang*, soft style; although arts of combat must contain both soft and hard styles for defense and offense; training begins with hard strokes and changes to soft ones; final goal for both hard and soft is to use a combination of soft and hard strokes for practice and fighting.

false step (*shu pu*) almost all weight is on one foot with only tip of toe of other foot touching ground; also called *cat stance*. Touch toes of left foot to ground for **left false step**; touch with right toes for **right false step**.

feeling internal energy (*chih chueh chin*) energy related to internal sensation as opposed to tactile contact (see **touching internal energy**). Feeling, listening, and striking are all internal energies that distinguish soft or internal styles martial arts from hard or external ones; leads to knowledge of **understanding internal energy** (*tung chin*).

finger roots (*chih ken*) where fingers (excluding thumb) join the hand.

fist (*chuan*) hand is clenched with fingers doubled into palm and thumb is doubled inward across the fingers. Palm facing upward (**positive palm**) made into a fist is called **positive fist** (*yang chuan*). Palm facing to ground (**negative palm**) made into a fist is called **negative fist** (*yin chuan*). **Stand fist** (*li chuan*) tiger mouth faces up; it is **stand palm** made into a fist and the opposite of **reverse fist**. For **reverse fist** (*kuan chuan*) strike with fist, pointing tiger mouth to ground. **Curved-reverse fist** circles out as it changes position of tiger mouth. **Upthrust** or **upturned fist** (*kuan chuan*) strikes forward with tiger mouth down.

Five Internal Energies (*Wu Chin*) the Five Chins of push hands: touch (*chan*), continue (*lien*), stick (*nien*), follow (*shi*), no separation-no resistance (*pu tiu-pu ting*); but actually integral to tai chi chuan contact.

Five Steps (*Wu Pu*) of tai chi chuan movement: forward (*chien chin*), backward (*hou tui*), left (*tso ku*), right (*yu pan*) steps, and central-equilibrium stance (*chung ting pu*).

fixed-step push hands (*ting pu tui shou*) one of the two methods of push hands, the second one being variable-step push hands; as it implies, in fixed-step push hands, do not move feet; it includes (1) single-hand contact, (2) horizontal-circular movement, (3) vertical-circular movement, (4) both-hands contact, and (5) both-hands push hands.

follow (*shi*) one of the Five Internal Energies of push hands; after sticking to opponent, stay with his movements.

force (*li*) that power within the human body that can be increased by lifting weights.

four ounces to toss away one thousand pounds (*ssu liang po chien chin*) adage meaning to use less force to move heavy objects.

fulcrum the support about which a lever turns.

golden cock stands on one leg (*chin chi tu li*) one leg on ground stance.

grand push hands (*ta lu*) most advanced tai chi chuan push hands technique; applies the Eight Techniques; steps move forward and backward to the four directions and four corners, changing steps to follow movements of the body.

grasp arm use one hand to stick to opponent's elbow and the other hand to touch inside his forearm, thus forcing him to lose the opportunity to hit.

hands and eyes as one (*shou yin shang bu*) following long practice, eyes look at object; hand with internal energy reaches object simultaneously with eyes

hard style (*wai kung*) external martial art usually known as *shaolin*, and so named because it was developed at the Shao Lin Temple in Honan Province.

heart (*hsin*) philosophically, *hsin* means nothingness or emptiness; if heart begins to become something, *i* (thought) begins, and *chi* (breathing) takes place; also means mind and conscience.

hit-vital-point (*tien hsueh*) ancient Chinese method to destroy nervous system, stop *chi* and blood circulation, and damage internal organs of body.

hollow chest-firm back (*kung hsiung chin pei*) nomenclature for position in which waist and body are centered and comfortable; shoulders and chest are relaxed, sinking *chi* to *tan tien*; chest is neither thrust forward nor concave; spine is in center position and straight, back is neither rigid nor hunched. When chest is naturally empty and breath is free, this is *hollow chest*. When body is naturally erect and square, but also relaxed, *chin* sticks to spine and disperses to arms; striking force is from spine. This is **firm back**. Formerly called **chest draws back-back protracts** (*kung hsiung pa pei*).

horizontal-circular push hands as one person thrusts gently forward to push, partner pulls back levelly; then movements are reversed; this differs from **vertical-circular push hands** in which movement is up and down.

horse stance (*ma pu*) basic Chinese martial arts stance; sit as if riding a horse.

inch internal energy (*tsun chin*) a special striking force in tai chi chuan; actual Chinese measurement of space for striking opponent is within 1/10 of a foot.

inhale (*hsi chi*) breathing in with open movements; also breathe in when executing bending or drawing-in movements.

insubstantial (*hsu*) false or empty position or action; for instance, able to move foot freely. See substantial.

internal energy (*chin*) vigor, energy, strength—are broad English meanings for *chin*—but do not cover its internal aspects. In *hsing-i chuan*, *nei chin* (literally, “inside” internal energy—a more expressive way to say *chin*) is the *chi* of **Void** (*Hsu Kung*); it is the root of heaven and earth, *yang and yin*, and all living things. The Taoist call such phenomena the Pill of Immortality (*Chin Tan*).

internal style (*nei kung* also *wutang*) soft martial arts such as tai chi chuan; differs from *Shao Lin* (external, hard style) in that *shaolin* starts with hard strokes, but *nei kung* begins with soft ones; *Shao Lin* goes from hard to soft, and *nei kung* is just opposite—from soft to hard; final goal for both is to train people how to use a combination of soft and hard strokes to fight; weaker or older students, and usually women, should begin by practicing *nei kung*; *shaolin* takes shorter practice time for effective combat results, and *nei kung* takes longer; most effective way is to begin their practice with *shaolin*; and later practice *nei kung*.

lead force to void (*hua*) a self defense technique for tai chi chuan to **neutralize** opponent's force.

leading by finger (*chih ling*) use finger to lead hand, hand leads elbow, elbow leads shoulder, and shoulder to lead body; this movement is from external to internal.

left (*tso*, *tso ku*) one of the **Five Steps**.

listening internal energy (*ting chin*) internally developed sensitivity of skin so that one develops ability to feel strength and direction of opponent's striking force.

middle stance (*chung chia tzu*) stance in text, instead of high or low stance, because it is most suitable for most people.

mind (*i*) thought, intention.

natural step (*tzu jan pu*) feet are parallel, with distance between them the width of shoulders; relax mind and body, breathe evenly to calm the mind.

neutralize (*hua*) lead opponent's body or hands, and his attacking force to void.

no separation-no resistance (*pu tiu-pu ting*) one of **Five Internal Energies** of push hands; to **separate** is to lose contact; to **resist** is to go against intent or attack; either way, you actually allow your opponent a chance to attack; *pu tiu-pu ting* encompasses the entire concept of push hands.

nose align (*ying pi*) align tip of index finger of hand in front (primary hand) with tip of nose.

open and closed movements relates to inhaling and exhaling in that open movements occur with inhaling to store chi in *tan tien*; closed movements occur with exhaling from *tan tien*.

palm (*chang*) in Chinese, interchangeable with hand. **Forward palm** (*chien chang*) is the hand in front. For **open palm** (*kai chang*), hand is unclosed rather than in a fist. **Positive palm** (*yang chang*) faces upward and **negative palm** (*yin chang*) faces ground. **Seal palm** (*yin chang*) is so named because it strikes sharply like using a Chinese seal or chop on a document; a chop results in a stamped, legal signature. Although negative palm and seal palm have the same romanization, they are different Chinese characters with different meanings. **Stand palm** (*li chang*) tiger mouth faces up. **Reverse palm** (*fan chang*) tiger mouth faces down and palm faces out. For **hook palm** (*kou chang*) hold five fingers tightly together to form a hook as if you were holding a tea bag; hollow palm.

parry (*lan*) move arm toward own body to neutralize opponent's attacking force. See **deflect**.

part wild horse's mane (*yeh ma fen tsung*) form right bow stance and separate palms diagonally with turning body movement; raise right positive palm using shoulder and arm to bump up to right; push left negative palm to left and down; as you open arms, look toward left palm to form **part**

- wild horse's mane, right.** Reverse positions for **part wild horse's mane, left.**
- pat-feel** (*pai chih chueh*) term coined by Peking Tai Chi Chuan Push Hands Society which means to train feeling chin and listening chin using push hands.
- Peking Tai Chi Chuan Society** (*Pei Ching Tai Chi Chuan She*) developed the term pat-feel for push hands in Peking, China.
- phases of push hands** four phases of push hands that Chen Lao-shih delineates are: (1) touching internal energy (*chan chin*); (2) listening internal energy (*ting chin*); (3) understanding internal energy (*tung chin*); and (4) striking internal energy (*fa chin*).
- play guitar** (*pi pa shih*) raise hands in front of chest in **stand palms**; left hand is behind and below right hand with palms facing each other to form **play guitar, right**. For **play guitar, left**, right hand is behind and below left hand; either way, the palm of the arm that is lower lines up with and faces inside the elbow of the other arm.
- point of application of force** in tai chi chuan, this is the waist; the heels are the **fulcrum**, and the fingers are the **point of resultant**.
- point of resultant** see **point of application of force**.
- press** (*chi*) one of **Eight Techniques** of push hands; move directly forward with hand when near opponent's body.
- primary hand** (*chu shou*) hand in front or higher than other hand.
- pull back** (*lu*) basic movement of push hands and one of **Eight Techniques**; to lead opponent's attacking force to **void**. To form **both hands pull back** (*shuang lu*), turn body from waist to right about 35 degrees. At the same time, draw back elbows and change to **positive palms**, which rest at sides of waist.
- pull down** (*tsai*) use palm to hold opponent's wrist; then suddenly with vigor, impel his arm to throw him off balance and control his movement; one of **Eight Techniques**.
- punch** (*chung chuan*) hit with fist.
- push** (*an*) one of **Eight Techniques** of push hands; if opponent uses **press**, block with both hands; relax waist, draw back thigh, and sit back on leg to neutralize **press** action; then straighten rear leg and thrust forward in return. There are numerous other kinds of **push** actions in Chinese martial arts that are not included in the Eight Techniques. For **both hands push**, draw back and turn 35 degrees; move palms up along rib cage to level with mouth, moving right with turning body; then, change palms to **negative palms** and push forward.
- push-and-catch** (*tui na*) practice for curing sickness.
- push hands** (*tui shou*) self-defense technique to train *feeling* in tai chi chuan. Push hands is divided into **fixed-step** and **variable-step** methods. Fixed-step push hands is subdivided into: **same-foot step forward for both parties** in which when one party moves his right (or left) foot forward, his partner moves his right (or left) foot forward, and **opposite-foot step forward for both parties** in which when one party moves his right (or left) foot forward, his partner moves his left (or right) foot forward. In **variable-step push hands**, both parties move their feet with no limitation.

relax (*sung*) release tension mentally and physically.

repulse monkey (*tao nien hou*) one of the more difficult actions to learn; for **repulse monkey, left**, keep right foot in position and raise left leg in **single-leg stance**; raise right negative palm and push forward; raise left arm from elbow and rest left hand palm beside left ear; draw back left foot one step in right bow stance; brush right hand down to outside right knee and push left hand forward in negative palm. Reverse footing for **repulse monkey, right**.

reserve internal energy (*hsu chin*) ability to recoup or recover.

right (*yu, yu pan*) one of the **Five Steps**.

root (*ken*) establish feet as if they are connected to center of earth.

round (*yuan*) one of characteristics of tai chi chuan motion; the *form* of tai chi chuan. Describes a curved movement with no broken action.

round groin (*yuan tang*) groin area is shaped in “U” as opposed to “V;” Westerners know this as “tucking the pelvis” or “not sitting on the pelvis.” *Kua* cannot be translated into English. It is the area where your thigh meets your pelvis. To determine if your kua is positioned properly, chop gently with your hand where this joining takes place. You should feel a decided crease and you will know you are in correct position.

separate (*fen kai*) to lose contact with opponent.

single whip (*tan pien*) sit back on left leg and toe-in right foot, move up right hand and form **hook palm**, touch left palm to inside right forearm; then, sit back on right leg, arc inward with right hand passing in front of face, twist palm inward with fingers facing up.

single-hand contact (*tan ta shou*) one hand touches partner’s hand in push hands.

single-leg stance (*tu li pu*) also called *independent step*; one foot stands on ground.

sink elbow (*chen chou*) drop arm joint so that it points toward ground.

sink shoulders (*chen chien*) relax shoulder area so that arms hang naturally.

sit-back stance (*hou tso pu*) place weight primarily on back leg. In **sit-back stance, right**, the right leg is the back leg. If the left leg is back, it is **sit-back stance, left**.

slant fly (*hsieh fei*) separate and open arms wide to counterattack opponent’s pull down, strike to face, and low kick.

soft (*mien*) push-hands characteristic; also a characteristic of tai chi chuan motion; the *mind* of tai chi chuan.

soft style (*Wu Tang*) internal form of martial arts such as *tai chi chuan*, *hsing-i*, and *pa kua*; so named because it was developed by Chang San-feng, who lived on Wu Tang Mountain.

solo exercise (*pan chia tzu*) individual practice of form, as opposed to push hands, which is done with a partner.

sperm (*ching*) the male reproductive secretion, but also translated as refined essence and completeness; the practice of Chinese martial arts is said to change sperm to *chi*, hence *ching chin*. A second *ching*, romanized the same way, but from a different character and pronounced differently means sharp, keen, or skilled.

- spirit** (*shen*) spirit; also god, immortal, soul, mind, appearance, look, expression, or air, divine, supernatural, superhuman, prodigious, marvelous, wondrous, miraculous, mysterious, mystical; *shen* develops internally but manifests itself in outward demeanor as an overall feeling of well-being and power to function in any situation or “do anything;” *shen* is felt, not visualized. *Chin shen* is the combination of internal energy (*chin*) and spirit (*shen*). It also means spirit, but unlike *shen*, which is an internal feeling, *chin shen* is visible. That is, it can be seen in the demeanor, attitude, and vitality of the individual. It is, then, spirit made visible.
- split** (*lieh*) with one hand, separate opponent’s arm away from his body and with other hand twist his elbow; also turn waist and body to throw him off center.
- stick** (*nien*), **sticking internal energy** (*nien chin*) ability to adhere to opponent, control his movements, and force his actions; make physical contact with opponent and never separate during practice session or actual fighting; one of **Five Internal Energies** of push hands.
- stomp** (*tsai chiao*) kick either forward or across other foot with foot flat; toes are not pointed.
- straight-stand stance** (*shuang chiao ping li*) heels together with toes out.
- strike** (*ta*) hit.
- striking internal energy** (*fa chin*) one of the striking internal energies; this particular *chin* uses the minimum time to strike and direct the most powerful striking blow to opponent.
- substantial** (*shih*) fixed, stable position or action; for instance, leg is fixed to ground but bent to maintain elasticity; see **insubstantial**.
- supernatural strength** (*shen li*) equivalent to electrical energy in the human body.
- Tai Chi Chuan Caption Book** written by Chen Hsin, from Chen Chia Kou, during the Ching Dynasty (1644-1912); his ancestor, Chen Pu, may have been a founder of tai chi chuan in 1375 during the Ming Dynasty.
- teacher** (*hsien sheng*) honorable title for instructor of academic or professional education.
- Theories of Tai Chi Chuan** also called *Tai Chi Chuan Classics* written by Wang Tsung-yueh, divided into *Tai Chi Chuan Theory I* and *Tai Chi Chuan Theory II*.
- Thirteen Methods** (*Shih San Fa*) **Five Internal Energies** (touch, continue, stick, follow, and no separation-no resistance) plus **Eight Techniques** (ward off, pull back, press, push, pull down, split, elbow, and bump).
- Thirteen Postures** (*Shih San Shih*) combination of the **Five Steps** and **Eight Techniques**.
- three basic stances** (*san chung chia tzu*) high, which offers little exercise; low, for the very young and agile; and middle, which offers a compromise between the other two.
- tiger mouth** (*hou kou*) the open space between thumb and index finger. Make the opening as large as possible without exerting strength or becoming tense.
- touch** (*chan*), **touching internal energy** (*chan chin*) contact opponent’s hand or body with your hand; the most basic of the **Five Internal Energies** of push hands because mastery leads to **neutralize** and **strike**, and it is the first principle to use when fighting; also use when opponent attacks so that he neither moves forward nor backs away (see **feeling internal energy**).

- turn back; carry tiger to mountain** (*chuan shen pao hu kwei shan*) hold the tiger; then throw it away.
- twist step** (*au pu*) toe-out rear foot about 30 degrees as you move straight forward; this differs from the **twist step** (*jao pu*), which is one, or a series of steps that include crossing and turning in an arc as opposed to moving straight forward.
- silk-reeling internal energy** (*chan szu chin*) works like a screw as it drives in or moves out of a piece of wood; similar to a bullet ejecting the spiral grooves inside a gun barrel.
- understanding internal energy** (*tung chin*) ability to know the right time and right position to lead opponent to void or to grab him; the third step for push hands.
- upright** a condition arrived at by standing firmly and without tension; concentrate spirit to direct whole body to a comfortable, relaxed oneness.
- uproot** (*tsui ken*) throw off balance; cause to lose stability.
- up-turned fist** (*kuan chuan*) strike forward with arm, tiger mouth down.
- vertical-circular push hands** (*li yuan tui fa*) move arm in perpendicular arc as opposed to levelly as in **horizontal-circular push hands**.
- Void** (*Wu Chi* or the lesser *Hsu Kung*) when capitalized, represents the Great Unknown and the vast emptiness that the Taoists associate with it; **void** (*kung*) lowercased, refers to the emptiness into which to neutralize opponent's attack during combat or training.
- waist** (*yao*) all tai chi chuan motion begins here. **Active waist** (*huo yao*) moves and rotates from mid-section without stiffness. **Relax waist** (*sung yao*) leads *chi* to *tan tien*; stabilizing lower part of body from feet. **Sink waist** (*tai yao*) varies from **relax waist** and **active waist** in that **hui yin** is raised gently. **Waist-twisting internal energy** (*chan szu chin*) works like a screw as it drives into, or moves out of, a piece of wood.
- ward off** (*peng*) basic movement of push hands and one of **Eight Techniques**; block or support in same way that water supports a boat and blocks it from penetrating downward, but ward off movement is up and forward; used to block opponent's attacking force and lead that force away from body.
- wave hands like clouds** (*yun shou*) sit back on right leg and curve upward with right hand, undulating it to right in front of body; protect face with right palm toward face; wave hands with turning body, moving left hand down to right; draw a curve with left palm facing body to protect groin; look toward right palm. This is **wave hands like clouds, right**. For **wave hands like clouds, left**, reverse hands.
- Way** (*Tao*) the path of natural happenings characterized by effortless action, such as when day follows night without effort. For example, water accepts the lowest level without resistance but wears away the hardest rock.

Chinese to English Glossary

an	按	push
au pu	拗 步	twist step
chan, chan chin	沾, 沾 勁	touch, touching internal energy
chang	掌	palm
Chang San-feng	張 三 豐	possible tai chi reformer
Chao Pao	趙 堡	village near Chen Chai Kou
Chen Chang-hsing	陳 長 興	tai chi expert in Chin Chai Kou
Chen Chia Kou	陳 家 溝	birthplace of tai chi chuan
chen chien	沉 肩	sink shoulders
Chen Ching-ping	陳 清 平	tai chi expert in Chao Pao
chen chou	沉 肘	sink elbows
Chen Chou-tung	陳 州 同	student of Wang Tsung-yueh
Chen Hsin	陳 鑫	wrote <i>Tai Chi Chuan Caption Book</i>
Chen Pu	陳 卜	ancestor of Chen Hsin
Chen Tzu-chien	陳 子 鑑	CPL's father, shaolin expert
Chen Wang-tien	陳 王 廷	Early tai chi expert
Cheng Hai-ting	程 海 亭	CPL's pa kua teacher
chi	氣	attribute of air or breath
chi	擠	press; one of the 8 Techniques
chi chen tan tien	氣 沉 丹 田	sink <i>chi</i> below navel
chi hsueh	氣 血	blood with <i>chi</i>
Chi Tzu-hsiu (Chi Te)	紀 子 修 (紀 德)	one of CPL's tai chi teachers
chih ling	指 領	leading by finger
Chiang Fa	蔣 發	early tai chi expert
chiao dien	焦 點	focus
chien chang	前 掌	forward palm or hand
chien chin	前 進	forward; forward step
chih chueh chin	知 覺 勁	feeling internal energy
chin	勁	internal energy
chin chi tu li	金 雞 獨 立	golden cock stands on one leg
chin na	擒 拿	catch-and-snap technique
chin tien	筋 點	sinew point
ching	精	sperm; essence
ching shen kuan ting	精 神 貫 頂	spirit to top of head
ching shen	精 神	spirit made visible
chou	肘	elbow
chu shou	主 手	primary hand
chuan	拳	fist; as in tai chi <i>chuan</i>

chuan shen kuan chu	全神貫注	wholehearted concentration
Chuang Shih	壯士	Strong Man
chung chia tzu	中架子	middle frame
chung chuan	沖拳	punch with fist
chung hsin	重心	center of gravity
Chung Kuo kuo shu	中國國術	Chinese national martial arts
chung ting pu	中定步	central-equilibrium stance
Chung Yang Kuo Shu Kuan	中央國術館	Central Martial Arts Institute
fa chin	發勁	striking internal energy
fan chang	翻掌	turn palm down
fan chuan	翻拳	turn fist down; tiger mouth down
fan ying su to	反應速度	speed of reaction
fen kai	分開	separate, take apart
fu hu hsi	腹呼吸	abdominal breathing
Hao Wei-chen	郝爲真	early tai chi expert
ho	合	close
ho pu tui shou	合步推手	same-foot push hands
Honan Province	河南省	Chen Chia Kou located here
Hopei Province	河北省	tai chi popular here
hou tso pu	後坐步	sit-back, weight on back leg
hou tui	後退	backward
hou tui pu	後退步	draw back one step
hsi chi	吸氣	inhale
hsieh fei	斜飛	slant fly
hsieh tui	斜退	slant back step
hsien sheng	先生	mister, husband, master
hsin	心	heart
hsin chia tsu	新架子	new style
hsing chi	行氣	circulate air throughout body
hsing-i chuan	形意拳	soft, internal style martial art
hsu	虛	insubstantial, empty
hsu chin	蓄勁	reserve internal energy
Hsu Hsuen-ping	許宣平	early martial arts expert
Hsu Kung	虛空	Void
hsu ling ting chin	虛靈頂勁	void leads spirit to top of head
hsu pu	虛步	false step
Hsu Yu-sheng	許禹生	CPL's tai chi teacher
hu chi	呼氣	exhale
hu hsi	呼吸	to inhale and exhale

hu kou	虎 口	tiger mouth
hua	化	neutralize; lead force to void
Huang Ho	黃 河	Yellow River
hui yin	會 陰	point between sex organs & anus
huo pu tui shou	活 步 推 手	variable-step push hands
huo yao	活 腰	active waist
i	意	mind
I Ching	易 經	<i>Book of Changes</i>
ia	壓	crush, press down
jao pu	繞 步	twist step
ju feng shih pi	如 封 似 閉	apparent close-up
kai chang	開 掌	open palm
kan ying chuan	感 應 圈	detecting area
kao	靠	bump
ken	根	root
kou chang	鉤 掌	hook palm
ku sui	骨 髓	bone marrow
kua	胯	area where thigh meets pelvis
kuan chuan	貫 拳	upturned or upthrust fist
kung	空	void
kung fu	功 夫	something done well
kung hsiung chin pei	空 胸 緊 背	hollow chest-firm back (CPL)
kung hsiung pa pei	空 胸 拔 背	chest draws back-back protracts
kung pu	弓 步	bow stance
kung yeh	空 腋	empty armpits
kuo shu	國 術	national martial arts
lan	攔	parry
lao shih	老 師	teacher of scholarly subjects
Li Tsun-i	李 存 義	CPL's hsing-i teacher
li	力	force
li chang	立 掌	stand palm, tiger mouth faces up
li hsuih	力 學	dynamics
Li Tao-tzu	李 道 子	Tang Dynasty martial artist
li yu chi fa	力 由 脊 發	striking force from spine
li yuan tui shou	立 圓 推 手	vertical-circular push hands
lieh	捌	split; one of 8 Techniques
lien	連	continue
lu	撥	pull back
Liu Tsai-chen	劉 彩 臣	CPL's hsing-i teacher

lou hsih	撲 膝	brush knee
Lei Shu-man	雷 殊 曼	senior student of CPL
ma pu	馬 步	horse stance
mien	綿	soft
nei chin	內 勁	expressive way to say <i>chin</i>
nei kung	內 功	internal style martial arts
nien, nien chin	黏 , 黏 勁	stick, sticking internal energy
Pa Fa	八 法	8 Techniques
Pa Fa Wu Chin	八 法 五 勁	8 Tech & 5 Internal Energies
pa kua chang	八 卦 掌	soft, internal martial art
pai chih chueh	拍 知 覺	pat-feel; train sensitivity
pan	搬	deflect
pan chia tzu	盤 架 子	solo form
peng	棚	ward off
pi pa shih	琵 琶 勢	play (Chinese) guitar
pi shen tsai chiao	披 身 踩 腳	slant body, kick
piao pu	標 步	cross step
pin shou	賓 手	secondary hand
ping chia tze	平 架 子	level, or middle stance
ping yuan tui shou	平 圓 推 手	horizontal-circular push hands
pu	不	no, not
pu pu	仆 步	snake creeps down
pu tiu-pu ting	不 丟 不 頂	no separation-no resistance
san chien chao	三 尖 照	coordinate three points
san chung chia tzu	三 種 架 子	3 frames: high, low, and middle
san shou	散 手	self-defense techniques
Shansi Hsing	山 西 省	province in China
shaolin chuan	少 林 拳	hard, external martial arts school
shen	神	spirit
shen li	神 力	supernatural or electrical power
shi	隨	follow
shih	勢	power, force, tendency
shih	式	style, form, posture
shih fu	師 傅	teacher of technical skills
Shih San Fa	十 三 法	13 Methods
Shih San Shih	十 三 勢	13 Postures
shou kua	收 胯	draw back from groin
shou yin shang ku	手 眼 相 合	hands and eyes as one
shu pu	虛 步	false step

shuang chiao ping li	雙脚並立	straight-stand stance
shuang lu	雙撮	both-hands pull back
shuang ta shou	雙搭手	both-hands contact push hands
shun	順	follow
shun pu tui shou	順步推手	opposite-step push hands
shun shih tsou	順勢走	follow opponent's movement
ssu liang po chien chin	四兩撥千斤	4 oz. to move 1000 lbs.
sui	隨	follow
sung	鬆	relax; release tension
sung chien	鬆肩	relax shoulders
sung fu	鬆腹	relax abdomen
sung yao	鬆腰	relax waist
ta	打	strike
ta lu	大撮	grand push hands
ta piao	打劈	beat, hit, strike, smash, attack
Ta Shou Ko	打手歌	<i>Song of Warrior</i>
ta yao	塌腰	sink waist, raising <i>hui yin</i>
Tai Chi	太極	One
tai chi chuan	太極拳	soft, internal martial art
Tai Chi Chuan Lun	太極拳論	<i>Tai Chi Chuan Theories</i>
Tai Chi Tu	太極圖	Tai Chi Diagram
Tai Chi Chuan Tu Sho	太極拳圖說	<i>Tai Chi Chuan Caption Book</i>
tao nien hou	倒撞猴	repulse monkey
tan pien	單鞭	single whip
tan ta shou	單搭手	single-hand contact
tan tien	丹田	internal area about 2 in. below navel
tang chin	懂勁	understanding internal energy
Tao	道	Way
tao yin	導引	Taoist exercise
teng chiao	蹬脚	heel kick
ti pan	底盤	base
tiao	挑	move as if using pitchfork
tiao chi, tiao hsi	調氣, 調息	regulate breathing
tien hsueh	點穴	hit-vital-point
ting	頂	resist
ting chin	聽勁	listening internal energy
ting hsiung pa pei	挺胸拔背	hollow chest-firm back
ting pu	定步	fixed step
ting pu tui shou	定步推手	fixed-step push hands

ting tou hsuan	頂 頭 懸	head held as if by string
tiu	丟	separate, let go
tsai	採	pull down; one of 8 Techniques
tsai chiao	踩 腳	stomp with sole of foot
tsai chui	栽 錘	hit down with fist
tso, tso ku	左, 左 顧	left; one of Five Steps
tso pan shih	坐 盤 式	bend with knees crossed
tsuan	鑽	drill
tsui ken	催 根	uproot
tsun chin	寸 勁	inch internal energy
tu li pu	獨 立 步	single-leg stance
tu mai	督 脈	one of eight governing blood vessels
tu na fa	吐 納 法	inhale and exhale method
tui na	推 拿	push-and-catch technique
tui shou	推 手	push hands
tui shou san pu fa	推 手 三 步 法	push hands 3-steps
tung chin	懂 勁	understanding internal energy
Tung Lien-chi	佟 聯 吉	CPL's pa kua teacher
tzu chi chin tien	刺 激 筋 點	stimulate sinew point
tzu jan pu	自 然 步	natural step
wai kung	外 功	hard style martial arts
Wang Tsung-yueh	王 宗 岳	legendary originator of tai chi chuan
wei lu chung cheng	尾 闔 中 正	center coccyx
wen	穩	stabilize
Wu Chi	無 極	Void
Wu Chien-chuan	吳 鑑 泉	CPL's tai chi teacher
Wu Chin	五 勁	5 Internal Energies
Wu Pu	五 步	5 Steps
Wu Shih	武 士	Warrior or Hero
wu shu	武 術	broad term for martial arts
wutang school	武 當 派	soft, internal martial arts school
Wu Yu-hsiang	武 禹 襄	early tai chi expert
yang	陽	masculine, light, heat, dry
yang chang	陽 掌	positive palm
yang chuan	陽 拳	positive fist
Yang Lu-chan	楊 露 禪	father of Yang-style tai chi
Yang Shao-hou	楊 少 候	CPL's tai chi teacher
Yang Tsung-ting, Chou Wen	楊 宗 鼎 (籙 文)	CPL's senior student
Yangtze Chiang	揚 子 江	longest river in China

References and Further Reading

This list is but a beginning for those who wish to pursue the study of Chinese culture, traditional tai chi chuan, and Chen Pan-ling style.

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Abbreviated Chronology of Romanization of Chinese Characters

- 1874 - *Syllabic Dictionary* by S. W. Williams.
- 1900 - *Baller's Analytical Chinese-English Dictionary* (now out of print). Objective was to supply the demand for a dictionary that is portable and inexpensive and at the same time sufficiently large to meet the wants of an ordinary student.
- 1920 - *Kuo-yin Tsu-tien* an official book published in Shanghai to represent the National Pronunciation.
- 1931 - *A Chinese-English Dictionary Compiled for the China Inland Mission* (a photolithography reproduction) by R. H. Mathews, Shanghai, China Inland Mission and Presbyterian Mission Press. romanization follows slightly modified Wade's *Syllabary*. *The English Index* to this dictionary, published separately, served in a limited respect as an English-Chinese dictionary.
- 1932 - *Gwoin Charngyong Tsyhbuey* the official book published in Shanghai which superseded *Kuo-yin Tzu-tien*. Besides giving the pronunciation in the National Phonetic Letters, this reference work employed a new system called *Gwoyeu* ("Kwoyeu" in the reference we use) *Romatsyhb* or *National Romanization*. It was most easily available in this country as *The Chinese Sentence Series* and *The New Official Chinese-Latin* and *The New Official Chinese-Latin Script Gwoyeu Romatzyhb*, both by W. Simon, London, 1942. The system corresponds to the Wade system.
- 1937 - *Tsu-hai* - a more accessible "Appendix" to *Gwoin Charngyong Tsyhbuey*.
- 1942 - *Pocket Dictionary* (also a photolithograph that appeared in November, 1942) by C. H. Penn.
- 1943 - *A Chinese-English Dictionary, American First Edition* compiled by the Harvard-Yenching Institute to meet the demands of American students. The institute combined and revised the two previous dictionaries (Mathews and Penn), inserted some 15,000 new entries, and added an "Introduction on Pronunciation."
- 1944 - *The English Index* to the *Chinese-English Dictionary, American Second Edition* was revised to agree with the dictionary and deemed suitable as an English-Chinese dictionary.
- 1971 - *A New, Practical Chinese-English Dictionary* was used solely in translating the *Original Tai Chi Chuan Text Book*. This dictionary includes the Mandarin Phonetic Symbols (more commonly termed the "Bu, Pu, Ma, Fu"), the Thomas Wade system of Romanization, and the *Kwoyeu Romatzyhb*.
- 1996 - *Chinese for the Martial Arts* by Carol M. Derrickson is by far the most practical resource. It consist of a reasonably priced booklet and tape with Chinese characters, Pinyin, Wade-Giles, and English translations for most terms used in martial arts.