Zhang Wenguang's
Chaquan
And Tantui Spring Kick Drills

张文广
中国查拳，弹腿

translated and edited
by Andrea Mary Falk
霍安娣翻译，主板

Translation copyright © 2022 by Andrea Mary Falk

All Rights Reserved

ISBN 978-1-989468-31-9

Chaquan originally published by Zhang Wenguang as Zhongguo Chaquan. Published by Shandong Jiaoyu Chubanshe, Jinan, Shandong province, China, 1985.

Tantui Spring Kick Drills originally published by Zhang Wenguang as Tantui. Published by Guangdong Keji Chubanshe, Guangzhou, China, 1985.

Translated and edited by Andrea Falk 2022 in Morin-Heights and Quebec City, QC, Canada.

The techniques described in this book are performed by experienced martial artists. The author, translator, and publishers are not responsible for any injury that may occur while trying out these techniques. Please do not apply these techniques on anyone without their consent and cooperation.

TABLE OF CONTENTS

About the Author (from the original book) vii
Preface to the Original Chaquan Book vii
Preface to the Original Tantui Spring Kick Drills Book viii
Editor's Preface to the Translated Edition x
Translator's Preface xii

CHAPTER ONE: BASIC MOVEMENTS AND REQUIREMENTS 1
CHAPTER TWO: CHAQUAN APPLICATIONS 11
CHAPTER THREE: TEN TANTUI SPRING KICK DRILLS 15
CHAPTER FOUR: FIRST FORM CHAQUAN 45
CHAPTER FIVE: SECOND FORM CHAQUAN 77
CHAPTER SIX: THIRD FORM CHAQUAN (A) 103
CHAPTER SEVEN: THIRD FORM CHAQUAN (B) 127
CHAPTER EIGHT: FOURTH FORM CHAQUAN 149
CHAPTER NINE: FIFTH FORM CHAQUAN 175
CHAPTER TEN: SIXTH FORM CHAQUAN 195
CHAPTER ELEVEN: SEVENTH FORM CHAQUAN 227
CHAPTER TWELVE: EIGHTH FORM CHAQUAN 253
CHAPTER THIRTEEN: NINTH FORM CHAQUAN 281
CHAPTER FOURTEEN: TENTH FORM CHAQUAN 321

Glossary of Techniques and definitions of terms 355
Mandarin Pronunciation of *pinyin* 361
About the translator 363

ABOUT THE AUTHOR

Professor Zhang Wenguang was born in 1916 in Tongxun county, Henan province. As a child, he first learned Chaquan from the famous master Zhang Fengling, from Guan county, Shandong province. From 1929, he continued to learn the Chaquan system from the great teacher Chang Zhenfang. In 1933, he entered the Nanjing Central Guoshu Academy, where he studied many martial styles and weapons. He was selected to the Chinese Wushu touring troupe in 1935, which performed in Hong Kong, Singapore, Malaysia, and the Philippines. In June 1936, he performed at the eleventh Olympic Games in Germany. Professor Zhang Wenguang is an all-round martial artist – proficient in many styles and exceptional at Chaquan. From 1936 on, he has been a martial art professional. From 1953 on, he has worked in the Wushu department at the Beijing Physical Culture Institute. Professor Zhang Wenguang is a professional wushu teacher.

Over thirty years, Zhang has been responsible in the committees that wrote the national wushu regulation forms and competition rules and the curriculum for the national Physical Culture Institutes. He was the editor of the sport chapter of the China Encyclopedia. He has written many books, including Youth Fist, and China's Wrestling.

Professor Zhang has had the responsibility of head judge at many national wushu competitions. In 1960, he was the coach of the national sport troupe that went with Premier Zhou Enlai to Malta. In 1980, Professor Zhang was the head of the wushu troupe that visited Japan.

Now (1983) he is the vice-chairman of the National Wushu Association.

PREFACE TO THE CHAQUAN BOOK

Chaquan is one of the exceptional traditional wushu styles. Its origins are in Luxiguan county, and it is widespread in Shandong and Hebei provinces. In the martial world, it is said that the south does fists, the north does legs, and Shandong does Chaquan. In the complete system there are ten Chaquan forms, three Huaquan, three Paoquan, four Hongquan, and two Tuiquan. In order to give materials for martial arts professionals and enthusiasts, we

have written up the main solo barehand forms of the Chaquan system.

This book is written by Zhang Wenguang, vice-chairman of the national wushu association and professor at the Beijing Physical Culture Institute. In order to draw on the collective wisdom of Chaquan masters, we invited seven other people to be involved in the writing: Zhang Ziying, Zhang Yinming, Li Weiqing, Wu Guixiang, Xu Qingshan, Yang Encheng, and Yang Hengtai.

The forms in different regions differ, some moves differ quite a great deal, and sometimes the structure takes on quite different patterns. We have taking this into consideration in our analysis of the forms, to keep the traditional nature of Chaquan while working to popularise it and bring it into the sporting world. With much discussion, we looked at the content of each form and the manner of performance, and arrived at agreement. In total, we have established twenty-four forms (twenty-two different names). Finally, sixteen professors at Beijing Physical Culture Institute took part in the writing up of the forms. Those are: Zhang Wenguang, Men Huifeng, Gong Wanmin, Wang Huafeng, Wang Yulong, Zhu Ruiqi, Liu Yuping, He Ruihong, Chen Xiulong, Zhu Yuming, Yang Li, Yang Bolong, Xia Bohua, Xu Weijun, Kang Gewu, and Kan Guixiang.

During the work of discovery for the writing of the Chaquan forms, we visited Jinan, Liaocheng, Guan county, Yanggu, and Linqing in Shandong province; Kaifeng, Tongxu, and Zhoukou in Henan province; Daming in Hebei province, and over twelve cities and counties such as Shenyang, Chengdu, and Beijing. In addition, during the National Wushu Exchange Meet held in Lanzhou in 1984, we interviewed some masters from the north-west region. We have had the support of many party organs, sports committees, traditional masters, for which we are very grateful. We hope the reader will excuse the weaknesses of this book.

PREFACE TO THE TANTUI SPRING KICK DRILLS BOOK

Tantui is one of China's traditional martial arts, with a long history. It is widespread and popular amongst the people. In order to develop its characteristics and use, and according to the national work of discovery, research, and organization of the people's culture, for the martial arts work, Professor Zhang Wenguang undertook the work of researching and organizing Tantui.

Tantui may have ten, twelve, or six forms, and this book introduces a set of ten Tantui drills.

Tantui has simple moves and a basic structure, each line emphasizing one method. It is quick and powerful, complete in the training of stances. Each drill goes back and forth, balancing right and left. It is an excellent basic forms training, and is the foundational training for training Chinese martial

arts. Many great martial artists have trained Tantui as their foundation.

Professor Zhang Wenguang is the vice-chairman of the National Wushu Association and in charge of the famous wushu department of the Beijing Physical Culture Institute. He was apprenticed to the famous Shandong martial artist Chang Zhenfang at a young age. The first thing he learned was Tantui, so he has trained this for over fifty years. He has spent these years in the training, research, and teaching of Tantui, and put his experience into compiling this book. He did the postures for the images, posing for each posture for the photography. He also wrote out the entire sequence of the Tantui. Those who love wushu will be able to consult the images and text, and learn on their own. Of course, it is better to have an experienced teacher to give you instruction, as that will give you better results.

Finally, I would like to say, this book presents the ten Tantui drills as an ongoing practice, in order, and continuing. Books in the past have not written it up this way. When practicing with this book, the reader may go from one line to the next, following along the well-knit order. This book gives the whole practice as a complete whole, well connected and with its rich feeling.

Zheng Shurong

1983

EDITOR'S PREFACE TO THE TRANSLATED EDITION

I found that the original book was a bit sparse on background, so have included a bit more here, from various sources.

Chaquan is usually referred to as a style from Shandong province. The generally accepted story of its origin is that Zha Mi'er 查密尔, a man of Hui nationality, taught it in Shandong province. The dates are given as either during the Tang dynasty or the end of the Ming dynasty, or even the Qing dynasty. The Chinese character 查 cha is pronounced Zha when used as a surname, so some say it should be called Zhaquan, but almost everyone calls it Chaquan now. There was someone in Guan county, Shandong province, named Sha Liang 沙亮, also called Sha Mi'er, a Hui nationality, who taught during the Qing dynasty, who popularised the style throughout Shandong. We know that by the Qing dynasty, it was popular in the Yellow River provinces of Shandong, Henan, and Hebei, and gradually spread further.

It has been suggested that an older name of Chaquan, with the characters 叉 or 插, also pronounced Cha, or the character 揸, pronounced Zha, give an earlier origin of the style. These names refer to the characteristic techniques of the style. Cha – stabbing, or inserting, and Zha – seizing.

Zhang Wenguang wrote up the Zhang branch in this book, but there are also Yang and Li branches. The Zhang branch is quick and agile, with tight knit moves, and comes from Zhang Yizhuan (张伊庄 b. 1853). Zhang taught in Henan. The Yang branch has large, open moves, and comes from Yang Hongxiu (杨鸿修 b. 1864). Yang taught in Shandong. The Li branch is powerful and hard, and comes from Li Enju (李恩聚 b. 1859). Li taught in Jining province in the north-east. All three men were of Hui nationality, so people tend to say that Chaquan is a Hui nationality style, and that it has been spread by, and is popular within, the Hui nationality of China.

The Chaquan system is usually considered to include ten forms, plus three forms of Huaquan 滑拳, three forms of Paoquan 炮拳, four forms of Hongquan 洪拳, and two forms of Tuiquan 腿拳 as one school. Zhang Wenguang included these forms in his book, but I have translated only the ten Chaquan forms. There are many weapons forms and partner forms in the system, but they were not included in his book. Similarly, Chaquan has many deep skill training methods, conditioning exercises, and sparring training that were also not included in his book.

To augment chapter one, I pulled some more characteristics of Chaquan from a book titled Chaquan (Shandong Provincial Sports Committee, People's Sport Publishing House, Beijing, 1993. From the instruction of Zhan Ziying, Li Xiafei, and Liu Donghai. Editors Fan Chunhe, Sun Ximing.)

"Tidy, carefully and neatly done: Chaquan is done conscientiously and carefully, never carelessly. In the beginning you do not try to go fast, but practice according to the rules. The entire body is well coordinated, and the intent and methods are perfectly in tune. You do not move without intent, so that once you move there is a method. Where there is method, there is intent.

Fluent, smooth: Power comes from the waist, goes through to the legs and arms, and finishes at the feet and hands, with a natural fluency. Hold up the chest and tuck in the abdomen, twist the waist and put the shoulders into the moves, so that the moves are completed smoothly. Intent follows the techniques, and power follows the intent, there is no stiffness or blockage, no stiff strength, and there is a clear rhythm.

Quick and skillful: All movement and postures are natural. The eyes follow the movement of the hands, the head turns with the techniques, the form and spirit are combined. All movement is quick and agile, straightforward and comfortable. The spirit is full, and the proper techniques are never lost.

Height and distance: Jumps go for distance and height, and land lightly – quick and agile.

Vigorous and firm: The spirit is full. When still, you are like a tiger crouching on a mountain top, like a dragon coiling at the bottom of the sea. The *qi* and spirit are gathered, the power and methods are ready but not revealed, the intent and *qi* are contained inside.

Meticulous and deliberate: The techniques are done with meticulous care and flawless artistry, completely linked together. In all techniques – whether hitting, throwing, or grasping – the hands and feet work together. When attacking, there is no chink in one's armour left open. When defending, it is flawless like a seamless heavenly robe.

High standards are required from beginning to end. Every move is ascetically pleasing. All actions follow a clear and succinct trajectory, showing clear methods. The reasoning, energy, and techniques are all complete, of an entirety."

Since Chaquan is always connected with the foundational training of Tantui, the spring legs, I decided to include Zhang Wenguang's little book on Tantui Spring Kick Drills as well. I also learned this Tantui when I was a student at the Beijing Physical Culture Institute. I think I must have learned at least five different Tantui through my training career, and each one gives something special.

Andrea Falk

TRANSLATOR'S PREFACE

I always said I would translate Zhang Wenguang's book on Chaquan, and finally, here it is. I learned the Chaquan fourth form at the Beijing Physical Culture Institute in 1982. Professor Zhang (1915-2010) was the head of the martial arts department there from 1953 to 1994. The wushu department's teaching team was writing this book while I was a student there, so there was a bit of 'Chaquan fever' during that time. Needless to say, I saw a lot of it, in addition to what I was training. Professor Zhang ensured that all the teachers and students had a good grasp of whatever we knew of Chaquan, and that we did it the traditional way. He was a gentleman and a caring mentor to all who studied with him.

The book was fun to translate, as I could see the hands of my teachers of that time in the text and images. They all had a part in the book, as listed in the preface. I like the old-style books with the drawings made from photos, and it was fun figuring out from the drawings who was who.

While going through the book I corrected some typos that were in the original Chinese text. I think the original manuscript was written out by hand, especially as many 'left-right' errors were in the book. When hand written, 左 and 右 can look remarkably the same. I often puzzle over my own notes that were jotted down during training.

Although Chaquan is a traditional northern Longfist style, with a complete system in its own right, many of its moves have been taken into the modern competitive Longfist. When the modern style does something crisp, cool, and practical looking, that usually has come from Chaquan.

I hope that you enjoy this book, and that it helps to spread the wonderful style of Chaquan.

Andrea Falk

Aka Huo Andi 霍安娣

Morin-Heights and Quebec City, QC, Canada

September 2022

the left foot angled, so that it draws the right leg around for the kick in the air. The right outside crescent kick must be higher than the waist. The slaps must be accurate with a crisp sound.

THE REQUIREMENTS OF CHAQUAN

1. Expansive Postures

The static postures of Chaquan must be done with the head straight, the jaw tucked in, the chest held up, and the lower back erect. Furthermore, on this foundation, the entire posture, including the upper and lower limbs, must be fully extended. When doing techniques with the upper limbs, the shoulder joints must have a large range of movement. When doing techniques with the lower limbs, the stances must be exactly according to the standard; the trunk must use the waist as the axis, coordinating fully by leaning forward, backward, twisting, and turning to do the actions of the arms, so that the entirety is fully extended and agile.

2. Smooth Power Flow

Strong techniques such as Chaquan's straight punch, palm edge strike, snap kick, and heel kick must not be done with stiff, brute force, but must use smooth one-inch, explosive power. The power must move smoothly, coming from the correct part of the body (arm techniques start at the waist, move through the shoulders, drive from the elbow, and reach the hand. Leg techniques start at the hip joint, move through the knees, and reach the foot). The strength is transmitted smoothly from the source to the end, coordinated with a breath out, so that the strength is used efficiently and the movements are complete.

3. Movement is Quick and Stillness is Set

Within a form, each combination has moving techniques and fixed postures. In Chaquan, all moving techniques must be swift as the wind and quick as lightning, extremely swift and violent. Every joint of the body – shoulder, elbows, wrists, hip joints, knees, etc. – must be relaxed to just the right amount at all times. Fixed postures, on the other hand, no matter how hard or fast the move before, must stop immediately to full stillness, in a fully stable state. This quick movement coupled with absolute stillness manifests the rhythm of Chaquan forms.

4. Coordinated and Connected

When performing the moves, every part of the body (including the hands, eyes, bodywork, stances and leg techniques, and internal elements such as spirit, breathing, etc.) must coordinate fully together. The moves must combine spirit and form, completely integrated into one whole.

The coordination of the hands with the eyes is as follows: when moving, the

head turns with the movement of the hands, and the eyes follow the movement of the hands (this refers to the hand that is doing the main technique). When still, the eyes focus on a point, looking past the path of the technique or past the main hand or foot in the direction of the technique.

The coordination of the hands and feet are shown in two ways. One is the foot and hand arrive together, the kick and strike (this is the coordination of hand technique with kick). The other is the hand arrives and then the foot, following each other (this is the coordination of hand technique with stance and footwork). In many moves, whether moving or still, the hand and foot start and finish together.

The coordination of the body with the limbs is shown in how the movement and use of the chest, waist, and abdomen perfectly use twisting, turning, closing, and opening to add speed, power, and range of movement to the movements of the upper and lower limbs.

The stances and footwork are the root of the movement of the whole body. The classics say, “If the stance is unstable then the fist is wild, if the footwork is slow then so is the fist slow." When moving, the footwork must be quick, in order to keep up with the speed of the hands. When in fixed postures, the stance must be stable, in order to be still, stable, and solid.

There should be abundant vigour and full state of mind. Thoughts should have the concept of combat. When moving, you should have full confidence, be earnest, and completely focussed. The agile movements, sharp eyes, and alert spirit bring out the characteristics of Chaquan – how its moves are small and exquisite, clean and dexterous.

The coordination of the breathing with the moves is so that the breathing prompts the power, adding speed and ferocity to power moves. In addition, regulating the breath just right can increase endurance, so that you never run out of breath or pant during a form.

During training, depending on the situation of the person and physiological needs, you can usually use abdominal breathing. This deepens the breath and decreases the accumulation of oxygen. But you must not emphasize this at the expense of the movements. Short power moves short need a burst of breath and jumps need a lifting breath.

The abovementioned coordination of hands, eyes, bodywork, footwork, spirit, and breath cannot be partitioned off. In general, the eyes follow the movement of the hands, the feet follow the changes of the body, the spirit is full, and *qi* is settled to the *dantian*, each assisting the other in a tightly coordinated whole. Only in this way can the moves have completeness of upper and lower, and unity of inner and outer.

5. Distinct Rhythm

I spoke of "moving quickly and stopping fully" above, but this does not mean that each and every move from beginning to end, has the same amount of speed and ferocity. Throughout the whole form, each section, each combination, and each move have its own unique rhythm of speed and slowness, hard and soft, light and heavy, urgency and relaxation. In general, there are three situations.

1. Within one move, its initiation is relatively light and slow, and its completion is crisp and powerful, done in an instant.

2. In the instant between the end of one move and the beginning of the next, there is a different degree of urgency and relaxation. In general, if continuing an attack, the following move should be fast and connected, done in one breath. When continuing in the same direction, the power is smooth, which helps the connection between moves, so these are generally smoothly connected. When the moves change direction, or when the moves use a different sort of power, then they will be connected differently – there should be a pause, a static posture, so that the following move can be crisp and dexterous, showing the power and method of each move individually.

3. Within the sections of the form there needs to be a rhythm – a start, a high point, and an end. In general, the first section is the start of the form, the moves are relatively clear and stable. Following, you gradually get to the rising and falling moves, the twisting and turning, dodging and jumping, the high point of the form. The moves increase in difficulty, movement is quicker, and the spirit is pushed to its high point. Then the ending sections gradually slow down and movements become gentler, finally closing the form.

FOURTH FORM CHAQUAN

四路查拳

NAMES OF THE MOVEMENTS

Position Of Preparation

Section One

1. Facing Fists
2. Step Forward, Facing Fists
3. Straddle Step To Guiding Palm
4. Bow Stance Slice Up And Push
5. Snap Kick With Palm Edge Strikes
6. Empty Stance Flash Palm
7. Open Bow Stance Flash Palm
8. Resting Stance Scooping Snap
9. Closed Stance Straight Punch
10. Snap Kick With Palm Edge Strike
11. Bow Stance Stab With The Hand
12. Horse Stance Push
13. Empty Stance Press Down
14. Stand On One Leg
15. Closed Stance Double Lashes
16. Straddle Step Palm Edge Strike

Section Two

17. Drop Stance
18. Resting Stance Lash
19. Closed Stance Palm Carry
20. Drop Stance Thread The Hand
21. Bow Stance Slice Upwards
22. Jump Step, Snap Kick
23. Bow Stance Framing Block And Hit
24. Empty Stance Elbow Bend
25. Turn Around, Horse Stance Framing Block And Hit
26. Raised Knee Double Lashes
27. Hastening Step, Chop And Hit
28. Bow Stance Lean

Section Three

29. White Crane Flashes Its Wings
30. Empty Stance Press Down
31. Stand On One Leg

32. Step Forward, Thread The Hand
33. Turn Around, Aerial Flying Slap Kick
34. Empty Stance Slice Upwards
35. Bow Stance Slice Upwards
36. Hop-Step Heel Kick
37. Bow Stance Chop And Hit
38. Horse Stance Carry And Hit
39. Resting Stance Grab The Shoulder
40. Horse Stance Elbow Press
41. Bow Stance Palm Edge Strike
42. Horse Stance Framing Block And Hit
43. Raised Knee Elbow Carry
44. Bow Stance Embrace With Fists
45. Closed Stance Facing Fists
46. Jump To Bow Stance Elbow Butt
47. Step Forward And Cover
48. Horse Stance Framing Block And Hit
49. Turn Around, Hooking Hands

Section Four

50. Bow Stance Double Push
51. Resting Stance Stroke
52. Retreat, Palm Edge Strike
53. Empty Stance Press Down
54. Bow Stance Straight Punch
55. Step Forward, Slap Kick
56. Bow Stance Sideways Strike
57. Resting Stance Crossed Hands
58. Side Thrust Kick
59. Bow Stance Straight Punch
60. Snap Kick With Palm Edge Strike
61. Horse Stance Push
62. Empty Stance Press Down
63. Stand On One Leg
64. Step Forward, Thread The Hand
65. Turn Around, Sideways Strike
66. Closed Stance Raise The Hand
67. Stamp And Punch Upwards
68. Single Whip
69. Bow Stance Press Down
70. Three Quick Punches
71. Closed Stance Lashing Punch
72. Retreat And Press Down

73. Closing Posture

0. Position Of Preparation yùbèi shì 预备势

Stand to attention with the legs together, the feet turned out slightly, the arms hanging naturally at the sides. Look forward. (image 4.0)

Section One

1. Facing Fists duìquán 对拳

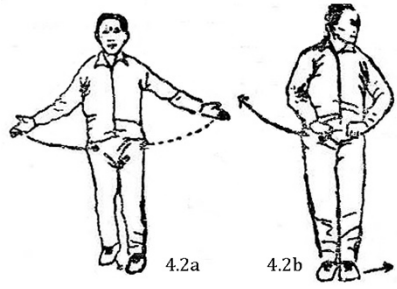
Circle the hands at the sides, clenching to fists, about two fist widths apart, in front of the abdomen with the elbows bent. Lean into the torso a bit. Look to the left. (image 4.1)

4.0 4.1

2. Step Forward, Facing Fists shàngbù duìquán 上步对拳

Push into the left foot, shift forward, then step it forward a half-step. Push into the ball of the right foot, lifting the heel. Unclench the hands and circle them to separate out to either side, raised angled down, palms forward. Look forward. (image 4.2a)

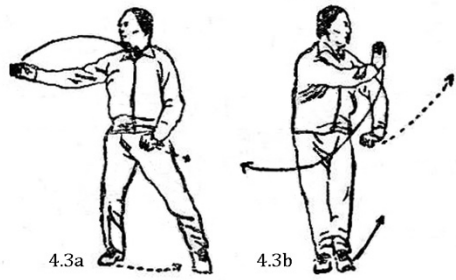
Bring the right foot up to take a closed stance. Clench fists and circle them in to face each other in front of the abdomen, fist hearts down, about two fist-widths apart. Look to the left. (image 4.2b)


4.2a 4.2b

3. Straddle Step To Guiding Palm kuàbù yǐnzhǎng 跨步引掌

Push into the right foot to stride the left foot out to the side. Unclench the right hand and circle it out to the right, raising it almost straight, palm forward. Look to the right. (image 4.3a)

Push into the right foot and shift to the left, then quickly bring the right foot in beside the left. Circle the right hand up the right side then to the left, stopping by the left shoulder,


4.3a 4.3b

fingers up, palm in, elbow dropped. Lean the torso left into the move slightly. Raise the left fist out to the left side, fist eye down, elbow to the left. Look to the left. (image 4.3b)

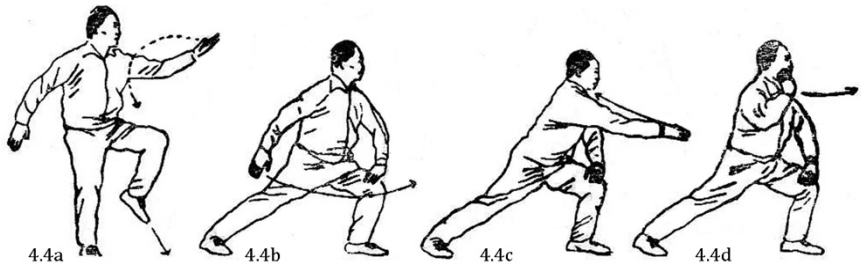
4. Bow Stance Slice Up And Push gōngbù liāotuīzhǎng 弓步撩推掌

Raise the left knee and swing the right hand to the rear right. Unclench the left hand, laterally rotate the arm, and carry up in front, palm up. Turn the body slightly to the left, turning the right foot out slightly with the leg natually straight. Look forward. (image 4.4a)

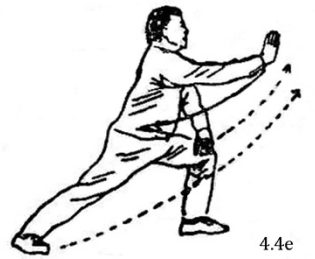
Land the left foot forward to take a left bow stance. Bring the left hand over and in, placing the tiger's mouth on the left knee, elbow bracing outwards. Look forward. (image 4.4b)

Without changing the bow stance, slice the right hand down on the way through up to the front, palm facing left, fingers forward, thumb side up. Look forward. (image 4.4c)

Bend the right arm to bring the hand in at the right side of the face, palm in, fingers up, elbow down. Look forward. (image 4.4d)



Still not changing the bow stance, quickly push forward with the right hand, arm straight, to shoulder height, power going to the palm edge. Turn the body slightly left. Look forward. (image 4.4e)



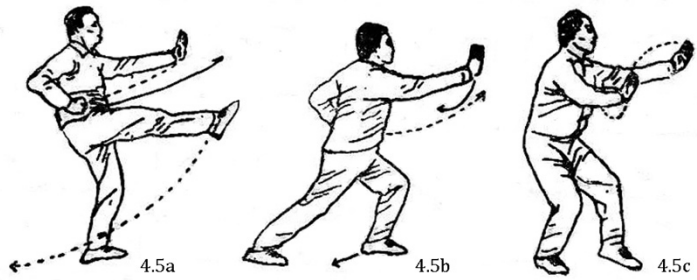
5. Snap Kick With Palm Edge Strikes tántuǐ jīzhǎng 弹腿击掌

Push into the left leg to shift forward, raising the right knee, then quickly snapping the shin to do a snap kick, leg straight at waist height, ankle plantar-flexed. Clench the right hand and pull the fist to the waist, fist heart up. Push the left hand forward, fingers up, power to the palm edge. Look

forward. (image 4.5a)

Land the right foot behind, into a left bow stance. Clench the left hand and pull the fist in to the waist, fist heart up. Unclench the right hand and push forward, fingers up, power to the palm edge. Look forward. (image 4.5b)

Push into the left leg to sit back, then bring the left foot back a half-step, touching down the toes to take a left empty stance. Unclench the left hand and quickly push forward with the elbow slightly bent, fingers up, power to the palm edge. Bring the right hand in to the left elbow, fingers up. Look forward. (image 4.5c)

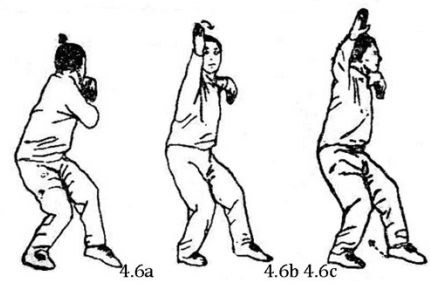


6. Empty Stance Flash Palm xūbù liàngzhǎng 虚步亮掌

Without changing the empty stance, medially rotate the left arm and circle the hand to the right then down, hooking the hand and doing a hook to the left side, arm straight at shoulder height, hook pointing down. Look to the left side. (image 4.6a)

Thread the right hand to the upper right with the arm curved, palm up. Look at the right hand. (image 4.6b)

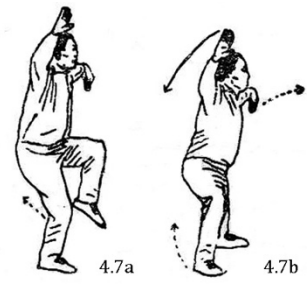
Medially rotate the right arm and bring it slightly in, turning the palm angled forward, fingers pointing left. Look forward. (image 4.6c)



7. Open Bow Stance Flash Palm héngdāngbù liàngzhǎng 横裆步亮掌

Without changing the position of the arms, raise the left knee with the ankle plantar-flexed. Look forward. (image 4.7a)

Stride the left foot out to the left side to take a left open bow stance. Look forward. (image 4.7b)

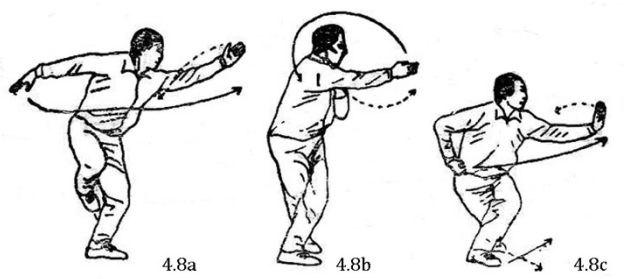


8. Resting Stance Scooping Snap xiēbù tiǎozhǎng 歇步挑掌

Push into the right leg and shift to the left leg, tucking the right foot in behind the left knee crease and sitting into a half-squat. Turn the body slightly right, unhook the left hand, and bring the arm across to the right with the rightward turn, palm up. Lift the right hand to the rear. Look forward. (image 4.8a)

Do a back-cross step to the left side behind the left foot with the right foot, touching down the ball of the foot and bending both legs, legs crossed. Slice the right hand down and forward, raising it to shoulder height, thumb edge up. Bend the left arm and bring it in front of the right side of the chest, fingers up. Look forward. (image 4.8b)

Sit down into a resting stance. Circle the right hand back to the waist, clenching the fist with the fist heart up. Circle the left hand down and forward to slice up in front with the arm straight, fingers up. Turn the body slightly to the right. Look forward. (image 4.8c)

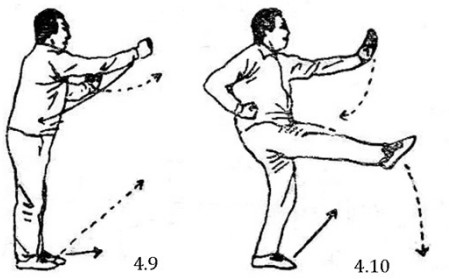


9. Closed Stance Straight Punch bīngbù chōngquán 并步冲拳

Push into both legs to stand up, then stride the left foot forward and quickly follow in with the right foot, bringing it beside the left. Punch the right fist forward, power to the knuckles. Place the left hand at the right elbow crease, fingers up, palm in, elbow dropped. Lean the torso into the punch. Look forward. (image 4.9)

10. Snap Kick With Palm Edge Strike tántuǐ jīzhǎng 弹腿击掌

Step the left foot forward, raising the right knee, then quickly snapping the shin to do a snap kick, power to the instep, leg straight at waist height, ankle plantar-flexed. Keep the left leg slightly bent. Clench the right hand and pull the fist to the waist, fist heart up. Push the left hand forward, straight arm to shoulder height, fingers up. Look forward. (image 4.10)



11. Bow Stance Stab With The Hand gōngbù chāzhǎng 弓步插掌

Land the right foot forward and shift forward, lifting the left knee. Flip the left hand over so the palm faces the rear, fingers down. Look forward and down. (image 4.11a)

Land the left foot forward into a left bow stance. Form a hook with the left hand and circle it down and back with a hooking action, fingers to the rear. Unclench the right hand and stab to the lower front, palm facing left. The arms form an angled line with the torso leaning forward. Look to the lower forward left. (image 4.11b)

12. Horse Stance Push mǎbù tuīzhǎng 马步推掌

Unhook the left hand and slide it along inside the right arm to push forward, fingers up. Clench the right fist and bring it back to the waist, fist heart up. Turn the body rightward to sit into a horse stance. Look at the left hand. (image 4.12)

4.11a

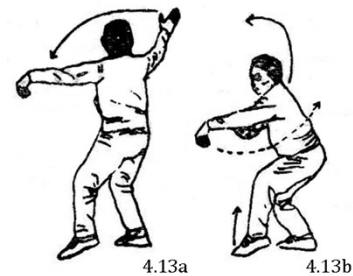
4.11b

4.12

13. Empty Stance Press Down xūbù ànzhǎng 虚步按掌

Turn the body to the rear right and retreat the right foot to the rear, touching down the left toes to take a left empty stance. Hook the left hand and swing it forward from below to above the left knee, hook pointing down, arm angled up. Bring the right hand in an arc from below, right, back, and up, raising the hand with the palm angled up and the fingers behind. Look at the right hand. (image 4.13a)

Circle the right hand forward to press down by the left elbow crease. Turn to the left and sit down. Look ahead to the right. (image 4.13b)


4.13a 4.13b

14. Stand On One Leg dúlìshì 独立势

Straighten the right leg to stand up, and raise the left knee, shin vertical. Raise the left hook-hand to the left, hook pointing down. Circle the right hand out and up, arm slightly bent, palm out. Look forward. (image 4.14)

4.14

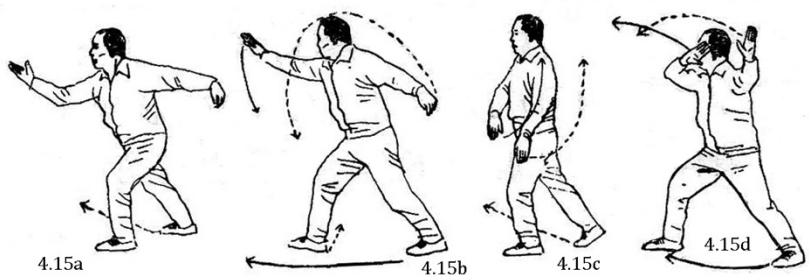
15. Closed Stance Double Lashes bīngbù shuāngbǎizhǎng 并步双摆掌

Land the left foot to the forward left, bending the knee and naturally straightening the right leg. Do an arcing thread with the right hand, first passing by the lower right, arriving at the forward upper left with the arm slightly bent, the palm up, and the fingers forward. Look to the forward right. (image 4.15a)

Step the right foot forward, turned out, without changing the position of the arms. Look to the forward right. (image 4.15b)

Step the left foot forward and shift forward, lifting the right heel and standing up. Draw a full circle with the left hand, up, and forward from behind, arriving beside the left leg. Circle the right hand down. Look to the lower front. (image 4.15c)

Step the right foot forward and raise the hands in an arcing path on the left



4.15a 4.15b 4.15c 4.15d

side. Look to the forward right. (image 4.15d)

Push into the left leg and quickly bring the left foot in beside the right. Lash the hands to the forward right, fingers up. The right arm is straight and the left hand is by the right elbow crease. Look at the right hand. (image 4.15e)

4.15e

16. Straddle Step Palm Edge Strike kuàbù jīzhǎng 跨步击掌

Stride the left foot out to the side to the left, turning the body leftward and leaning slightly forward, quickly bringing the right foot up together with the left. Hook the right hand, fingers down. Strike the left hand sideways to the left, fingers up. Look at the left hand. (image 4.16)

4.16

Section Two

17. Drop Stance pūbù 仆步

Squat fully on the right leg, turn the body leftward, and extend the left leg out to the left into a left drop stance. Bend the left arm to bring the hand back to the right side of the chest, palm out, fingers up. Look to the left side. (image 4.17)

18. Resting Stance Lash xiēbù bǎizhǎng 歇步摆掌

Push into the right leg and shift to the left, then do an insertion step behind the left leg, towards the left, bending both legs into a resting stance. Hook the left hand and do a hooking action behind, rolling the arm under to turn the fingers up. Unhook the right hand and circle it up, palm forward, fingers to the left, arm curved. Look to the left side. (image 4.18)

4.17

4.18

19. Closed Stance Palm Carry bīngbù tuōzhǎng 并步托掌

Push into the legs to stand up. Circle the right hand down to the right side, palm down. Unhook the left hand and circle it up on the left side, palm angled forward. Look to the left side. (image 4.19a)

Stride the left foot to the left side and roll the left hand over so the fingers point up. Look to the lower left. (image 4.19b)

Bring the right

4.19a

4.19b

4.19c

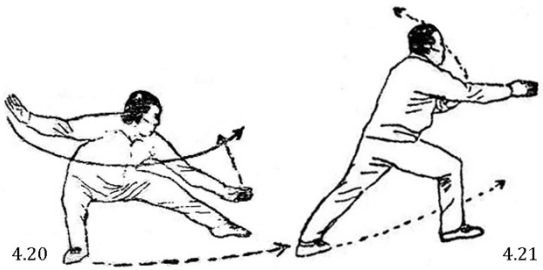
foot in beside the left and stand up. Lean the torso forward slightly. Carry the right hand up past the right side of the abdomen until the arm is straight, palm up, fingers to the left. Press the left hand down past the head on the left side of the abdomen, palm down, fingers to the right. Look to the left side. (image 4.19c)

20. Drop Stance Thread The Hand pūbù chuānzhǎng 仆步穿掌

Squat fully on the right leg and extend the left leg to the left to sit into a left drop stance. Thread the left hand along the inside of the left leg, fingers forward. Raise the right hand at the right side, fingers up. Look to the left. (image 4.20)

21. Bow Stance Slice Upwards gōngbù liāozhǎng 弓步撩掌

Push into the right leg and shift to the left, rising and turning to the left, then step the right foot forward into a right bow stance. Slice forward with the right hand, arm straight, palm facing left, fingers forward. Place the left hand inside the right arm. Look forward. (image 4.21)

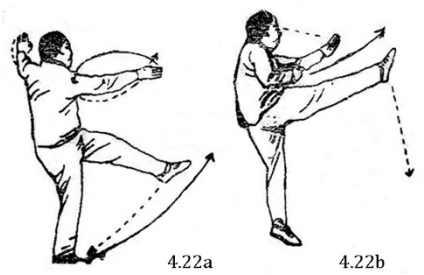


4.20 4.21

22. Jump Step, Snap Kick tiàobù tántuǐ 跳步弹腿

Push into the left leg and shift forward, standing up on the right leg. Swing the left leg up. Circle the left hand up to the rear left, palm out, fingers up. Look forward. (image 4.22a)

Push off with the right leg to jump up, then quickly do a snap kick with the right leg, straightening the leg with the ankle plantar-flexed. Clench the right hand, bend the elbow, and circle the fist back to the chest. Circle the left hand down, then to the front, arm slightly bent, palm out, fingers forward. Look forward. (image 4.22b)



4.22a 4.22b

23. Bow Stance Framing Block And Hit gōngbù jiàdǎ 弓步架打

Land the left, then the right foot, into a right bow stance. Medially rotate the left arm to do a framing block above the head on the left, arm curved, palm

out, fingers forward. Quickly punch the right fist forward, arm straight, fist eye up. Look forward. (image 4.23)

24. Empty Stance Elbow Bend xūbù qūzhǒu 虚步屈肘

Turn slightly to the left and withdraw the right foot a half-step, touching down the toes to take a right empty stance. Clench the left hand and bring the fist to the waist on the left. Laterally rotate the right arm, bend the elbow, and cut across to the left, fist heart in. Look at the right fist. (image 4.24)

4.23

4.24

25. Turn Around, Horse Stance Framing Block And Hit zhuànshēn mǎbù jiàdǎ 转身马步架打

Stride the right foot across to the right and turn right, bending the right knee and straightening the left. Do a framing block above the head with the right arm, fist heart out, arm curved. Look to the forward right. (image 4.25a)

Push into the left leg and turn right, stepping the left foot forward to and sit into a horse stance. Keep the right arm bent to do a framing block to the rear right, and punch the left fist to the forward left with a straight arm at shoulder height, fist eye up. Look at the left fist. (image 4.25b)

4.25a

4.25b

26. Raised Knee Double Lashes tíxī shuāng bǎizhǎng 提膝双摆掌

Unclench the hands and circle the right hand forward, lowering it to the left elbow crease, fingers up. Look at the left hand. (image 4.26a)

Swing both arms down and to the right, finishing with the right arm straight and raised, and the left arm bent in front of the chest, fingers up. Lift the left knee to tuck the foot in behind the right knee crease, bending the right supporting leg. Look at the right hand. (image 4.26b)

4.26a

4.26b

27. Hastening Step, Chop And Hit qūbù pīdǎ 趋步劈打

Set the left foot firmly to the left side and turn left, keeping both legs bent. Smear the left hand across to the left, palm forward. (image 4.27a)

Push into the right foot and shift left, then lift the right foot with a hastening step (striking step-jump), to tap the left foot whilst in the air. Turn left and land the left, then the right, foot with the knees bent in a closed stance. Circle the right arm over to do a swinging chop down in front. Circle the left hand down and grab, then bring it in at the right side of the chest. Look to the right side. (image 4.27b)

4.27a 4.27b

28. Bow Stance Lean gōngbù kàozhang 弓步靠掌

Stride the right foot out to the right side into a right bow stance. Straighten the right arm and do a scooping lean to the upper right, palm up, fingers angled up. Pull the left hand down to strike up behind, arm slightly bent, palm down, fingers forward. Look at the right hand. (image 4.28)

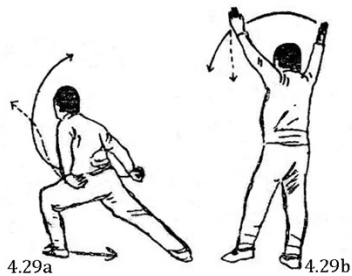
4.28

Section Three

29. White Crane Flashes Its Wings báihè liàngchì 白鹤亮翅

Turn to the left into a left bow stance, leaning slightly forward. Roll both arms over to slice up to the rear with hook hands. Look forward. (image 4.29a)

Push into the left leg to shift back, retreating the left foot a half-step and standing up in a left high empty stance. Unhook the hands and circle them forward and up, opening out at either side, arms straight, fingers up. Look forward. (4.29b)



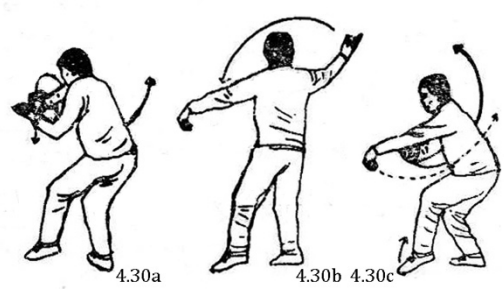
4.29a 4.29b

30. Empty Stance Press Down xūbù ànzhǎng 虚步按掌

Lower the hands in arcs at the sides until the wrists cross, the right hand on top of the left. Look at the hands. (image 4.30a)

Do a flower with the wrists as the pivot point – the right hand going up, right, down, then left, and the left hand doing down, left, up, then right. Then separate the hands, hooking the left hand, pointing it down, and holding it out front. Circle the right hand down in front then lift it with the arm straight, palm up. Look at the right hand. (image 4.30b)

Turn leftward and sit down, taking a left empty stance. Circle the right hand up and over to press down on the left elbow crease. Look forward and down. (image 4.30c)



4.30a 4.30b 4.30c

31. Stand On One Leg dúlìshì 独立势

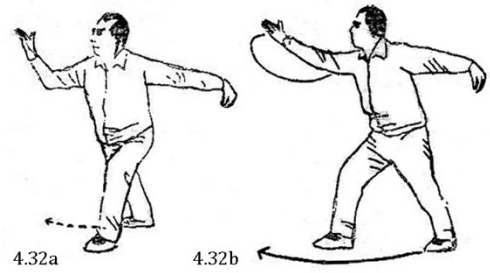
Straightening the right leg, raise the left knee, with the shin vertical, foot pointing down. Turn slightly leftward and circle the hands to separate them out to the sides, the left arm straight to shoulder height, hook fingers pointing down, and the right in a curve, bracing to the upper right, palm forward, fingers up. Look forward. (image 4.31)

32. Step Forward, Thread The Hand shàngbù chuānzhǎng 上步穿掌

Land the left foot forward, bending the knee and leaning slightly forward. Thread the right hand forward from above, down in an arcing line to the left, arm slightly bent, palm up, fingers forward. Look at the right hand. (image 4.32a)

Without moving the arms, push off the right foot and shift forward, then step the right foot forward. Look forward. (image 4.32b)

4.31



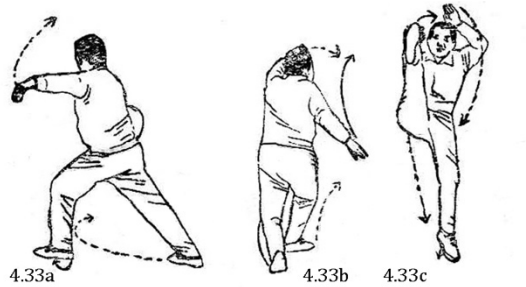
4.32a 4.32b

33. Turn Around, Aerial Flying Slap Kick zhuànshēn téngkōng fēijiǎo 转身腾空飞脚

Push into the left leg to shift forward, then take a step to the forward right with the left foot, bending the knee. Swing the right arm slightly to the right, turning the palm over to face down. Look at the right hand. (image 4.33a)

Take an arcing step with the right foot, foot turned out, lifting the left heel to press the ball of the foot into the ground. Circle the right hand to the lower right and circle the left hand to the right to in front of the head. Look to the forward right. (image 4.33b)

Push off with the right leg to jump up, spinning around to the rear right in the air. Slap the back of the right hand with the left palm, then slap the right instep with the right hand. Look at the right hand. (image 4.33c)


4.33a 4.33b 4.33c

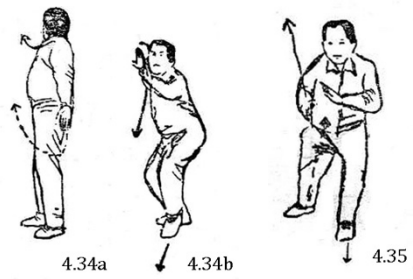
34. Empty Stance Slice Upwards xūbù liāozhǎng 虚步撩掌

Land the feet, left, then right, and turn to the right, standing up straight. Hold the left hand angled down and raise the right hand to the side with the arm straight at shoulder height, fingers up. Look at the right hand. (image 4.34a)

Turn to the left and sit down into a left empty stance. Slice the left hand forward with the arm almost straight, palm forward, fingers up. Look at the left hand. (image 4.34b)

35. Bow Stance Slice Upwards gōngbù liāozhǎng 弓步撩掌

Step the left foot forward into a left bow stance. Slice forward with the right hand, arm angled, palm facing left, fingers forward and down. Place the left hand inside the right arm. Look at the right hand. (image 4.35)


4.34a 4.34b 4.35

36. Hop-Step Heel Kick diànbù dēngjiǎo 垫步蹬脚

Bend the right knee and lift it, then immediately kick forward strongly with the heel, toes pointing up. Hop forward off the left foot, with the knee slightly bent. Clench the right hand and lift the fist up behind. Push forward with the left hand, fingers up, power to the palm edge. Look at the left hand. (image 4.36)

37. Bow Stance Chop And Hit gōngbù pīdǎ 弓步劈打

Land the right foot forward to a right bow stance. Chop the right fist forward to to shoulder height with a straight arm, fist eye up. Bring the left hand to support the right forearm. Look at the right fist. (image 4.37)

4.36

4.37

38. Horse Stance Carry And Hit mǎbù tuōdǎ 马步托打

Push into the left leg to shift forward, bending the left knee and lifting it, turning the torso slightly to the right. Bring the right fist to the waist, fist heart up. Bring the left hand up to carry in front of the body. Look at the left hand. (image 4.38a)

4.38a

4.38b

Land the left foot to the left into a horse stance. Punch the right fist forward to shoulder height, fist eye up. Bring the left hand in to in front of the right side of the chest, fingers up. Look forward. (image 4.38b)

39. Resting Stance Grab The Shoulder xiēbù zhuājiān 歇步抓肩

Push into the right leg and shift left, then step the right foot behind the left leg to do an insertion step towards the left, touching down the ball of the foot, with the heel raised. The legs are crossed and bent. Clench the left hand and bring it to the waist, fist eye up. Grab the left shoulder with the right hand. Look to the left. (image 4.39)

4.39

40. Horse Stance Elbow Press mǎbù yāzhǒu 马步压肘

Step the left foot sideways to the left to take a horse stance. Circle the left fist back, up, then down to the left waist, fist heart up. Look to the left. (image 4.40)

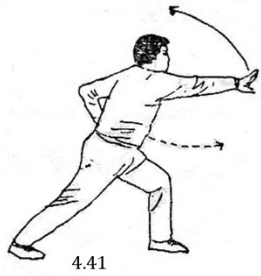
41. Bow Stance Palm Edge Strike gōngbù jīzhǎng 弓步击掌

Push into the right leg and turn left into a left bow stance. Strike directly across to the left with the edge of the right palm, arm straight at shoulder height, palm down, fingers to the left. Bring the left fist back to the waist, fist heart up. Look at the right hand. (image 4.41)

42. Horse Stance Framing Block And Hit mǎbù jiàdǎ 马步架打

Push into the left leg and shift to the right to sit into a horse stance. Do a framing block up with the right arm, palm up, fingers pointing left. Punch the left fist to the left side, arm straight at shoulder height, fist eye up. Look to the left side. (image 4.42)

4.40


4.41

4.42

43. Raised Knee Elbow Carry tíxī kuàzhǒu 提膝挎肘

Bring the right hand down the left side of the head and clench it, swinging to the rear right, fist heart back, fist eye down. Circle the left fist to the left and down, then raise it at the forward left, arm bent, fist heart in. Push into the left leg and shift right, turning slightly leftward and raising the left knee. Look at the left fist. (image 4.43)

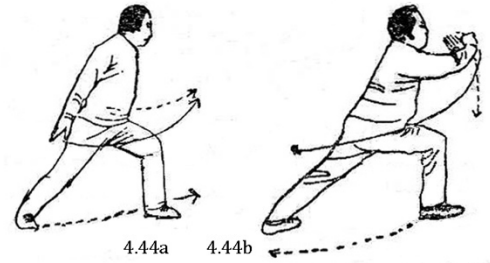
4.43

44. Bow Stance Embrace With Fists gōngbù bāoquán 弓步抱拳

Land the left foot to the left side into a left bow stance. Unclench the hands and swing the left hand forward and up, then down to the left with a hook (the hooking technique, not the hand shape). Hold both arms angled

downwards. Turn slightly to the left and lean forward. Look forward. (image 4.44a)

Push into the right leg, shift forward, and step forward into a right bow stance. Circle the hands around to embrace in front, clenching both fists, the right arm in front. Look forward. (image 4.44b)



4.44a 4.44b

45. Closed Stance Facing Fists bīngbù duìquán 并步对拳

Push into the right leg and shift back, withdrawing the right foot and bending the left knee, turning slightly rightward. Unclench the right hand and swing both arms down and out to either side, palms turned out. Look to the left side. (image 4.45a)

Push into the left leg and turn rightward, quickly bringing the left foot in beside the right. Medially rotate both arms, and place the fists in front of the abdomen, about two fist widths apart, fist hearts down. Look to the left side. (image 4.45b)

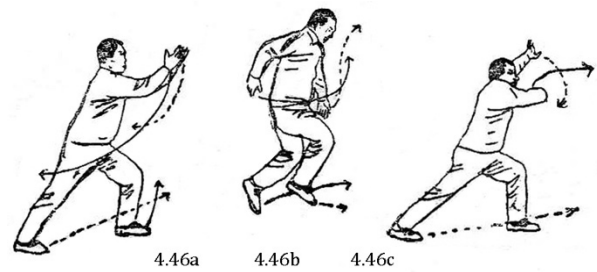
4.45a 4.45b

46. Jump To Bow Stance Elbow Butt tiào gōngbù dǐngzhǒu 跳弓步顶肘

Stride the left foot out to the rear left, bending the right knee and turning slightly to the left. Unclench the hands and turn the palms up, then thread them up to the left side, the arms slightly bent. Look at the hand. (image 4.46a)

Push into the left foot to jump up, lowering the hands. Look to the lower front. (image 4.46b)

Land the feet, right, then left, into a left bow stance. Clench the right hand and bend the elbow, raising it in front of the chest, elbow forward. Circle the



4.46a 4.46b 4.46c

left hand down then to the left and up to above the head, palm forward, fingers to the right. Look to the forward right. (image 4.46c)

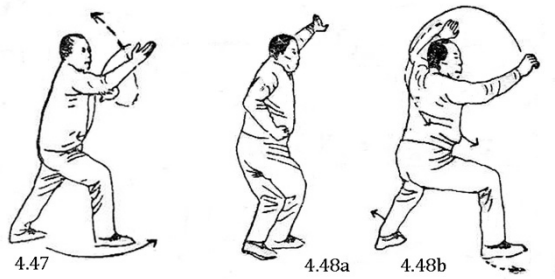
47. Step Forward And Cover shàngbù gàizhǎng 上步盖掌

Push into the right leg to shift forward, stepping the right foot forward to the right into a right bow stance. Press the left hand down flat and unclench the right hand to cover forward, palm up, fingers forward. Look forward. (image 4.47)

48. Horse Stance Framing Block And Hit mǎbù jiàdǎ 马步架打

Push into the left leg and shift to the right, crossing the left foot behind the right with an insertion step to the right. The legs are crossed with the ball of the left foot touching down, the heel raised. Clench the right hand and bring it to the waist, fist heart up. Raise the left hand with the arm curving, palm up, fingers to the right. Look to the forward right. (image 4.48a)

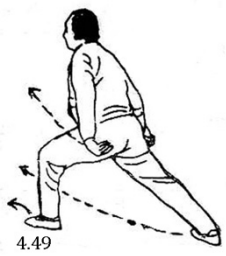
Stride the right foot across to the forward right into a horse stance. Punch the right fist to the forward right at shoulder height, fist eye up. Look to the forward right. (image 4.48b)



4.47 4.48a 4.48b

49. Turn Around, Hooking Hands zhuànshēn guàzhǎng 转身挂掌

Push into the right leg and turn left into a left bow stance. Unclench the right hand and circle both arms over and back at the sides, the arms angled downwards, the hands hooked, with the hooks pointing inwards. Look to the forward left. (image 4.49)



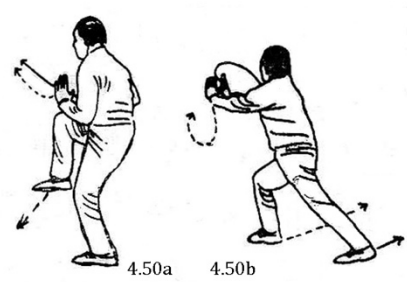
4.49

Section Four

50. Bow Stance Double Push gōngbù shuāngtuīzhǎng 弓步双推掌

Push into the right leg and shift forward, then do a skip step forward with the left foot with the leg slightly bent, lifting the right knee. Unhook the hands and circle them forward then bend the arms in front of the chest, palms forward, fingers up. Look forward. (image 4.50a)

Land the right foot forward into a right bow stance. Push forward with both hands, palms forward, fingers up. Look forward. (image 4.50b)



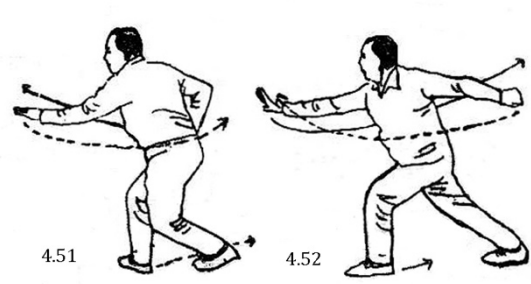
4.50a 4.50b

51. Resting Stance Stroke xiēbù lǔshǒu 歇步捋手

Retreat the right, then the left, foot, crossing the legs with the knees bent, the ball of the left foot touching down with the heel raised. Circle the hands down, stroking to the left in a full circle, left palm down, fingers forward. Clench the right hand and pull the fist in to the waist, fist heart up. Look forward. (image 4.51)

52. Retreat, Palm Edge Strike tuìbù jīzhǎng 退步击掌

Retreat the right foot to the rear into a left bow stance. Hook the left hand and hook to the rear left. Push forward with the right palm, arm straight, palm forward, fingers up. Look forward. (image 4.52)

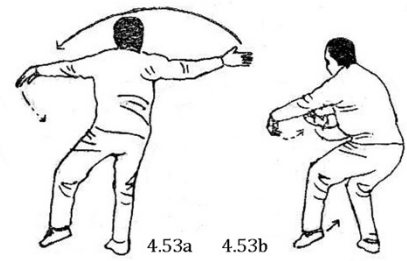


4.51 4.52

53. Empty Stance Press Down xūbù ànzhǎng 虚步按掌

Push into the left leg and shift back, retreating the left foot a half-step and touching the ball of the foot down, bending both knees. Thread the left hand forward along inside the right arm, palm down. Circle the right hand down and back, raising it behind with the palm out and fingers back. Look to the right side. (image 4.53a)

Sit down into a left empty stance. Bring the right hand over the head to press down inside the left forearm. Hook the left hand and turn the hook down. Look to the lower front. (image 4.53b)

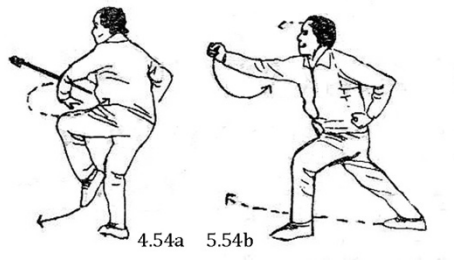


4.53a 4.53b

54. Bow Stance Straight Punch gōngbù chōngquán 弓步冲拳

Raise the left knee and come up slightly on the right leg. Clench the right hand and bring the fist to the waist, fist heart up. Unhook the left hand and medially rotate the forearm to turn the palm down, fingers to the right. Look forward. (image 4.54a)

Land the left foot forward to take a left bow stance. Circle the left hand forward, to the left, then clench it and pull it in to the waist, fist eye up. Punch the right fist forward to shoulder height with the arm straight, fist eye up. Look at the right fist. (image 4.54b)



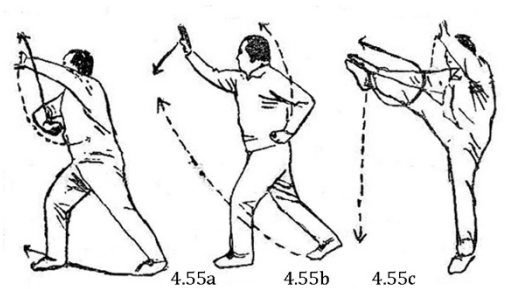
4.54a 5.54b

55. Step Forward, Slap Kick shàngbù pāijiǎo 上步拍脚

Push into the right leg and shift forward, stepping the right foot forward, bending the knee. Medially rotate the right arm and bring the fist back to the right chest, fist heart down. Unclench the left hand and raise it at the left side, passing by the head to circle forward, palm forward, fingers right. Look forward. (image 4.55a)

Push into the left leg and shift forward, stepping the left foot forward with the knees bent, the ball of the right foot touching down. Press down in front with the left hand, then bend the elbow to bring the hand to the waist, fist heart up. Unclench the right hand and raise it in front of the head, palm forward, fingers up. Look forward. (image 4.55b)

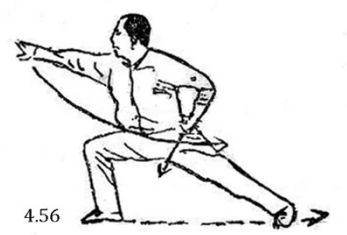
Push into the ground with the right foot and shift forward, swinging the right leg up in front. Slap the instep with the right hand. Swing the left hand up above the head. Look at the right hand. (image 4.55c)



4.55a 4.55b 4.55c

56. Bow Stance Sideways Strike gōngbù héngzhǎng 弓步横掌

Land the right foot forward into a right bow stance. Clench the left hand and bring it to the waist, fist heart up. Bring the right hand in to the chest, then strike out with the palm edge to the front at shoulder height, palm down, fingers left. Look at the right hand. (image 4.56)


4.56

57. Resting Stance Crossed Hands xiēbù shízishǒu 歇步十字手

Push into the right leg and shift left, turning left and inserting the right foot behind the left foot to the rear, bending both knees and touching down the ball of the right foot with the heel lifted. Unclench the left hand and cross the arms in front of the abdomen, the right on the outside, the palms in. Lean forward slightly. Look to the lower left. (image 4.57a)

Bring the arms up, still crossed, then separate them out to the sides. Look to the left side. (image 4.57b)

Sit down into a resting stance and circle the hands down to cross in front of the chest, the left arm on the outside. Look to the left side. (image 4.57c)

4.57a 4.57b 4.57c

58. Side Thrust Kick cèchuāituǐ 侧踹腿

Push into the legs to stand up, taking the support on the right leg and lifting the left knee, then do a side thrust kick to the left side, focussing on the heel. Brace the hands out to the sides, palms down, fingers forward. Look to the left. (image 4.58)

4.58

59. Bow Stance Straight Punch gōngbù chōngquán 弓步冲拳

Land the left foot to the left side to take a left bow stance. Clench the right hand and bring the fist past the waist to punch to the left side with the arm straight at shoulder height, fist eye up. Bring the left hand to inside the right arm, palm up. Look to the left side. (image 4.59)

60. Snap Kick With Palm Edge Strike tántuǐ jīzhǎng 弹腿击掌

Push into the right leg and shift forward, raising the right knee, then quickly snapping the lower leg to do a snap kick, ankle plantar-flexed. Clench the right hand and pull the fist to the waist, fist heart up. Push the left hand forward, fingers up. Look to the left. (image 4.60a)

Land the right foot behind, into a left bow stance. Clench the left hand and pull the fist in to the waist, fist heart up. Unclench the right hand and push forward, fingers up, power to the palm edge. Look to the left. (image 4.60b)

4.59

4.60a

4.60b

61. Horse Stance Push mǎbù tuīzhǎng 马步推掌

Push into the left leg and turn rightward to sit into a horse stance. Unclench the left hand and to push to the left side, palm left, fingers up. Clench the right fist and bring it back to the waist, fist heart up. Turn the body rightward to sit into a horse stance. Look at the left hand. (image 4.61)

4.61

62. Empty Stance Press Down xūbù ànzhǎng 虚步按掌

Push into the left leg and shift to the right, turning rightward. Step the left foot forward a half-step, touching down the ball of the foot with the heel raised. Hook the left hand and slice up to the right, striking with the peak of the hook, fingers pointing down. Unclench the right hand and raise it behind. Look at the right hand. (image 4.62a)

Sit down into a left empty stance. Circle the right hand up and over to press down at the left elbow crease. Turn slightly leftward. Look to the lower front. (image 4.62b)

4.62a 4.62b

63. Stand On One Leg dúlìshì 独立势

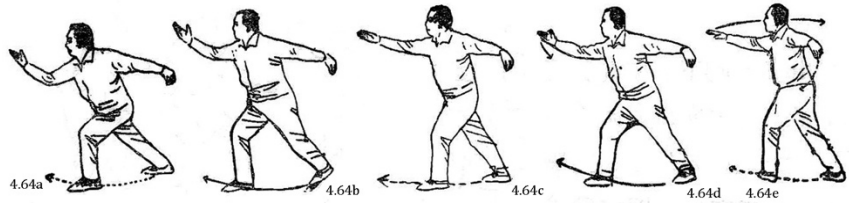
Raise the left knee, with the ankle plantar-flexed to point the foot down. Cut across then raise the left arm to the side, hook fingers pointing down. Circle the right hand up at the right, palm up, fingers left. Look forward. (image 4.63)

4.63

64. Step Forward, Thread The Hand shàngbù chuānzhǎng 上步穿掌

Land the left foot forward to take a left bow stance. Bring the right hand from above to thread in an arcing line down and forward, palm up, fingers forward. Lower the left arm and hook back. Look in the direction of the forward right. (image 4.64a)

Step the right, then left, feet forward, two steps each. On the fourth step, tuck in the left foot and medially rotate the right forearm to turn the palm down. Look at the right hand. (images 4.64b, 4.64c,4.64d, 4.64e)



4.64a 4.64b 4.64c 4.64d 4.64e

65. Turn Around, Sideways Strike zhuànshēn héngzhǎng 转身横掌

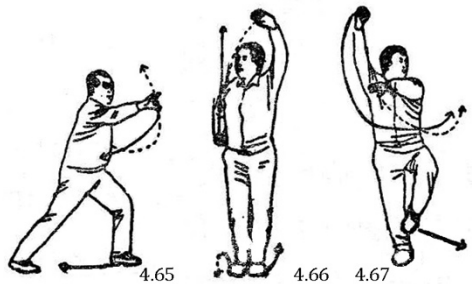
Push into the right leg and shift forward, pivoting on the ball of the left foot to turn around to the right. Move the right foot to the left behind the left foot and bend the left knee. Unhook the left hand and bring it to the waist, palm up. Circle the right hand with a flat slash to the right, palm down. Look forward. (image 4.65)

66. Closed Stance Raise The Hand bīngbù jǔzhǎng 并步举掌

Push into the left leg and shift rightward, turning around to the right and bringing the left foot in beside the right. Clench the right hand and circle it to bring the fist to the waist, fist heart up. Unclench the left hand and raise it in an arc above the head at the left side. Look to the right side. (image 4.66)

67. Stamp And Punch Upwards tàbù shàngchōngquán 踏步上冲拳

Lift the right foot slightly to do a light stamp, bending the left knee to raise it with the ankle plantar-flexed, foot pointing down. Punch the right fist directly upwards, fist heart to the left. Lower the left hand to the right of the chest. Look to the left. (image 4.67)

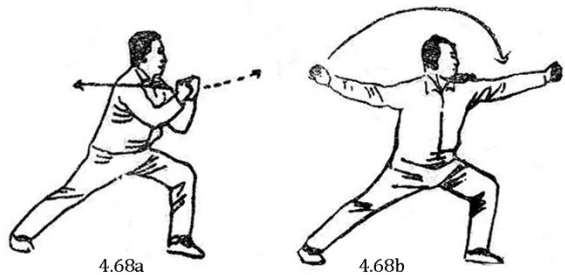


4.65 4.66 4.67

68. Single Whip dānbiānshì 单鞭势

Land the left foot to the left into a left bow stance. Lower the fists at the right side, circling to the left to embrace in front of the chest, fist hearts in. Look to the left. (image 4.68a)

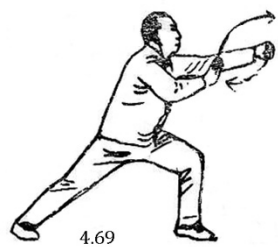
Without altering the bow stance, punch the fists to shoulder height at the sides, fist eyes up. Look to the left. (image 4.68b)



4.68a 4.68b

69. Bow Stance Press Down gōngbù ànzhǎng 弓步按掌

Without altering the bow stance, unclench the right hand and press down past the head to inside the left elbow, fingers up. Look to the left. (image 4.69)



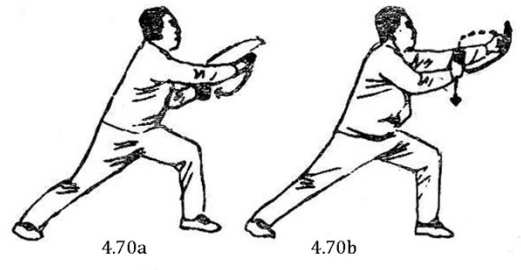
4.69

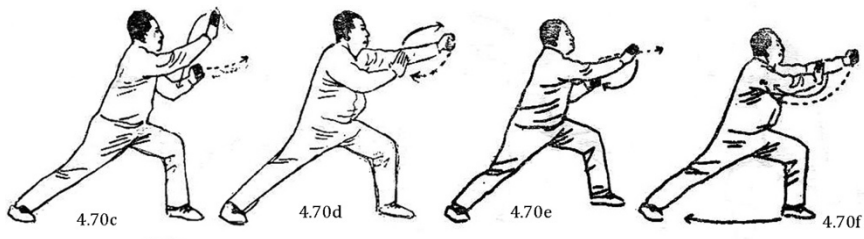
70. Three Quick Punches jīsānquán 击三拳

Without altering the bow stance, circle the right hand up, forward, and down in a little circle beside the left arm, finishing inside the elbow crease. Bring the left fist in, then punch forward again, arm straight to shoulder height, fist eye up. Look to the left. (images 4.70a, 4.70b)

Circle the right hand down, forward, and up with a scooping lift, finishing by the left elbow crease. Bring the left fist back then punch forward again. Look to the left. (image 4.70c, 4.70d)

Circle the right hand up, forward, and down to press down by the left elbow crease. Bring the left fist back, then punch forward again to shoulder height, arm straight and fist eye up. Look to the left. (images 4.70e, 4.70f)


4.70a 4.70b


4.70c 4.70d 4.70e 4.70f

71. Closed Stance Lashing Punch bīngbù bǎiquán 并步摆拳

Push into the left leg and turn rightward, quickly bringing the left foot in beside the right. Without changing the relative position of the hands, swing the arms across in front of the body. Look forward. (image 4.71a)

Without changing the stance, turn leftward. Lash the left fist flat across at the left side, fist heart up, fist eye to the left. Lift the right hand up above the head at the right. Look to the left. (image 4.71b)

4.71a 4.71b

72. Retreat And Press Down tuìbù ànzhǎng 退步按掌

Turn rightward and retreat the left foot, touching down the ball of the foot with the heel raised. Unclench the left hand and thread the hands forward and up from the waist, palms up, fingers forward. Look forward. (image 4.72a)

Retreat the right foot and separate the hands to the sides, lowering them with the palms forward. Look to the left. (image 4.72b)

Bring the left foot to meet the right. Circle the hands to the sides, bringing them up then in to press down in front of the abdomen, palms down, fingers pointing in, elbows braced out. Look to the left. (image 4.72c)

73. Closing Posture shōushì 收势

Lower the hands and stand to attention. (image 4.73)

4.72a

4.72b

4.72c

4.73

About the Translator

Andrea Falk has practised external and internal Chinese martial arts since 1972. She has studied Chinese art, geography, history, language, linguistics, literature, philosophy, politics, religion, and sociology since then, as well. She received a Bachelor of Arts majoring in Chinese (1978), a Bachelor of Physical Education (1980) and a Master of Physical Education with an emphasis on coaching science (1990) from the University of British Columbia. She trained in wushu full time on scholarship from 1980 to 1983 at the Beijing Physical Culture Institute, earning an Advanced Studies Diploma in Wushu under the tutelage of Professor Xia Bohua and instruction from Men Huifeng and others. There she learned the basics of Yang and Chen style Taijiquan, Baguazhang, Xingyiquan, Chaquan, Tongbeiquan, and modern Longfist (barehand and four standard weapons). Andrea spent two further extended summers at the Institute in 1984 and 1986.

Starting in 1984, Andrea gradually changed over to learning traditionally, visiting China on extended trips as often as possible to learn in parks, parking lots, and courtyards. She has trained and/or is training Chen style Taijiquan, Baguazhang, and Taiji Changquan as an inside apprentice of the late Huan Dahai (1924-2015) and elder martial brothers in Shanghai; Xingyiquan and Baguazhang as a close student and friend of Di Guoyong in Beijing; and Baguazhang from friends Li Baohua and Lu Yan. When not in China or traveling to teach, she is usually in Québec City or at a cabin in the Laurentian hills, Canada.

Andrea has taught and translated books about Chinese martial arts since 1983. She founded *the wushu centre* in Montreal in 1984, in Victoria in 1992, and in Quebec city in 2007. Andrea has taught Chen Taijiquan, Baguazhang, and Xingyiquan around the world, but mostly in Canada and England.

For years, Andrea translated books for her own students. In 2000, *tgl books* and the website www.thewushucentre.ca were established to bring these translations to a wider audience.