

Di Guoyong

on

Xingyiquan

Volume III

Weapons

Second Edition of Weapon and Partner Play

The 2020 Set Edition

邸国勇

形意拳械精解

2020 年修订版

translated and edited

by Andrea Mary Falk

霍安娣翻译，主板

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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.

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TRANSLATOR'S PREFACE TO VOLUME III

Volume III of Di Guoyong's three volume translated set (from a two volume original) contains the weapons and the advanced partner form *anshenpao*. I am pleased to have completed this series. Relieved is perhaps more the word, but I am having difficulty coming up with words after this long translation process. I am particularly pleased to have finished the final volume on time to present it at master Di's sixtieth birthday celebration in September 2008.

The font size is smaller and the layout more compact in this third volume to keep the size of the book down. Four weapons, each with five elements, a form, and larger photos, would have made this volume too large to be practical if I had kept the same format as Volumes One and Two. Please understand and forgive the well packed layout.

I took supplemental photos again for this volume to get the front views of the basic postures. The best part of that was when Di Guoyong arrived at our training space with a spear, a staff, a sword and a sabre strapped on his bike and his silk uniform stuffed in the basket.

Some may wonder about the use of the word 'play' in the title. The real work of any style is in the basics and the hand techniques. Once you have mastered the empty hand techniques the ability to do the weapons and partner play is almost instinctive. You still need to train hard to get them right, but they are just too much fun to be 'work'.

The glossary in this volume is specific to the weapons. Volumes one, two, and three together contain a pretty comprehensive overall dictionary for Xingyi.

After hours and hours of photoshopping, I know master Di's postures pixel by pixel, and was constantly amazed how perfect was each and every posture in hundreds and hundreds of photos. I worked from the roll of negatives, so know that he did not take backup photos, it was all one pose – one shot. His descriptions, too, are always clear, concise, and helpful in a practical way, much as is his teaching in person.

The photos in this series are proof of the glowing health and fitness that a life of martial arts training can bring you. Photos and descriptions alone, however, do not give the full flavour of the style or the person. I recommend that you go to Beijing and meet Di Guoyong to get the full impact (no pun intended) of his Xingyi.

I hope that this series contributes to the understanding of Xingyi in the English reading population, and that this population grows in number as martial artists discover the clarity of this particular martial art.

I would like to thank:

The author, Di Guoyong, for his knowledge of and enthusiasm for Xingyi, for his patient teaching, for his help with the translation, and easy agreement to my editing. My parents, William Andre and Mary Elliott Falk, for their painstaking proofreading. And, always, Xia Bohua and Men Huifeng, for teaching me Xingyiquan way back when.

Any mistakes in the book are mine alone.

Andrea Falk

霍安娣

Quebec QC, Canada

June 2008

EDITOR'S PREFACE TO THE 2020 SET EDITION

All three books needed to be redone to enable print-to-order sales, but the original files of the books were lost. As I set up the books again, I went through them to standardise the formatting to make them a more cohesive set. The main changes I made were to move things around. This was in order to even out the sizes of the books as much as possible, because the printer had problems making books of widely different thickness come out with the same look. I tried to do the readjustment in accordance with learning and teaching progressions. I moved the twelve animals to Volume I, to include them as basic techniques to Xingyiquan. I put all the theoretical and teaching discussions, the Protect the Body partner form, and the glossaries to Volume II, making it the next level – learning empty hand forms, more applications, and more thinking about things. Volume III is now specific to the weapons.

I corrected some typographical errors, adjusted some translation, and made some editorial changes while I was doing this work. I had to work on the photos yet again, and one yet again impressed with Di Guoyong's perfection and ease in all the movements and postures. If you already have the books, the original translation was solid, you do not need to buy the new set. This is the final edition of the set, and I really hope there are no remaining errors.

Andrea Falk

霍安娣

Morin-Heights, QC, Canada

January 2021

FIVE ELEMENT SPEAR

五行枪

INTRODUCTION TO FIVE ELEMENT SPEAR, *WUXING QIANG*

The style of Xingyi is famous for its spear, Bagua for its sabre, Taiji for its sword, and Shaolin for its staff. In Xingyi, practising spear improves empty hand skills, and empty hand skills are the foundation of spear skills. The creator of Xinyi Liuhequan, Ji Longfeng, excelled at the spear. “He could hit a target from a galloping horse, when he raised his spear no one could escape. He was called the spear spirit.” He applied the principles of the spear to empty hand techniques when he created Xinyi Liuhequan, and spear practice retained its place of importance as *xin-yi* developed into *xing-yi quan*.

Previous generations of Xingyi masters examined many spear techniques and selected the most practical and strongest – those which most showed the flavour and characteristics of Xingyiquan. Xingyi spear emphasizes power and trained skill, and uses no flowery movements. It is simple and practical, and especially emphasizes spear and body moving as one with a full, integrated power and intimidating air. The power of the whole body connects through to the tip of the spear, so that the spear is truly an extension of the body. The five element techniques of the spear are the same as those of the five fists – chop, drill, thrust, slash, and crosscut. Although the moves are named simply spear chop, spear drill, spear thrust, spear slash, and spear crosscut, there are at least two moves contained in each short combination.⁸

The spear demands a high degree of deep skill and coordination. The spear is the king of the weapons. They say ‘a year for the fist, a month for the staff, but day by day for the spear’. That is, it takes a year to master empty hand skills with hard training. With this foundation, a month is sufficient to learn staff. But the spear must be practised daily, year in and year out. There are no shortcuts in learning the spear, only hard practice. If you are not willing to work hard then you won’t master the spear.

⁸ Author’s note: In the descriptions I use both the traditional and the modern names for each technique to make it easier to learn and teach.

If you want your spear technique to be familiar and refined then you must practise the techniques, the forms, and partner spear 'shaft sliding'. You must understand the application of all the techniques. If you think of the application and imagine an opponent, you will learn the techniques quicker. You should also study spear theory, learn from the experience of past masters, and study spear applications to improve your ability with the spear.

There are three lengths of spear – long, medium, and short. The long spear is about four meters, the medium spear about three meters, and the short spear about two meters. The long spear develops strength, the short spear develops agility, and the medium spear develops both strength and agility. Not many people practise the long spear, mostly because it is awkward to carry and store. Most Xingyi players like to use something between the medium and short spears – about 2.5 meters.

In choosing the wood for a spear shaft, you need a good quality white waxwood. It should be supple and smooth skinned with no knots or kinks. The base should be the size of your own thumb and forefinger held in a circle. A short spear can be a bit thinner, and a long spear a bit thicker. The circumference of the tip should be the natural thickness of the wood as it has grown. You should not shave down the wood as this reduces its natural suppleness and can lead to breakage.

A spear is comprised of three parts, the wooden shaft, the metal head, and the horsehair tassel. The spear shaft is divided into thirds – the third of the shaft at the tip is the fore-section, the third of the shaft at the base is the aft-section, and the third in the middle is the midsection. During spear practice, the hands often slide up and down the shaft to best carry out the different techniques. The very end of the spearhead is called the tip, and the other end of the shaft is called the base or butt.

FIVE ELEMENT SPEAR TECHNIQUES

On Guard

yùbèishì

预备势

On guard position is the opening of any Xingyi weapon form or practice session, and is the ready position for many techniques. *On guard* is the *santi* stance with both hands holding the spear, ready to do any technique. *On guard* is the foundation for spear training, so you need to do post standing, similar to *santishi* post standing, in this position to establish the correct posture in the body and prepare the way for further spear study.

The actions are: *Stand the spear; Left bow stance send out the spear; Left on guard position.*

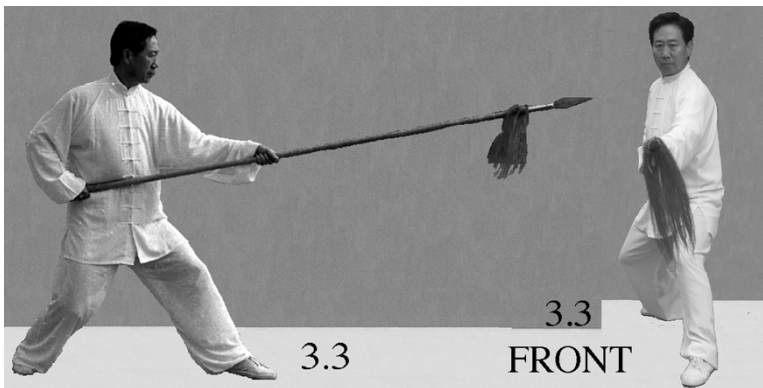
ACTION 1: Stand at attention with the right hand holding the spear vertical at the right side with the base on the ground. Let the left hand hang naturally, press the head up, and look forward. (image 3.1)

ACTION 2: Turn ninety degrees to the left to face the way in which the stance will face. Step the left foot forward and bend the knee while straightening the right leg, shifting forward into a bow stance. Lift the spear horizontally with the right hand, pointing the tip forward [to the side, in the new direction], extending



the right arm with the spear shaft at chest height. Bring the left hand to the right armpit with the palm up to support the shaft. Look past the spear tip. (images 3.2)

ACTION 3: Shift back, extending the left leg more and bending the right leg to shift back into a *santi* stance. Extend the left arm to send the spear out and slide the right hand back to the base, pulling the base to the right waist. Keep the left arm almost straight, and hold the shaft with the palm down. Keep the spear on the midline of the body, the shaft almost horizontal, but the tip at chest height. (image 3.3 and from the front)



Pointers

- Complete the three actions smoothly as one move.
- When moving into the bow stance and sending the spear forward, be sure to send the tip directly forward without wobbling around. Slide the

- right hand smoothly, maintaining contact with the shaft.
- Complete the placement of the spear as you sit into the *santi* stance. This is the final posture of the ready stance.
- This is the spear's equivalent to the *santishi*, and the posture is adjusted to suit the spear. In the empty hand *santishi*, the trunk is angled forty-five degrees to the front. With the spear, however, the trunk should turn more, about sixty to seventy degrees. The rear foot is also turned out more — about seventy degrees. The spear shaft must be held snug to the trunk, with the right hand holding the base at waist height on the right side. The left hand is in front, pointing the spear in the correct direction. Three points serve to stabilize the spear – the lead hand, the rear hand, and the waist – so that the spear and body are joined as one. Practice post standing in this posture. Post standing might seem like a waste of time, but it builds a strong foundation for future mastery of the techniques and proper performance of the movements. Post standing sets the basic posture into the ideal shape so that movements can become correct. During post standing you should seek kinesthetic awareness, get a feel for the power lines, and master the requirements of the spear.

1. SPEAR CHOP

INTRODUCTION TO SPEAR CHOP, *PI QIANG*

The chop is the most basic of the spear techniques. The definition of a spear chop in the wushu dictionary is 'holding the spear in both hands, strike downward from above with power and speed, sending power to the tip'. In the competition regulations it is 'holding the spear in both hands, chop down from above, sending power to the fore-section.' This is simply for the actual chop. In Xingyi, spear chop is practised as a number of combinations that contain hook, scoop, swinging chop, and stab. The spear chop combinations contain both defensive and attacking techniques. The movements are simple but very practical, taking care of defense and attack in one move.

There are five different footwork or stances: step forward, retreat, roundabout steps, left stance, and right stance. Any technique that brings the spear down in a chopping action from above is considered a chop. There are three different hand methods: left handed, right handed, and changeover. There is also a chop with the base.

METHOD ONE: CHECK, HOOK, AND CHOP

1a Right Stance Chop

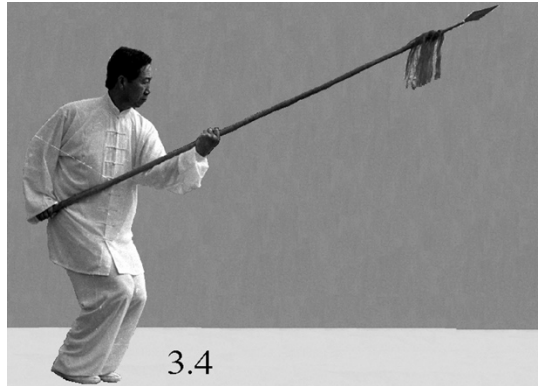
yòubù pīqiāng

右步劈枪

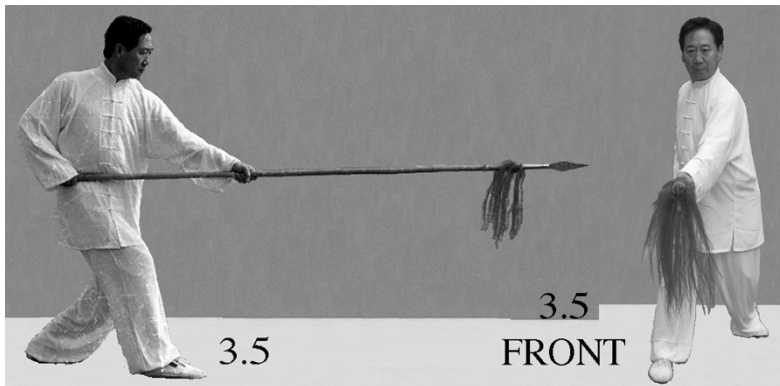
Start from *on guard*. Continue with *Advance, right checking hook; Right step forward, chop*.

ACTION 1: Advance the left foot a half-step and follow in the right foot to the

left ankle without touching down. Bend the left elbow slightly and rotate the palm to face in, to turn the shaft counterclockwise, lifting the tip above head height. At the right waist, rotate the right palm away from the thumb. These actions cause the fore-section of the spear to check to the right. Look past the spear tip. (image 3.4)



ACTION 2: Take a long step forward with the right foot and follow in the left foot a half-step. Rotate the left palm towards the thumb and tuck in the left elbow so that the thumb to forefinger web presses down. Chop the spear forward and down forcefully with the left hand, the spear tip finishing at waist height. Keep the right hand at the waist and assist the left hand with a small turning and lifting action. Press the head up and look past the spear tip. (image 3.5 and from the front)



1b Left Stance Chop

zuǒbù pīqiāng

左步劈枪

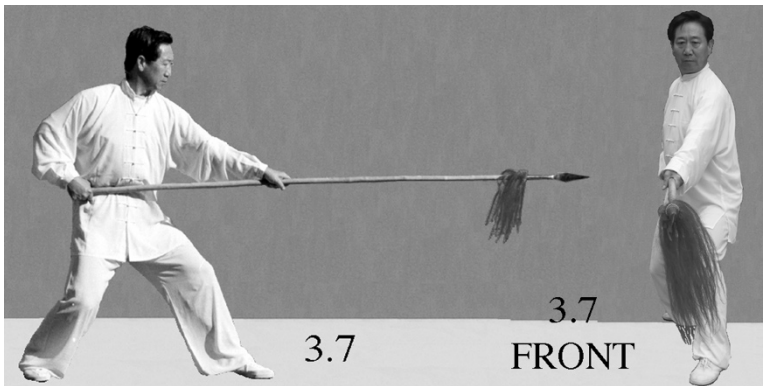
Advance, left hooking check; Left step forward, chop.

ACTION 1: Advance the right foot a half-step and follow in the left foot to the right ankle without touching down. Place the left hand near the aft-section of the shaft and rotate the palm towards the thumb while bending the elbow, so that the palm turns in – lifting and turning the spear tip above head height. Bend the left elbow so that the left hand is in front of the left shoulder. Keep the right hand at the waist and assist the left hand with a turning action. These actions cause the fore-section of the shaft to check to the left and hook back as the feet advance. Look forward. (image 3.6)

ACTION 2: Take a long step forward with the left foot and follow in a half-step with the right foot to take a *santi* stance. Rotate the left palm away from the thumb to press down with the thumb/forefinger web, and extend the arm forward and down forcefully to chop the spear tip down to waist height. Hold the base with the right hand at the waist.



Send the power to the fore-section of the spear. Press the head up and look forward. (image 3.7 and from the front)



Pointers

- Complete the check and hook with the advance step. Complete the chop with the step forward. The feet, hands, and spear must all arrive at the same time.
 - The spear points straight forward when it chops. To assist the action, when advancing, step the lead foot about fifteen degrees to the side. This helps to keep the spear on the midline.
 - Always send the left shoulder forward into the spear chop, whether in right stance or left stance.
- Continue on with right and left chop as space permits.

METHOD TWO: CHOP AND STAB

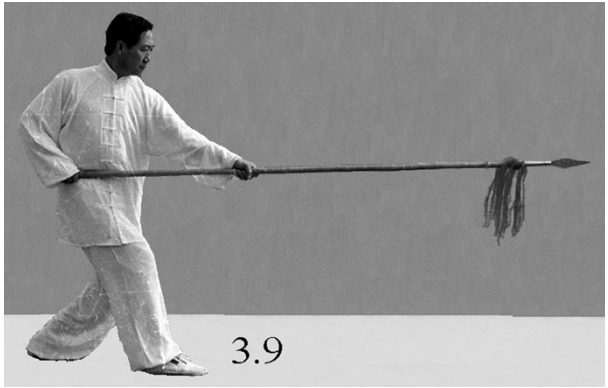
1c Right Stance Chop and Stab yòubù pīzhā qiāng 右步劈扎枪

Start from *on guard*. Left advance, scoop; Right step forward, chop; Stab.

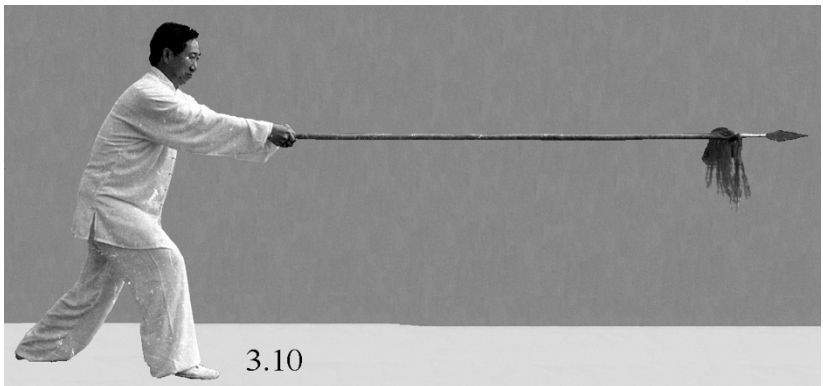
ACTION 1: Advance the left foot a half-step and follow in the right foot without touching down. Lower the spear tip to knee height, then, as the left foot lands, bend the left elbow and pull the spear back. Push the base forward and down slightly with the right hand. These actions cause the spear tip to scoop up above the head. Look forward. (image 3.8)



ACTION 2: Step the right foot a long step forward and follow in the left foot a half-step. Push the left hand forward and down on the shaft, and pull the right hand back to the right waist on the base. This causes the fore-section of the spear to chop strongly down, the tip arriving at waist height, the power in the fore-section. Press the head up and look past the spear tip. (image 3.9)



ACTION 3: Without moving the feet, push the base forcefully forward with the right hand to send the spear forward. Loosen the left hand to guide the shaft. Accelerate the right hand as it approaches the left hand to send power forward to the spear tip so that it quivers. The shaft is horizontal at chest height. Shift the weight forward. The right hand is nestled in the left hand. Look past the spear tip. (image 3.10)



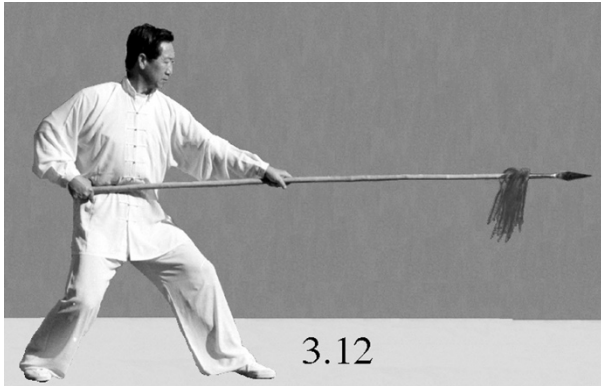
1d Left Stance Chop and Stab zuǒbù pīzhā qiāng 左步劈扎枪

Right advance, scoop; Left step forward, chop: Stab.

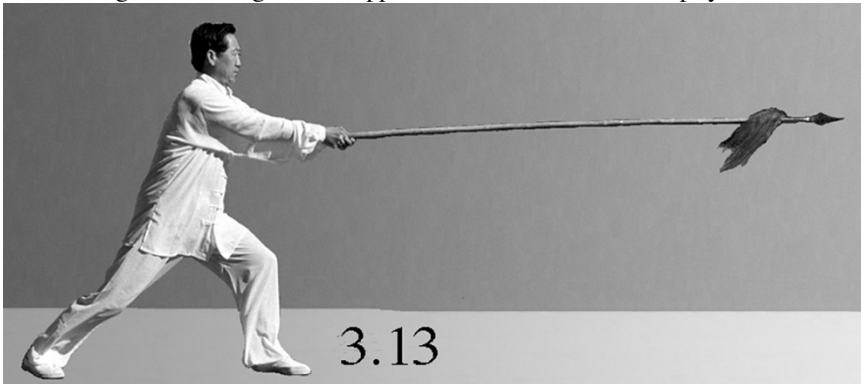
ACTION 1: Lower the spear tip to knee height. Advance the right foot a half-step and follow in the left foot to beside the right ankle without touching down. Loosen the left hand and pull the right hand with the spear base back to the right side, pressing down slightly. Slide the left hand forward and bend the elbow. These actions cause the spear to scoop up, the tip finishing above the head. Look forward. (image 3.11)



ACTION 2: Take a long step forward with the left foot and follow in a half-step with the right foot. Push the left hand forward and down and pull the right hand slightly upwards, using both hands to chop the spear tip forcefully forward and down. Send the power to the spear tip, at waist height. Press the head up and look forward. (image 3.12)



ACTION 3: Without moving the feet, extend the right arm forcefully to send the spear forward. Loosen the left hand to allow the spear to slide through. As the right hand approaches the left hand, abruptly accelerate to



send the power to the spear tip, causing it to quiver. The spear is level at chest height. Shift the weight slightly forward. Nestle the right hand in the left hand. Press the head up and look forward. (image 3.13)

Pointers

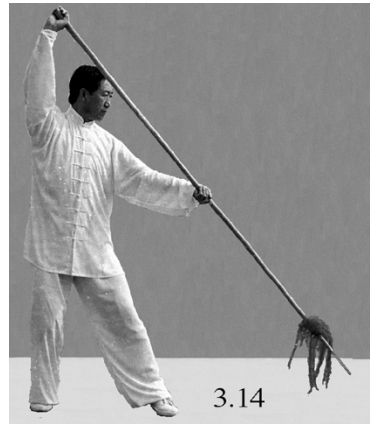
- Although described as three actions, this is one unbroken movement. Complete the scoop up as the lead foot advances. Complete the chop as the rear foot steps through. Follow closely and quickly with a forceful stab.
- Continue on to repeat right and left, limited only by the space available.

1e Chop Turn Around

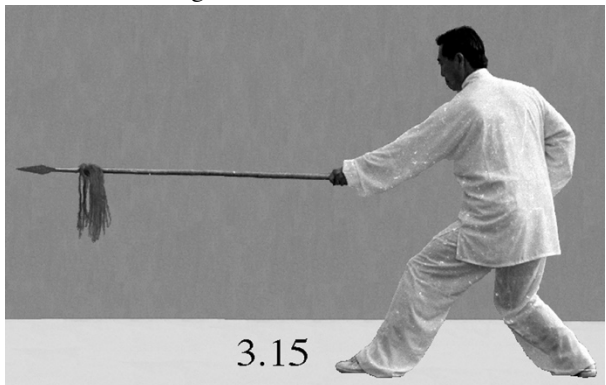
pīqiāng zhuànshēn 劈枪转身

Using the *left stance chop* or *stab* as example. *Left step forward, lift and punt; Turn around, retreat, chop.*

ACTION 1: Advance the left foot hooked in without moving the right foot, straightening the legs to stand up. (From *left stance stab* hook the left foot in on the spot.) Rotate the right palm away from the thumb and lift it to turn and bring the spear base above the head at the right side with the palm up and the arm rounded. Loosen the left hand and slide it forward, rotating the palm away from the thumb to face out and bending the arm. This brings the spear tip in an arc to the left and down to in front of the body, the tip at knee height. Look past the spear tip. (image 3.14)



ACTION 2: Turn around 180 degrees to the right to face back behind, pivoting both feet on the spot. Shift back and retreat the right foot, then settle the body down and shift back some more to sit mostly on the right leg, in a *santi* stance. Swing the spear forward and down from above the head to chop forcefully. Pull the right hand, holding the base, to the right waist. Finish with the left hand in front of the body, the spear tip at waist height. Press the head up and look past the spear tip. (image 3.15)



From *right stance chop* step the left foot forward hooked in. Do the *lift and punt* then *turn and retreat*, the same as described above.

Pointers

- Hook in, turn around, and retreat smoothly – link the steps together closely.
- Rotate the hands to do the punting and lifting action. Turn the right palm away from the thumb and the left palm towards the thumb. This action of ‘yin and yang mutually rotate’ goes through the whole body.
- Complete the chop as the retreating foot lands. Settle the trunk down slightly. The spear must have a focal point in the chop, and the tip must not hit the ground.

1f Chop Closing Move

pīqiāng shōushì

劈枪收势

On arriving back at the starting point, do a *turn around* to face the original direction. Once you are in *left stance chop* or *stab* then do *closing move*: *Right retreat, snap the spear; Close the feet and put the spear at attention; Stand at attention with the spear.*

ACTION 1: Retreat the right foot a half-step then withdraw the left foot a half-step and shift back mostly to the right leg. Pull the spear base back to the right side between the hip and waist. Slide the left hand forward and tighten the grip abruptly to snap the spear up. The spear tip should quiver up and down. The spear tip is at head height. Look forward. (image 3.16)

ACTION 2: Turn and shift to the right leg. Hold the spear shaft in the left hand and bring the shaft to vertical at the right of the right shoulder. Slide the right hand, supporting the shaft at the right of the body. Look at the left hand. (image 3.17)



ACTION 3: Bring the left foot in beside the right foot and stand up to attention. Release the left hand and lower it across the body to the left side, then lift it at the side, and then bend the elbow to press down in front of the body, finishing

with the arm vertical at the left side. Follow the movement of the left hand with the eyes, and once the left hand has pressed down, look forward. Keep the right hand holding the spear. The closing is now completed. (image 3.18)



- If the right foot is forward then retreat the right foot behind the left and shift back, withdrawing the left foot slightly.

Pointers

- Each of the five elemental techniques uses the same closing move.
- The power must reach the tip of the spear in *retreat and snap the spear*. The tip must quiver up and down.
- The closing move must be done continuously and be well coordinated between the upper and lower segments. It must be stable. The eyes and spirit must be bright and focused to the completion of the movement.

POWER GENERATION FOR SPEAR CHOP

Chop: the hands work together as a unit on the shaft of the spear. The left hand uses a downward and forward pushing and pressing power while the right hand grips tightly with a backward pulling and slightly lifting power. Be sure to use the waist, torso and shoulders to move the hands. The actual hand movements are slight, relatively hidden. The chop must have a focal point at waist height. As the left hand arrives at the focal point it must stop sharply. At this time tighten its grip with an upward pulling power and press the spear base down with the right hand. The spear momentum is stopped abruptly, and a snap is developed, the power reaching to the tip, which is the chopping power.

- The power in the hands comes from the body core, the shoulders, and the arms. The trunk compresses then lengthens while the chest closes then opens and the shoulders close then open. Turn the waist, reach with the shoulders, extend the arms, sit into the hips, and press the head up to create a whole body coordinated power.
- The classics say, “Chop depends on sitting the knee.” Sitting the knee means that the front leg must maintain a certain flexion. Because the spear chops down with considerable force the lead knee must absorb more force than usual. To lengthen the time of power application the knee bends with a springing action. This springing flexion is what ‘sitting’ means – it is not

just a static sitting or flexion of the knee. Pushing into the lead foot creates it. The momentum of the body will cause the knee to flex with a springing action.

Check and hook: Both hands must twist simultaneously. When checking and hooking to the right, close the left shoulder a bit to the right by using the waist. Hook up by twisting and bending the arms, check by using the right or left turn of the trunk. The power of the check is in the body core, while the power of the hook is in the hands.

Scoop: The power comes from the shoulders, shoulder girdle and arms. Release and settle the shoulders, put a sharp checking action into the shoulder girdle, and move the arms in a turning action. Keep the hands firm on the spear so that the power of the body transfers through to the spear fore-section or tip to complete the scoop. Do not use too large an action when practising the scoop on its own. When practising the scoop with the chop you may use a bigger action to gather more power for the chop.

Turn around: Lift and punt is a low defensive action. The hands work in opposite directions, rotating in opposite directions. The right hand rotates and pulls as it lifts the spear, using a bracing out power. The left hand uses a carrying power. Transfer power from the body core to the arms. During the *retreat and chop* action, slide the left hand. Turn around, retreat, turn the waist, and reach the shoulder, to send power through to the fore-section of the spear.

Closing: During the retreat and snap action pull and snap the right hand quickly, pressing down at the last instant. Brace the right arm and keep the body solid. Slide the left hand then abruptly tighten the grip to stop the spear. The left arm also has a bracing power, so that it moves as one with the body. The hands must coordinate these two actions together, and with the retreating footwork.

BREATHING CYCLE FOR SPEAR CHOP

- Inhale during defensive actions.
- Exhale as you step forward and chop. Settle the *qi* to the *dantian*.

PRACTICAL APPLICATIONS FOR SPEAR CHOP

Each of the upward actions is an effective defense that also serves to place the spear tip in position for the downward chop. Chop should always be followed up with a stab – the spear has a straight sharp tip, so the stab is its most effective technique.

Checking hook and chop and *upward scoop* are defensive actions, knocking the opponent's weapon either aside or up. With a scoop you can knock the opponent's weapon up or knock his lead hand or arm. With a check and hook you can lead his weapon back as you knock it aside. If the opponent is chopping towards you, use a checking hook to take him off target then slide along his weapon's shaft to chop, sliding directly along to his lead hand or arm. If he

retreats, then stab his chest.

With either technique, use the fore-section of your spear shaft to contact halfway along the opponent's long weapon as he stabs towards you. You then must chop instantly, moving smoothly into the chop, and then stab to his chest.

Chop can be used either as an attack or a defense. You can use the chop directly, knocking the opponent's weapon out of his hands to create an attacking opportunity. You can attack by chopping the opponent's arm or body. You can defend by chopping his weapon. The classics say, "use the clockwise trap for inside, use the counterclockwise trap for outside, use the lift for low attacks, and use the seize for high attacks. Only the chop can be used for either right or left." You can see that the chop is a very practical and strong technique.

- The footwork must be agile to use chop. Step to either side when defending so that the opponent has difficulty taking his aim. Stepping to the side also sets up your spear to cross his weapon. The spear must be at a certain angle to the opponent's weapon to be used to block or knock aside effectively. Step straight in to attack, sending the spear tip directly to the target.
- The head, chest, belly, hips, knees, and feet and the lead hand are the targets of the spear. They are the seven spots that the spear 'sees'. Attack quickly, fiercely, and accurately, and don't take any pity on the opponent.

THE POEM ABOUT SPEAR CHOP

劈枪歌诀

劈枪技法最平常，
劈开敌械扎胸膛。
左右挂挑枪上起，
劈手劈械把敌伤。

The most common technique of the spear is a chop.

Chop aside the opponent's weapon and stab to his chest.

Lift the spear to hook or scoop his weapon to the side,

Chop the opponent's hand or weapon to injure him.

2. SPEAR DRILL

INTRODUCTION TO SPEAR DRILL, *ZUAN QIANG*

The spear drill takes its name from the empty hand drilling punch of the five element fists. The drilling punch is a punch up and forward from below, so as long as you are doing this type of technique, then you are within the category of drilling. So what sort of technique should a spear drill be? Different sources answer this question differently. Some classics say that the spear drill is a low outer trap to left or right combined with a step forward and stab to the head. The Shang style Xingyi book says that the spear drill is a back step with an inverted hand stab to the top of the head. Some books say it is an outer trap, inner trap, and then high stab to the head. Others say that it is a block to left or right, then step forward to stab to the head. Each source has its own way of looking at the technique, and each has reason.

After many years of practice and thought on spear drill, and analysis of the five element techniques of the spear, I feel that spear drill combination should have a stab to the head – coming from below to attack high – but should also have an inverted hand low stab. The low stab uses a lift and punt to defend and then advances with an inverted hand stab to the knee or foot. “Lift and punt to control below ” is an important traditional technique, and its inclusion here ensures it will be practised. If the opponent blocks the low attack, then you can cover and press down, and then stab his face. This keeps the traditional view of spear drill as a stab to the head, while also adding a low stab to the knee or foot into the spear’s repertoire. Including both upper and lower stabs in the drill combination enriches spear drill practice.

The spear drill combinations include *Lift and punt, stab to the knee; Cover and press, stab to the face; Spear drill turn around; and Spear drill closing move.*

2a Right Stance Drill: Lift, Punt and Low Stab

yòubù zuānqiāng

右步钻枪

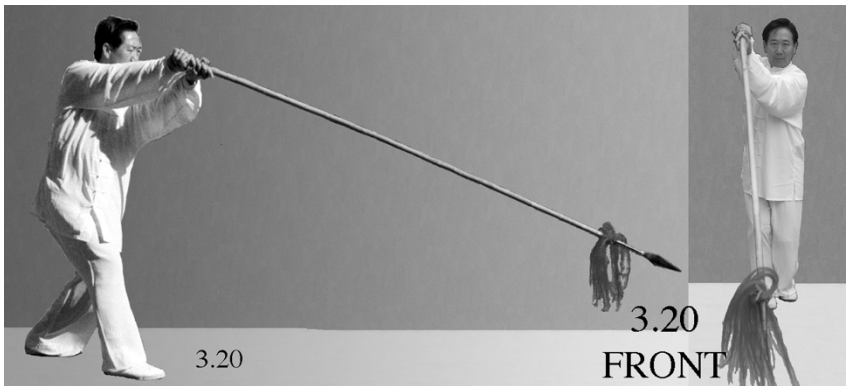
Start from *on guard*. Continue with *Advance, lift, punt; Step forward, stab to knee.*

ACTION 1: Advance the left foot a half-step and follow in the right foot to the left ankle without touching down. Lift the spear base to above the right of the head, rotating the right palm away from the thumb to turn the palm up, and bracing out with the arm bent. Let the shaft slide



through the left hand to bring the hand forward and rotate the palm towards the thumb to turn the palm angled forward. Bend the left arm and hold the shaft tightly with the left hand at waist height, pushing the hand forward slightly. This makes the spear tip circle left, down, and right, finishing at knee height. Follow the movement of the spear tip with the eyes. (image 3.19)

ACTION 2: Step the right foot forward and follow in the left foot a half-step to take a sixty/forty stance. Hold the base tightly with the right hand and thrust it forward and down. Let the shaft slide through the left hand, keeping the left hand extended to aim. Push the right hand forward and down until it meets the left hand. The hands will be a bit higher than the shoulders and the spear tip will be at knee height. Send the power to the spear tip. Look at the spear tip. (image 3.20 and from the front)



Pointers

- Coordinate the action of the hands to do the lifting scull as the left foot advances.
- Complete the stab as the right foot lands. To do the inverted grip low stab close the chest, open the upper back, and bring the shoulders in together.
- Although you learn the techniques as two actions, they should be done continuously as one move.

2b Left Stance Drill: Cover, Press and Stab *zuǒbù zuānqiāng* 左步钻枪

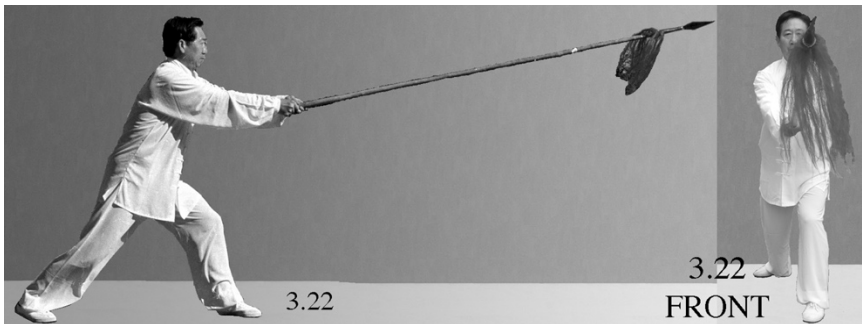
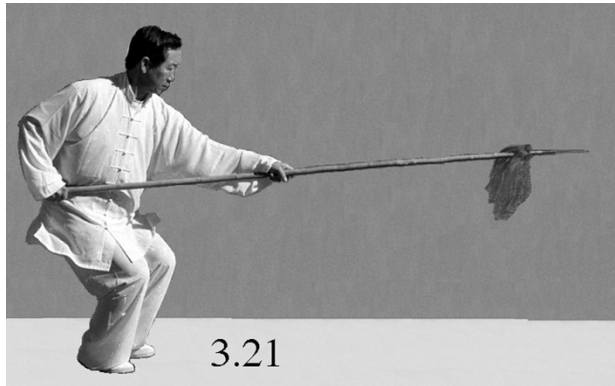
Advance, cover and press; Step forward, stab up.

ACTION 1: Advance the right foot a half-step and follow in the left foot to by the right ankle without touching down. Bend the elbows and set down slightly. Pull the spear base back with the right hand, lowering the hand to the right waist. Rotate the right palm towards the thumb to turn the palm up. Slide the shaft through the left hand, rotating the left palm away from the thumb to turn the palm down. Bend the left elbow and press down with the thumb/forefinger web. The spear tip circles left, up, and then right with the shaft remaining level at

148 SPEAR DRILL

waist height. Look at the spear tip. (image 3.21)

ACTION 2: Step the left foot forward and follow in the right foot a half-step. Lift the left hand slightly to aim the spear to head height and release slightly to allow the spear to slide through. Push the spear forcefully with the right hand, accelerating until the right hand arrives at the left hand. Open the left hand to support the right hand. The spear stabs to head height while the hands are at chest height. Send power out to the spear tip so that it quivers. Look past the tip. (image 3.22 and from the front)



Pointers

- Complete the circle and press down with the hands as the right foot advances, coordinating everything together. Remember to open and close the body.
- Stab forward as the left foot steps. The whole movement should be completed as one action, without pause.
- Connect to *right stance drill*, and continue. The number of repetitions is limited only by the size of your training space.

2c Drill Turn Around

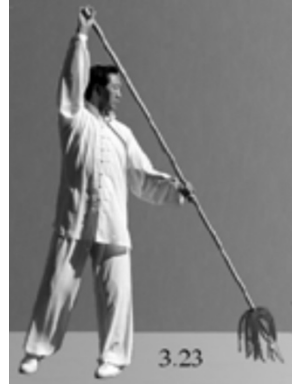
zuānqiāng zhuànshēn 钻枪转身

Using the *left stance upper drill* as example. *Hook-in lift, scull; Turn around, retreat and chop.*

ACTION 1: Hook-in the left foot on the spot and shift to the left leg, standing up. Rotate the right hand and pull the spear while lifting and rotating. Lift the base above the head. Slide the spear through the left hand to bring the left hand

forward on the shaft. The spear tip is forward, pointing down at knee height. Look at the spear tip. (image 3.23)

ACTION 2: Turn around 180 degrees to the right to face back in the way from which you came. Retreat the right foot and shift back mostly onto the right leg. Pull the spear base forward and down to the right side with the right hand. Bring the left hand up and forward, then chop down with the shaft, so that the spear tip has drawn a circle up, then forward and down. The spear finishes horizontal at waist height. Send the power to the fore-section of the spear shaft. Press the head up and look past the spear tip. (image 3.24)



Pointers

- Lift the spear as the left foot hooks in, chop the spear as the right foot retreats. Complete both moves without hesitation.

2d Drill Closing Move

zuānqiāng shōushì 钻枪收势

- The *closing move* is the same as described above in *chop closing move*.

POWER GENERATION FOR SPEAR DRILL

Lift: The hands must alternate between *yin* and *yang*. That is, as the right palm rotates away from the thumb, the left palm rotates towards the thumb, working together and gaining power from the body. Transfer the power of the body to both shoulders, both arms, and through them to the fore-section of the spear shaft. The right hand combines pulling, bracing, and rotating while the left hand combines bracing and presenting. The power of the body, together with the flexibility of the shaft, makes the spear tip quiver.

Step forward low stab: The right hand starts out above the head and stabs down with an inverted grip, so this naturally is not as strong as a straight thrust. To put as much power as possible to the inverted grip, raise the elbow, close the shoulders together, send the arms forward, and reach forward slightly with the torso, opening the upper back and closing the chest, while tucking in the lower

back. Stab down quickly and pull the spear back quickly.

Advance cover and press: This technique emphasizes body technique. Shift the body back slightly as the right hand pulls the spear base back. Shift the body forward as the hands rotate to trap, closing the shoulders and chest and pressing the head up. Put all of the body's power to the spear's fore-section as the right hand sets the base at the waist and the left hand presses down the shaft. Skilled spear technique can only be achieved when the spear becomes one with the body.

Stab up: The key to the high stab is the left hand – it is used like the sight of a rifle to determine the direction and placement of the tip. The left hand must control the spear shaft, not allowing any swaying at all. The right hand puts the force into the stab, the left hand aims the spear. When the spear stabs, turn the waist, release the shoulders forward, and extend the arms.

Turn around: The turning move is expansive and in a high stance. Then settle down into the retreat and chop, collecting the body together. Press the head up. Breathe out to give more power. Be sure to set the base of the spear firmly to gain power for the chop. Remember to bring the shaft past the halfway point before accelerating the power, and to have a focal point.

PRACTICAL APPLICATIONS FOR SPEAR DRILL

Lift and punt is a defensive move, what is called 'lift and punt to remove something underneath'. If an opponent comes at you with a low stab, just as he is fully extended but not quite in contact, that is, just before his right hand reaches his left hand, lift your right hand above your head and snap your spear head down in a semi-circle. Your spear shaft will hit his and knock it off target.

Inverted grip low stab is a stab to the lead leg, knee or foot. This is not a strong stab since it uses an inverted grip, so it must be fast. Whether or not you hit your target, you must also pull it back quickly because your inverted grip is relatively easily knocked out of your hands should the opponent have time to knock your spear.

Advance press down contains a stir, a knock away, a trap and a press down, all of which protect the central or lower areas of your body. If your opponent stabs at you from out of reach you can knock his spear with your tip and then slide along his spear with a stirring action to trap and press down. Snap the spear at the end to knock his spear down. Then stab to his face.

Always wait for the crucial moment before defending. The crucial moment is just as the opponent has committed to the attack but not yet reached the target. You must react neither early nor late. If you react too early the opponent can easily change his technique. If you react too late you will get hit. This is a question of training the timing and recognition of the crucial moment. The crucial moment is something that many masters know but don't teach. As they say, 'rather teach ten

techniques than the skill of timing. 'Mastery of a technique is really a question of knowing the timing and how to gain the crucial moment.

You need instruction and practice with sliding spears together. General Qi Jiguang described this in his book: "Face each other with two spears, one chops and the other presses, trapping with a large or small circle. Lining up the spears counts as one repetition. After 10,000 repetitions without losing contact, each lining up perfectly, then skill is perfected." This precious theory should be pondered until understanding comes, be repeated until the technique comes, and be practised until the application comes.

THE POEM ABOUT SPEAR DRILL

钻枪歌诀

钻枪习练过万遍，
提搯防下阴阳转。
上步反手扎膝脚，
绞拨盖压扎其面。

The spear drill must be practised more than ten thousand times.

Lift and punt to protect below, alternating *yin* and *yang*.

Step forward and invert the grip to stab the opponent's knee or foot,

Stir, knock, cover and press to stab his face.

3. SPEAR THRUST

INTRODUCTION TO SPEAR THRUST, *BENG QIANG*

What is traditionally called '*bengqiang*' in Xingyi is the spear technique of outer trap, inner trap, and stab. The final stab is similar to the '*beng*' driving punch of the five elements – a half step advance with a straight attack.⁹

Traditionally the spear thrust is done with a half step advance and following step. I have added a cover step, a back step, and a circling step to make the footwork more agile, train the connection between the spear and body more effectively, and make the spear technique more applicable.

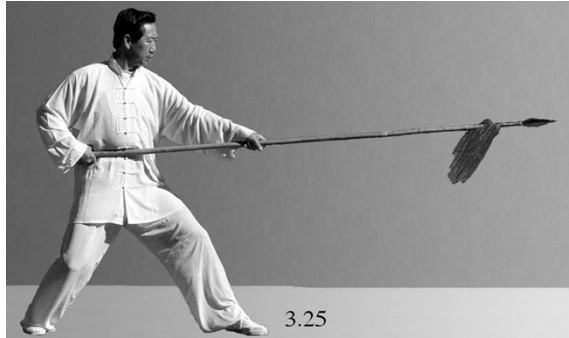
⁹ Author's note: In most styles, '*bengqiang*' is defined as an upwards or sideways snap of the fore-section, with the power shaking the tip. Only in Xingyi is the thrust called a '*beng*'. So when in Xingyi you perform a normal, snapping '*bengqiang*', it is called a '*bibengqiang*', or, 'the other *beng*' to differentiate the two.

Spear thrust includes *stationary thrust*, *back-cross step thrust*, *cross-over step thrust*, *roundabout step thrust*, *turn around thrust*, and *closing move*.

3a Stationary Thrust

yuánbù bēngqiāng 原步崩枪

Start from *on guard* (image 3.25). *Stationary outer trap*; *Stationary inner trap*; *Stationary stab*.



ACTION 1: Without moving the feet, rotate the left palm towards the thumb to circle the palm up while rotating the right palm away from the thumb at the side. Work the hands together so that the spear tip circles up, left, and down in a counter clockwise half-circle about thirty centimetres in diameter. Look past the spear tip. (image 3.26)



ACTION 2: Close the left arm a bit forwards and rotate to press down with the thumb/ forefinger web. Rotate the right palm towards the thumb. Work the hands together so that the spear tip circles clockwise down, left, and up, and then right and down. Send power out to the spear tip. Look past the spear tip. (image 3.27)



ACTION 3: Shift forward, pushing into the right leg and bending the left leg to shift about sixty percent of the weight forward on the left leg. Allow the shaft to slide through the left hand, using it to aim forward. Send the spear out forcefully with the right hand, accelerating into the stab. Cup the right hand in the left hand. Send power to the tip of the spear so that it quivers. Almost fully straighten the arms, and hold the spear horizontal at chest height. Look past the spear tip. (image 3.28)



Pointers

- The hands must rotate at the same time to turn the spear. The spear must be held tight to the body while trapping inward and outward. The spear tip must draw two half circles.
- When stabbing, the spear must go in a straight line and the power must go out to the tip. It must be sent out like an arrow, and be brought back in a straight line.

3b Back-cross Step Thrust bēibù bēngqiāng 背步崩枪

Back-cross step outer trap; Step forward inner trap; Stab.

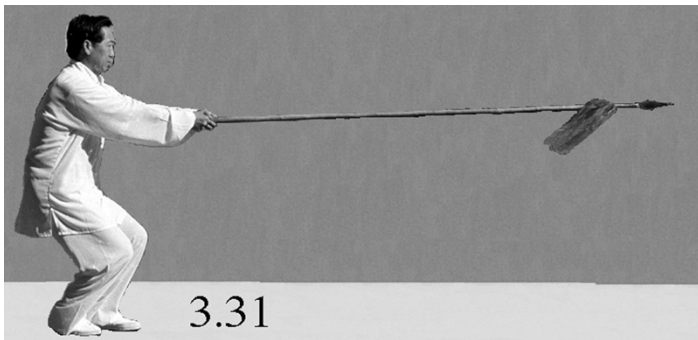
ACTION 1: After stabbing, pull the spear back in a straight line to the right side of the body with the right hand, letting the spear slide through the left hand. Without moving the left foot, step the right foot forward behind the left foot and shift into a cross step. Rotate the hands to circle the spear up, left and then down to complete an outer trap. Look forward. (image 3.29)



ACTION 2: Step the left foot forward and shift mostly onto the right leg. Rotate both hands to circle the spear tip down, left, up, and then right and down to complete an inner trap. (image 3.30)



ACTION 3: Without moving the feet, shift forward, straightening the right leg and bending the left leg with most weight on the left leg.¹⁰ Stab forward forcefully with the spear, sliding it through the left hand. Finish with the spear tip at chest height and the shaft level. Send power to the spear tip so that it quivers. Support the right hand in the left hand. Keep the arms slightly bent. Look past the spear tip. (image 3.31)



Pointers

- Complete the outer trap while the right foot steps through behind the left leg.
- Complete the inner trap while the left foot is stepping forward.
- Be sure to transfer your power through to the spear tip so that it quivers.

3c Cross-over Step Thrust gàibù bēngqiāng 盖步崩枪

Right cross-over step, outer trap; Left step forward, inner trap; Stab.

ACTION 1: Without moving the left foot, step the right foot forward in front of the left foot, turning the foot out to land with a hooked out foot. Shift weight forward between the feet to take a cross step with the legs slightly bent. Rotate

¹⁰ Translator's note: The stab may be done shifting into a forward stance or bringing the right foot forward to a closed stance. Either way is correct. I have translated the text as is throughout, even when the author has done the alternate stance in the photo.

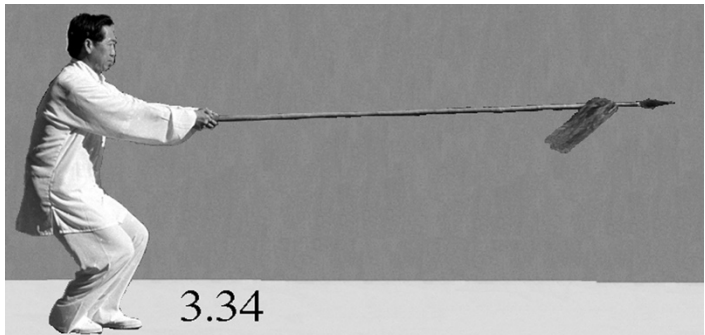
the left palm towards the thumb to turn the palm up. Rotate the right hand at the waist, palm away from thumb. Rotate both hands simultaneously to cause the spear tip to draw a counter clockwise half-circle up, left, and down. Keep the spear shaft tight to the belly. Look past the spear tip. (image 3.32)



ACTION 2: Step the left foot forward without moving the right foot, keeping most weight on the right leg. Rotate and press down on the shaft with the thumb/forefinger web of the left hand. Rotate the right palm towards the thumb, so that both hands work together to draw a clockwise circle down, left, up, right and down with the spear tip. Keep the spear shaft tight to the belly. Send the power to the spear tip. Press the head up and look past the spear tip. (image 3.33)



ACTION 3: Without moving the feet, shift the weight forward by pushing the right leg straight and bending the left leg to take a sixty/forty stance weighted to the left leg. Push the spear straight forward forcefully with the right hand, letting it slide through the left hand. Stab to chest height with the spear shaft level. Open the left hand to support the right hand. Keep the arms almost straight. Send power to the spear tip so that it quivers. Look past the spear tip. (image 3.34)



Pointers

- Complete the outer trap as the right foot does the cross-over step.
- Complete the inner trap as the left foot steps forward.

3d Roundabout Step Thrust ràobù bēngqiāng 绕步崩枪

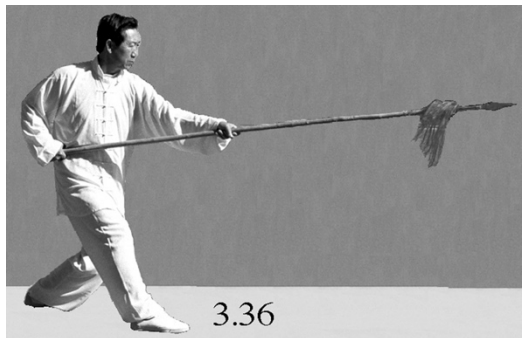
Left roundabout step, outer trap; Right step forward inner trap; Stab.

ACTION 1: Pull the spear base back to the right side with the right hand, letting the shaft slide through the left hand. This forms a ready stance. Advance the left foot with a circular step, landing to the forward right with the foot hooked out.

Rotate the left hand palm towards the thumb to complete an outer trap with the spear tip. Rotate the right palm away from the thumb, keeping the spear shaft tight to the waist. The spear tip draws a counter clockwise half-circle up, left and down. Look past the spear tip. (image 3.35)

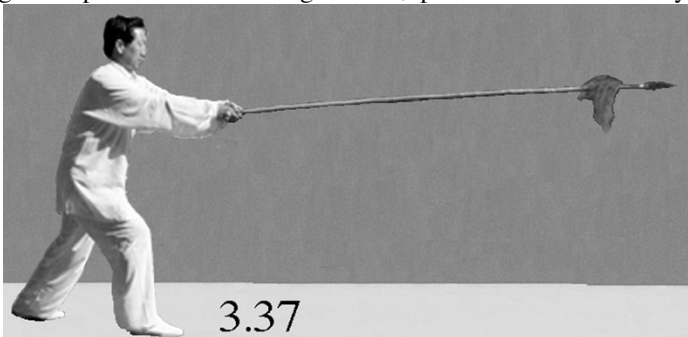


ACTION 2: Step the right foot forward without moving the left foot, shifting most weight to the left leg. Rotate both hands to complete a clockwise inner trap with the spear. (image 3.36)



ACTION 3: Shift forward towards the right leg, extending the left leg almost straight and bending the right leg to take a right bow stance.

Slide the spear through the left hand, releasing just enough to let it slide while aiming. Holding the spear base in the right hand, push forward forcefully, finishing with the right arm almost straight. Slide the left hand back until it snugs onto the right hand. Stab the spear straight



forward at chest height with the shaft level. Press the head up and send the power to the spear tip. Look forward. (image 3.37)

Pointers

- Use a circular pathway to complete the roundabout step. Use both hands to complete the outer trap.
- Complete the inner trap as the right foot steps forward. Complete the stab as the body shifts forward.
- Do three clear movements – outer trap, inner trap, and stab – but complete them without hesitation.
- Do another stationary thrust by bringing the left foot forward while pulling the spear base back to the waist to take a ready stance. Then continue on.

3e Thrust Turn Around bēngqiāng zhuànshēn 崩枪转身

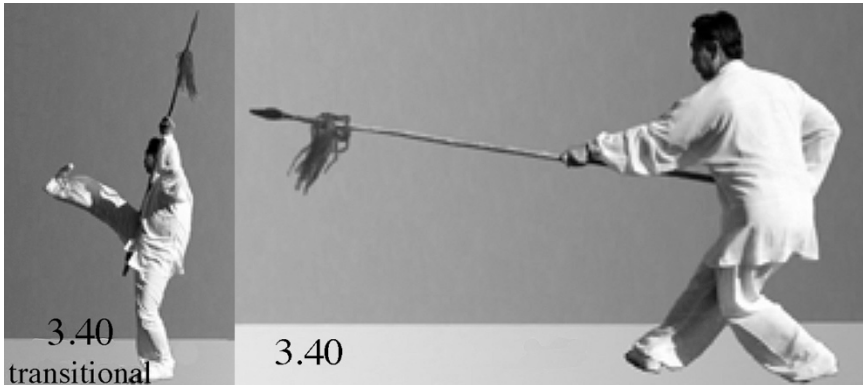
When you run out of space, if the left foot is forward, hook-in in front of the right foot. If the right foot is forward, then step the left foot through to hook-in in front of the right foot. *Hook-in step, lift and punt; Turn around, heel kick; Rotate, spear chop.*

ACTION 1: Hook-in the left foot and stand up. Lift the spear base with the right hand as you rotate the palm away from the thumb. As the right hand arrives above the head, the palm should face out. Slide the spear in the left hand to bring the hand closer to the right hand. As the right hand arrives above the head, rotate the left palm towards the thumb and bend the arm. This makes the spear shaft snap towards the left side. The tip should be slanted downward to knee height. Look at the spear tip. (image 3.38)

ACTION 2: Turn around to the 180 degrees to the right, shifting to the left leg and bending it. You are now facing back in the way from which you came. Bend the right knee and lift it with the foot turned out, then kick with the heel at least to waist height, keeping the foot turned. Do not move the hands or the spear. Look ahead of the kicking foot. (image 3.39)



ACTION 3: Quickly land the right foot forward and down with the foot still turned out. Rotate the body rightward and land with the legs crossed, dropping down and bending the legs in a scissors stance. Bring the spear base forward, down, and then pull back with the right hand to the side of the waist. Bring the left hand down and back then slide it up the spear shaft, and then chop forward and down from above. Tighten the left hand as it arrives, pressing down with the thumb/forefinger web, palm down. The spear is level, just below the waist. Send power to the fore-section of the spear. Press the head up and look forward. (images 3.40 transitional and 3.40)



- Continue on, stepping the left foot forward to move into *outer trap*, *inner trap*, and *stab*.

Pointers

- *Turn around* is one move and should be completed without hesitation. Hook- in well to get the body turned around. Turn around quickly and kick as high as you can. Land firmly. Coordinate the action of the hands and spear with that of the feet and body.
- *Lift and punt* uses a rotation of the hands. To chop, first slide the left hand and then tighten it to put force into the chop. Be sure to lower the body to chop.

3f Thrust Closing Move bēngqiāng shōushì 崩枪收势

Closing move is always the same. See the description in *spear chop*. First complete a stab, then retreat the right foot a half-step and withdraw the left foot slightly, shifting back. Pull the spear back and snap it up. The tip should quiver up and down. This will place you in a ready stance. From there, continue on to finish as usual.

POWER GENERATION FOR SPEAR THRUST

Thrust is the most characteristic and fundamental technique of the spear, as it combines *outer trap*, *inner trap*, and *stab*. It is done with various footwork patterns – stationary, back-cross step, cross-over step, and roundabout step. The

primary technique is the stab, but first you must circle. This structure of the spear determines this defensive circling. The spear must first control and cross an oncoming weapon before it can stab. Thus, inner trap and outer trap are the most fundamental of spear techniques, and the most important skills. This fundamental combination is traditionally called ‘circle spear’ or ‘circle spear mother technique’.

There are four main principles to the outer trap, inner trap.

- First, outer trap and inner trap draw two half circles to left and right, completing a full circle. The aft-section of the spear shaft must be held tight to the belly, it must not leave the body.
- Second, the hands must alternate *yin* and *yang*, rotating together in opposite directions. As the left hand turns out the right hand turns in, when the left hand closes in the right hand turns out. This is called ‘twist the spear, twist the pole’.
- Third, the radius of the circle should be thirty cm. When learning, the spear tip may move in a large circle, but not over head height or under hip height.
- Fourth, the power of the circles comes from the body, transferring directly from the body to the spear. The spear is flexible, so the tip circles from the power transfer. Hold the spear with the left hand neither too loosely nor too tightly. If the left hand is too tight the technique is stiff, and if it is too loose the technique is flaccid. Keep the wrist supple and the grip just right, firm but supple. The right hand should hold firmly with a supple wrist.

To do the outer trap, turn the left hand out, draw back and open the left shoulder, settling it down. The belly should have a very slight power pressing forward, turning rightward. To do the inner trap the left hand rotates in and presses forward and down with the thumb/forefinger web, closing the left shoulder and turning the body slightly rightward. In this way the power of the body core transfers to the spear shaft, giving it more power than just the arms. The spear flexes as the body’s power reaches it, completing the circle.

To stab, the spear should shoot out like an arrow and come back like pulling in a line. The spear absolutely must go in and out in a straight line. The power must reach the tip, making it quiver.

The left hand controls the direction and height of the spear tip, sending it accurately to its target. Stab quickly and bring the spear back quickly. When stabbing, release the left hand’s grip enough to slide the spear through, using the left hand to aim.

The right hand sends the spear forward, accelerating gradually, releasing power sharply. As the right hand arrives near the left hand, apply one inch power to complete the stab. Turn the hips and waist, close the shoulders, extend the arms and send the

hands out to transfer power to the spear tip.

The spear shaft and arms form one straight line. The spear must stab accurately with a focal point. The tip must not wobble.

The bodywork and waist action must be coordinated with the footwork. The footwork must be agile. The bodywork should work together with the footwork to combine with the spear.

Turn around is made up of three actions: *hook-in step and lift*, *turn heel kick*, and *rotate chop*. When the right hand lifts and pulls the spear, the spear tip should draw a circle left and down while being pulled back. The right hand must rotate and put a bracing power into the spear while the left hand stabilizes the spear with a carrying power. The turn and kick is the same as the thrusting punch turn and kick, and uses the same trampling power on landing. When rotating and chopping, rotate the waist, settle in the belly, reach the left shoulder forward, tuck in the left elbow, and put the body's power into the chop. Press up into the head while sitting down.

PRACTICAL APPLICATIONS FOR SPEAR THRUST

The essence of spear techniques, and the most representative, is the outer trap, inner trap and stab combination, normally called 'middle level spear,' which in Xingyi is called *spear thrust*.

Outer trap and inner trap are used to defend against a straight attack from another long weapon. If a long weapon is coming towards your left side – your 'outside' – use the outer trap. If a long weapon is coming towards your right side – your 'inside' – use the inner trap.

Because of the spear's shape, the stab is the most important of all spear techniques, and all other techniques are based on setting up for this technique. The spear stabs out quickly in a straight line with its sharp tip. If it reaches its target it can inflict serious damage or death. Its main targets are high, middle, and low – the head, chest, and abdomen. Other effective targets are the opponent's leading hand or arm. The opponent's leading hand and arm are close, so easily reached; you just need to extend your arm to get them with the spear. So if you are good with a spear you should go for your opponent's lead hand first. Once the opponent's lead hand is injured he will lose his grip and drop his weapon, and then you can attack at will.

Using different footwork – back-cross step, cross-over step, roundabout step, advance, retreat, and shifting to right and left – has two purposes. One is to keep moving so that the opponent cannot fix on you. The other is to use footwork to get your spear shaft to cross your opponent's weapon. Your spear can be used for defense much more effectively once it crosses your opponent's weapon. You attack to the centre,

getting inside, and defend by crossing, to take your opponent offline.

The spear's 'middle stab' is the spear's strongest attack and the hardest to defend against. There are many descriptions of this in the classics. "The spear is the king of the centre." "The spear stabs out in a straight line." "The spear goes out like an arrow and comes back like (pulling) a rope." These are all attempts to describe the directness, speed, and ferocity of the spear stab. You must take care to keep your spear aligned straight with your opponent's weapon when stabbing, as his position is very hard to defend. There is another way to use the stab, and that is as a direct counter attack. As the opponent stabs towards you, stab back without any defensive action, just sitting back to get your body out of the way. Once the opponent fully extends the spear without hitting the target, he will pull it back. You then follow his spear back to stab. This is called 'eating a spear and returning a spear', also known as 'don't defend or block, just use one strike.' And, once your opponent goes on the defensive, you can follow up with continuous multiple stabs – high, middle and low – without giving any breathing space. This is called 'responding to an attack with ten.'

For the spear you need to remember: 'cross weapons to defend, straight line to attack.'

As well as practising the outer trap, inner trap, and stab combination, you should be able to stab directly from the outer trap or just the inner trap. You should always, however, start the outer trap action when doing the drawing back action after a stab. And you should always start to stab forward as you do an inner trap. These actions set up the habits that will enable you to take advantage of situations with the spear. This is what the classics mean by "going out is a circle, coming back is also a circle, there is a straight line within the circle, and there is a circle within the straight line, the original spirit of the spear is in the circle". Circling the spear is its defensive technique, and is the means to the end, which is to attack. The best attacking technique of the spear is the stab.

You must practise the basics diligently if you hope to ever be able to use the spear in a fighting situation. Just training the techniques and forms is not enough, you must do partner 'shaft sliding' training. You need to master the techniques on your own. Partner training is to gain feeling and the ability to slide and stab, finding the distancing, timing, and ability to attack. It is hard to find a partner who understands the 'shaft sliding' practise, they are 'as scarce as phoenix feathers and unicorn horns'. Most people now just practise forms.

THE POEM ABOUT SPEAR THRUST

崩枪歌诀

崩枪技法强中强，
 拦拿圆中找其枪。
 背盖绕步随身走，
 中平一点是枪王。

Spear thrust's strength lies in attacking the midline.

Use the circles of the outer trap and inner trap to control the opponent's weapon.

The footwork follows the body work – back-cross step, crossover step, and roundabout step.

One touch with the middle level stab shows why the spear is the king of weapons.

4. SPEAR SLASH

INTRODUCTION TO SPEAR SLASH, *PAO QIANG*

The spear slash uses the footwork and the same directional power of the empty hand pounding fist. With both hands on the spear, it strikes diagonally forward with an action that combines blocking, slicing, dragging, and scooping. There is also a traditional technique that blocks with the base, switching the hand grip and applying power similar to the pounding fist, stepping in a diagonal pattern. This technique is good because it uses the base and puts the circular movement of the spear to good use. The first method is more practical since it sets the tip up for a stab. The two methods show the technique and flavour of the pounding technique. You should practise both to develop your abilities more fully.

The first slash method includes *right back-cross step inner coil; left advance outer coil; step forward block up and push with a sculling slice up; retreat pound with the base; hook with the base; wheel and trap, and step in and stab.* The second slash method includes *right stance slash, left stance slash, a continuation to right stance slash, and slash turn around.*

METHOD ONE: COIL, SLASH, POUND, TRAP, STAB

4a Right Back-cross Step, Inner Coil

yòu bēibù lǐchán qiāng 右背步里缠枪

Start from *on guard. Back-cross step inner coil; Left advance outer coil; Step forward, high block and push with a sculling slice up; Retreat, pound with the base; Hook with the base, wheel and inner trap; Step in and stab.*