

Imagined Opponent. If you practice Taijiquan for martial arts, then you must gradually build up a sense of enemy. This is done by imagining you are fighting with an opponent. Such practice will also help you understand the root of every movement. If this is done correctly, it will make each technique more accurate, and will promote the circulation of Qi more abundantly. While imagining your opponent, you must regard your waist as the first master (because it directs the action), your throat as the second master (because it controls the yell, which enhances the manifestation of Jin), and your heart as the third master (because it guides the mind).

Direction for the Taijiquan Sequence. For the purposes of indicating the direction of movement, Chinese martial books use a compass system. The original direction which a person faces is immediately and permanently designated N or North for the duration of the sequence. It does not matter which actual geographic direction the individual faces, the front will always be N. From this designation, the right side becomes E or East, the left side W or West, and back side S or South.

Finally, as a last reminder, the breathing during the sequence must be smooth and fluid. Never hold the breath. Every inhalation and exhalation should last the length of the form for which it was indicated. The breathing controls the speed of the movements, rather than the movements controlling the breathing. This is extremely important to always keep in mind.

Yang Style Taijiquan Sequence (Traditional Long Form)

傳統楊氏太極拳

1. Beginning (Taiji Qi Shi) 太極起勢

Movements:

Figure 4-109: (N) Feet are slightly spread beyond shoulder width. Hands are at the waist, palms down. Wrists must be loose. Inhale and exhale naturally and comfortably. Pay attention to your Lower Dan Tian. This is a Wuji (無極) state. Remember to keep the middle finger and the thumb slightly forward while gently pushing the pinkie backward (Taiji hand form).

Figure 4-110: (N) Rotate the wrists so the palms face each other. Lift the arms up to shoulder height. Do not raise or make the shoulders tight. Inhale. From this movement, the Yin and Yang are discriminated. When you do this, imagine that you are picking up an object between your palms. One flow of Qi to the arms and the other flow to the bottom of the feet. You should always remember that the motion of every form is directed by the waist area, at the center of gravity (Real Dan Tian, 真丹田). The motion then passes through the spine and chest, finally reaching to the arms. It is said in *Taijiquan Classic* that: "The root is at the feet, (Jin or the movement is) generated from the legs, controlled by the waist and expressed by the fingers."¹² In order to reach this goal, your waist must be relaxed and loose, since it is like the steering wheel of a car. When this place is stagnant, the entire body will be stiff.

Figure 4-111: (N) Point the palms down. Move down slowly into Horse Stance (Ma Bu, 馬步). Lower the arms to lower abdomen level. Exhale. When you do this, imagine that you are pushing some object downward. That

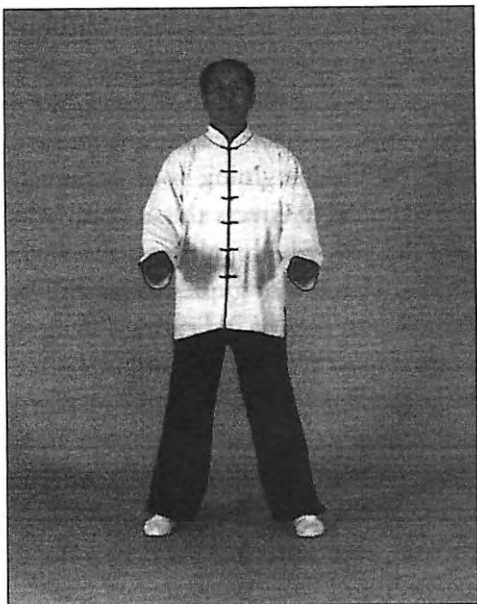


Figure 4-109



Figure 4-110

means your mind is about six inches in front of the palms. In this case, the Qi will be led outward through the center of the palm (Laogong cavity, P-8, 勞宮).

Analysis:

This beginning action is also called “Sink Qi to the Lower Dan Tian” (氣沉丹田). This means that you are leading the Qi to the Lower Dan Tian to build your root and firm your center. In order to accomplish this, your torso is upright, your head is suspended, and your elbows and shoulders are sunk.

2. Grasp the Sparrow’s Tail: Right (You Lan Que Wei) 右攬雀尾

Grasp Sparrow’s Tail in Chinese is Lan Que Wei. Lan means grasp or ‘seize’. This implies that when you apply this technique you not only intercept your opponent’s strike, but also grasp him. A sparrow’s tail is very light and fragile, and also sensitive and mobile. Therefore, when you grasp the sparrow’s tail you must be cautious and sensitive, and you cannot use muscular strength. You must lead your enemy’s attack lightly and skillfully into a bad position where you can do the technique. In the Taijiquan sequence there are two forms of Grasp Sparrow’s Tail: right and left. However, the left form should be the follow-up to the right form, and so some Taijiquan masters would prefer to refer to the Left Grasp Sparrow’s Tail as Diagonal Flying (Left).

Movements:

Figure 4-112: (N) Raise both arms up with the right palm facing in and the left hand supporting the right forearm and start to turn the body to your right. Start to inhale.

Figure 4-113: (E) Continue turning your body to your right and change your stance into Mountain Climbing Stance (Deng Shan Bu, 蹬山步) while moving both of your arms up until the right hand is on the height of the eyebrows, with the elbow down, fingers pointing up. Your right toes should be slightly inward and your left toes should be lined up with your left knee.



Figure 4-111

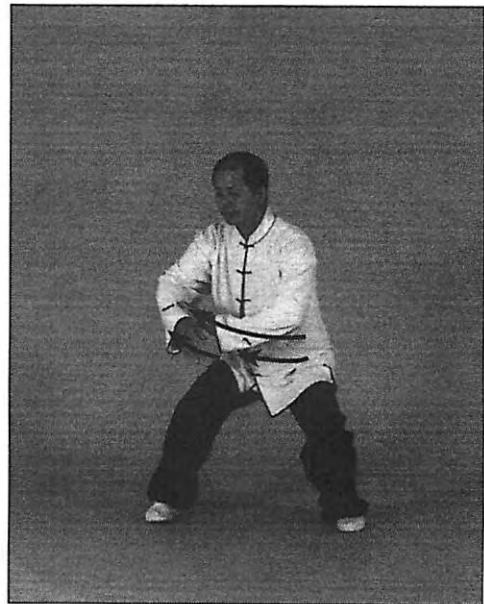


Figure 4-112

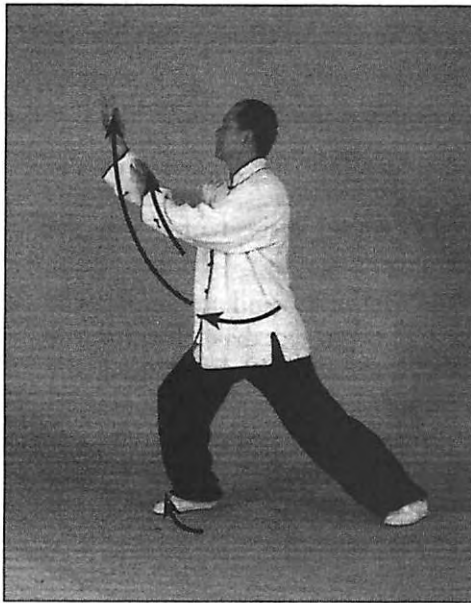


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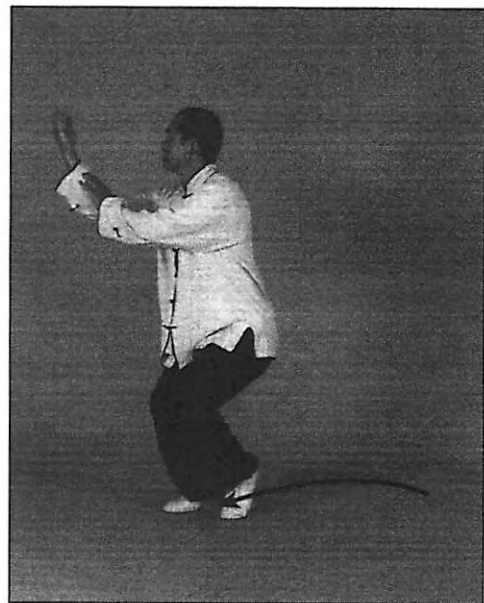


Figure 4-114

Figure 4-114: (E) Next, bring your left leg next to the right leg. Left leg is on its toes. Complete the inhalation.

Analysis:

Your right hand moves up to intercept the opponent's punch and lift it upward, exposing his chest to attack. Your left hand is ready to protect your chest or control his elbow. Move the left leg close to the right leg immediately after the deflection to close your groin area and prevent your opponent from kicking you. Only the toes of the left foot touch the ground, and there is no weight on it, which allows you to kick or step any way you like. Grasp

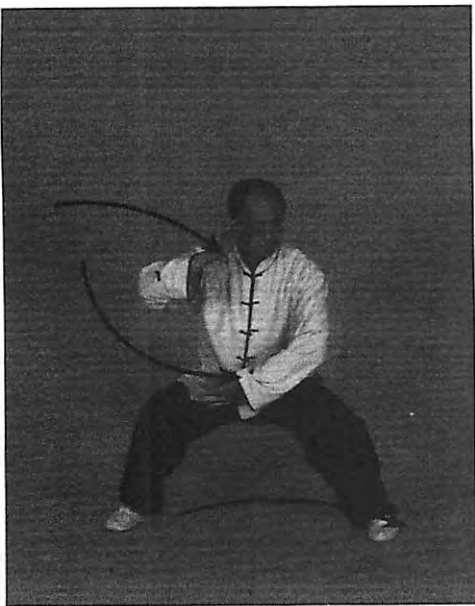


Figure 4-115



Figure 4-116

Sparrow's Tail (Right) deflects the opponent's punch and also sets him up for your attack.

3. Grasp the Sparrow's Tail: Left (Zuo Lan Que Wei) 左揽雀尾

This posture is a follow-up to the previous one. While the previous posture is used for defense, this posture is used as a follow-up attack. Sometimes, this form is called Diagonal Flying (Xie Fei Shi, 斜飞势) instead of Grasp the Sparrow's Tail.

Movements:

Figure 4-115: (N) Step back with your left leg. Begin to exhale. Turn on the heels into Horse Stance (Ma Bu, 马步). Turn your left palm in, brushing by the face. Your right palm turns down and left palm faces up.

Figure 4-116: (W) Continue to exhale. Turn your body to your left and change your stance into Mountain Climbing Stance (Deng Shan Bu, 登山步). Swing your left arm to the front and the right hand to the side, with the left palm facing in and the right palm facing down. Complete your exhalation.

Analysis:

This posture is used for attack. The right hand's downward motion generates leverage for the left hand's upward attack. Moreover, the right leg is also used to support the left hand's offensive action.

4. Wardoff (Peng) 棚

The Chinese word for Wardoff is Peng. Peng means to arc your arms and use them to push or bounce something away. It is used in expressions like Peng Kai (棚开) (push open or push away), which refers to the motion you wish you could use to wade through a crowd and bounce people out of your way.

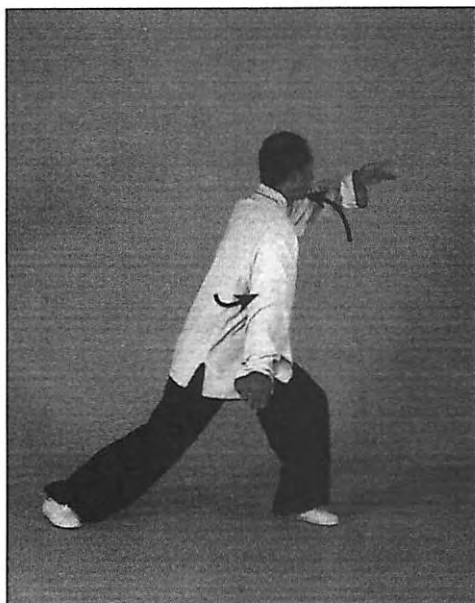


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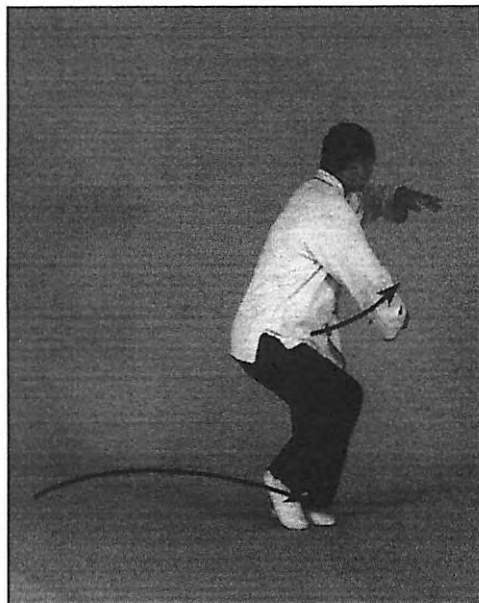


Figure 4-118

Movements:

Figure 4-117: (W) Turn the body slightly to your left and rotate your left palm until it is facing downward. Inhale, cave in your chest, and arc your back.

Figure 4-118: (W) Bring the right foot to the side of left foot. Continue inhaling. Swing the right hand to the front of the body, turn the palm up to face the left palm.

Figure 4-119: (E) Step back with the right leg. Turn on the heels to E while shifting into Mountain Climbing Stance (Deng Shan Bu, 蹬山步) and swinging the right arm to your right with the arm horizontal, palm facing in and your left palm under the right forearm with palm facing forward and slightly down. Exhale.

Analysis:

When your right leg moves close to your left leg it protects the groin from attack, and is also set up for kicking. When you use Peng to bounce your enemy, treat yourself like a beach ball bouncing an outside pressure away. Also, when you bounce, your direction should be forward and slightly upward to pull the enemy's root up so that he will move more easily.



Figure 4-119

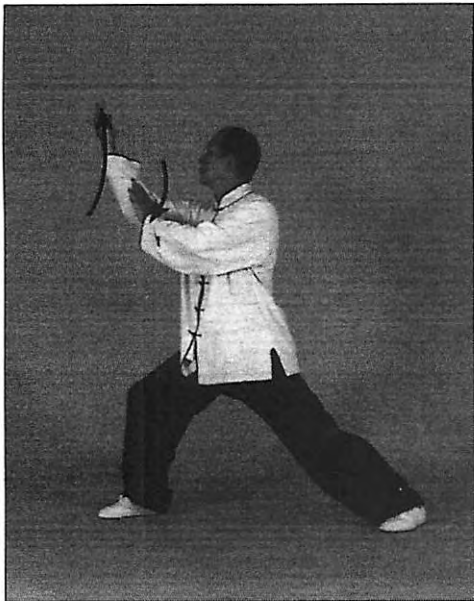


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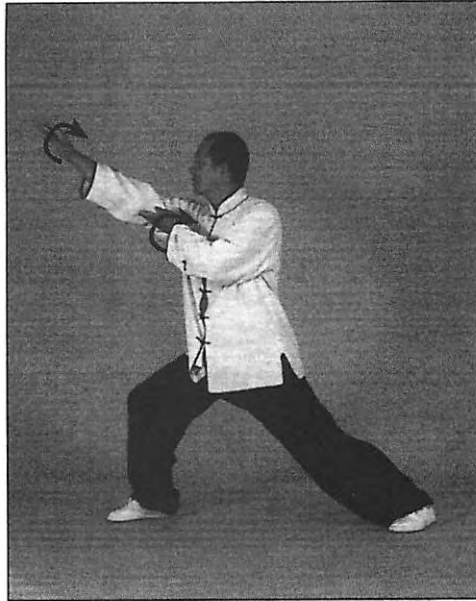


Figure 4-121

5. Rollback (Lu) 撥

Rollback in Chinese is called Lu. Lu means to lead or neutralize the incoming power to the side.

Movements:

Figure 4-120: (E) Extend the right hand upward while sinking your right elbow. Continue your exhalation from last posture.

Figure 4-121: (E) Coil your right hand clockwise and forward until the palm faces forward while turning your left palm to face upward. Begin to inhale.

Figure 4-122: (E) Sit back into Four-Six Stance (Si Liu Bu, 四六步). Move the right arm down to the front and the left hand to your left chest area. Complete your inhalation.



Figure 4-122

Figure 4-123: (E) Turn the hips slightly to your left. Make a gentle small clockwise circle with your left hand on the left side of the body. This movement does not have a practical application; instead, it is the signature of Yang's style of Taijiquan. Exhale.

Analysis:

The first part of this form is used to intercept and connect to the opponent's arm. Once you have connected, you then rollback to lead his force sideward and past you. When you do Small Rollback, the movements are small and

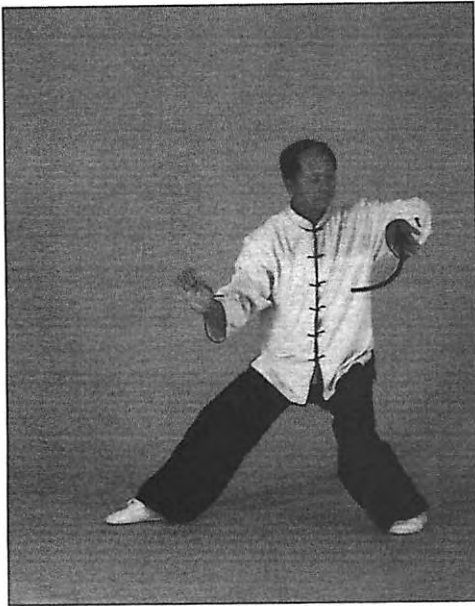


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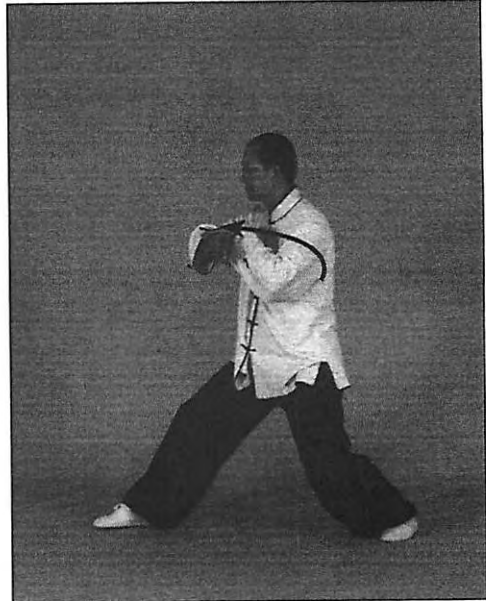


Figure 4-124

quick with the intent of exposing your opponent's vital cavities to attack. Large Rollback is a larger move which is commonly used to pull the opponent's center and make him lose balance so that you can attack. It is frequently used with a step backwards. In order for your Rollback to be effective, you must have a firm root and good Listening, Understanding, Adhering and Sticking, and Leading Jins.

6. Press (Ji) 挤

The Chinese word for this form is Ji, and it means to squeeze or press against. Both hands are used to press against your opponent or to squeeze part of his body.

Movements:

Figure 4-124: (E) Bring the left hand to the inner wrist of the right hand while inhaling. Face turns to the E.

Figure 4-125: (E) Shift into Mountain Climbing Stance (Deng Shan Bu, 蹬山步) and extend both hands forward while still touching. Exhale as the arms are extended.

Analysis:

The main purpose of this form is to make the opponent fall or bounce away, although it is also used to strike areas such as the solar plexus to seal the breath, or the shoulder blade to numb the shoulder.

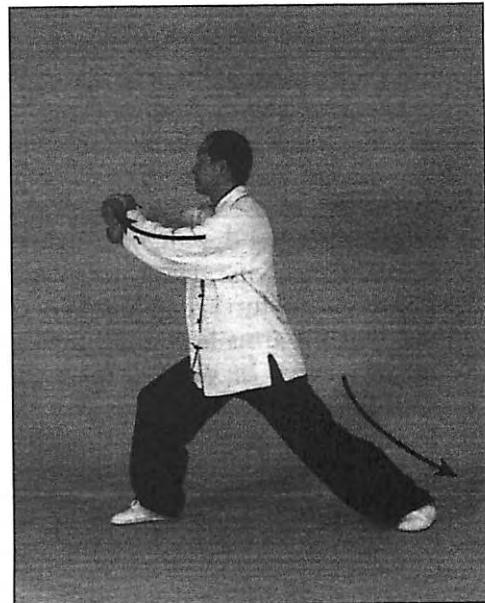


Figure 4-125



Figure 4-126

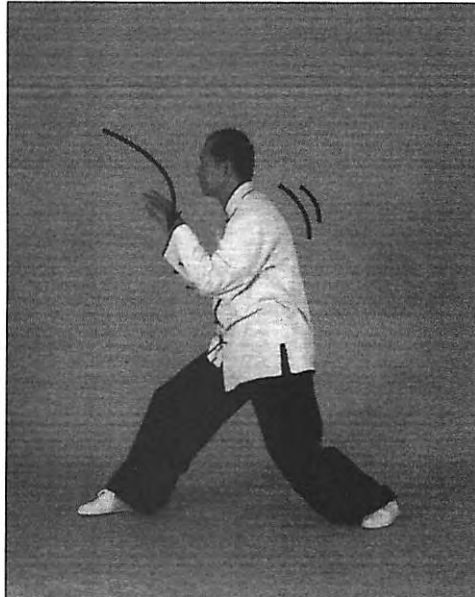


Figure 4-127

7. Push Forward (An) 按

This form is called An in Chinese. The Chinese character for the word is made up of two figures meaning “hand” and “peace,” and has the meaning of using your hands to hold someone down and inhibit his motion. In everyday speech An means to press or push down. In Taijiquan, An can be used for either offense or defense. When it is used for offense, it is used to push and bounce the opponent away or to push-strike the vital cavities. When it is used for defense, it is used to stick to the opponent’s arm and immobilize it, preventing further action. When it is applied onto your enemy, he should feel that his arms have been pressed down and he can neither lift them up nor get away. In offense, push can be used in any direction. When it is applied to the enemy for defense, it is usually directed downward.

Movements:

Figure 4-126: (E) Slide the left hand over the right hand. Open the arms to the width of the shoulder. Palms face down. Sit back in Four-Six Stance (Si Liu Bu, 四六步) while raising the arms up and back in a circular motion. Start to inhale.

Figure 4-127: (E) Lower the arms to the chest in a circular motion. Fingers point forward. Complete your inhalation.

Figure 4-128: (E) Shift to Mountain Climbing Stance (Deng Shan Bu, 登山步) and push the hands forward while settling down your wrists. Exhale.

Analysis:

Like Press, Push is mainly used as a long Jin, although it is sometimes used with short Jin for cavity strikes. To understand how to use Push Jin (or Press Jin) to bounce the opponent, imagine that you are pushing a large beach ball and trying to bounce it away. If your Jin is too short, the ball will bounce you away. However, if your Jin is long and you have a good root, then the energy which the ball accumulates will bounce it away.

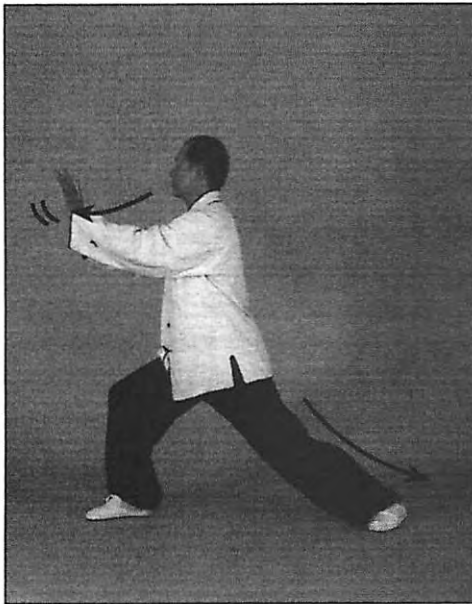


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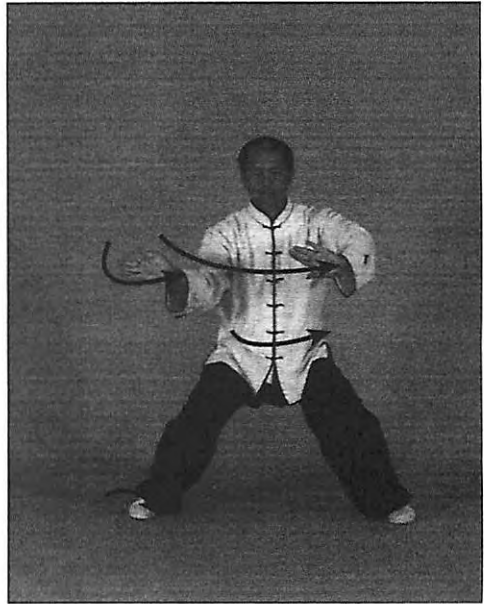


Figure 4-129

In Taijiquan, when you want to uproot the opponent and bounce him away you should push forward and upward. When you want to make your opponent lose his stability and fall you should push to the side or downward. To strike the opponent in the stomach or immobilize his arms, push downward. You can use a single hand push to strike the opponent's solar plexus and bounce him away by using the same principle which was explained in the discussion of Press. Naturally, in order to generate enough power to bounce or uproot your opponent you must have a firm root first and then you must have strong Push Jin.

8. Single Whip (Dan Bian) 單鞭

The name refers to the way the right hand is held in the sequence; the movement of the left hand is a follow-up movement. The Chinese name is Dan Bian. Dan means single or alone. Bian is a whip which can be made of leather, rattan, or even wood. When it is made of leather it is called Ruan Bian (軟鞭), or soft whip. When it is made of rattan it is called Ruan Ying Bian (軟硬鞭), which means soft-hard whip. When it is made of wood it is called Ying Bian (硬鞭), which means hard whip. In ancient times a whip was necessary when riding a horse, and naturally techniques were developed for using the whip in battle. Because the whip is not sharp, it is usually only used for deflecting.

In Taijiquan, Single Whip is used to lead the opponent's hand or weapon past your body. The motion is similar to how you might use the whip when riding a horse. The deflection can be soft like a soft whip or hard like a hard whip, depending on the situation.

Movements:

Figure 4-129: (N) Turn both hands to face forward. Keep the arms locked in the same position and turn to N on the right heel so the stance is Horse Stance (Ma Bu, 馬步). Arms swing with the body. Begin to inhale.



Figure 4-130

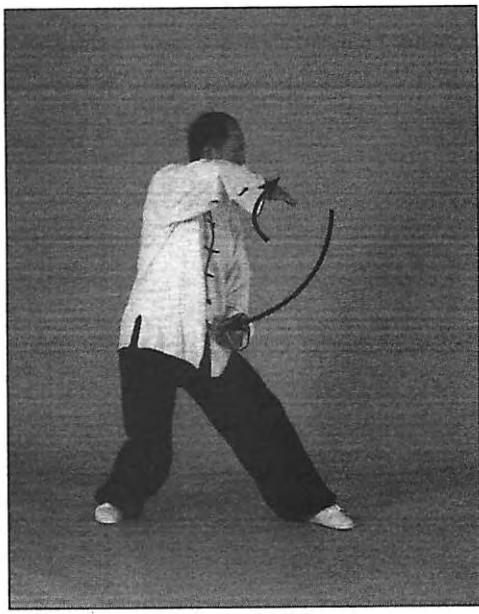


Figure 4-131

Figure 4-130: (W) Continue turning the body to your left while keeping both of your hands in the same position. Continue your inhalation.

Figure 4-131: (W) Lower the left arm and turn the palm up, and turn your right palm down so that the palms face each other. Complete your inhalation.

Figure 4-132: (N) Bring the left leg, on its toes, to the right leg. Swing the right arm back. All the fingertips of the right hand are touching and pointing down. Exhale.

Figure 4-133: (W) Turn the body to face W. At the same time move the left hand across the body, palm faces in. Inhale.

Figure 4-134: (W) Next, turn the palm out with fingers pointing forward. Step the left leg forward so the stance is Mountain Climbing Stance (Deng Shan Bu, 蹬山步), and push the left hand forward. Exhale.

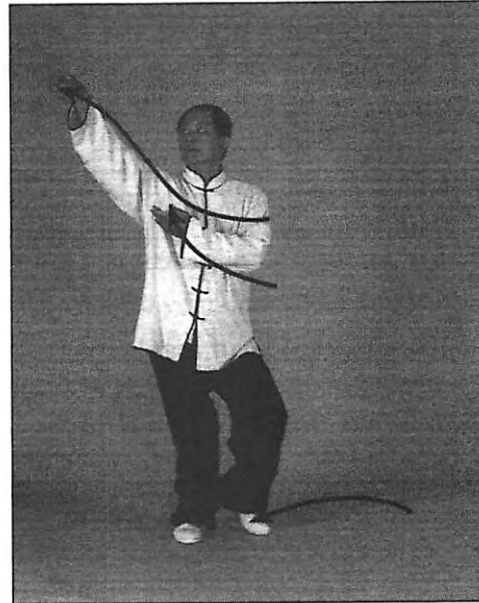


Figure 4-132

Analysis:

The rotation of the body to the left just before the whipping motion can be used to deflect an attack to the side. The whip-like motion of the right hand is used to lead the opponent's weapon or hand to the rear. The second half of the form is a follow-up form used for attack. Therefore, in the application you first deflect the opponent's attack with your right hand, and then

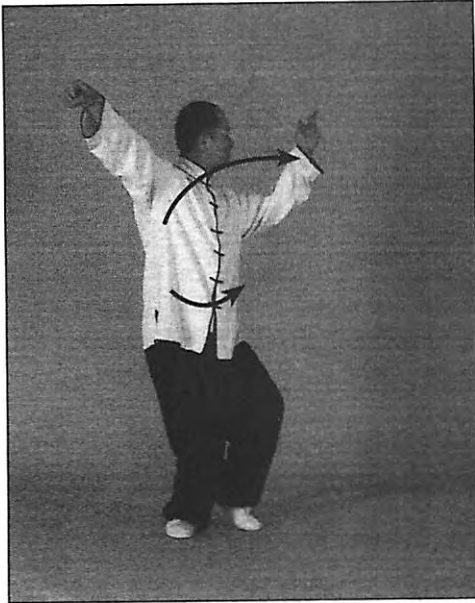


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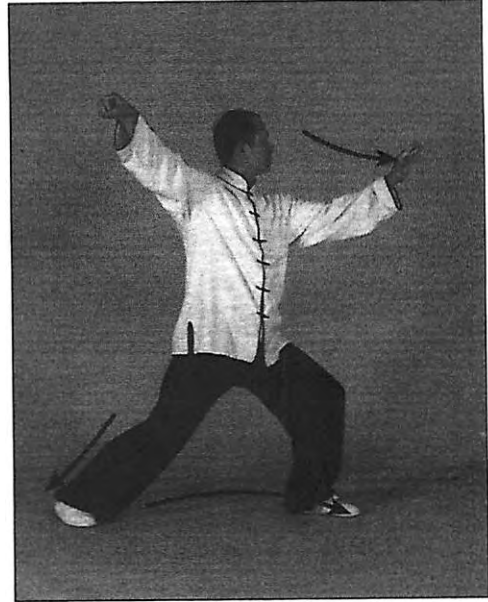


Figure 4-134

immediately use your left hand to continue the deflection, if necessary, and then strike. When you deflect, your left foot touches the floor with the toes only. This allows you to kick anytime the opportunity arises.

9. Lift Hands to the Up Posture (Ti Shou Shang Shi) 提手上势

Lift Hands and Lean Forward was translated from the Chinese name Ti Shou Shang Shi. Ti means to raise up, pull up, or pick up. Therefore, Ti Shou means to raise your hands. Shang means up and Shi means posture. Therefore, the entire name should be translated "Raise Hands to the Up Posture."

Movements:

Figure 4-135: (N) Bring the right leg up to the left. Drop the hands down and arc your back. Inhale.

Figure 4-136: (N) Lift the right knee up at the same time as the arms. Place the right leg down on its heel. At the same time, extend the right hand forward, fingers pointing to the front. The left hand is on the right chest area. Exhale.

Analysis:

When you lower both hands you protect your Dan Tian area from attack. Bringing your right leg near the left leg seals your groin against kicks and hand attacks. When your opponent punches your upper body, raise your hands to block his attack; since your right leg is not rooted it can be used for a quick kick.

10. The Crane Spreads Its Wings (Bai He Liang Chi) 白鹤亮翅

The Chinese name of this posture is Bai He Liang Chi, which means White Crane Spreads Wings. White cranes are very common in China, and are well-liked by the people. When a crane fights, it usually blocks with its wings and attacks with both beak and wings. The wings derive their power from a shaking



Figure 4-135

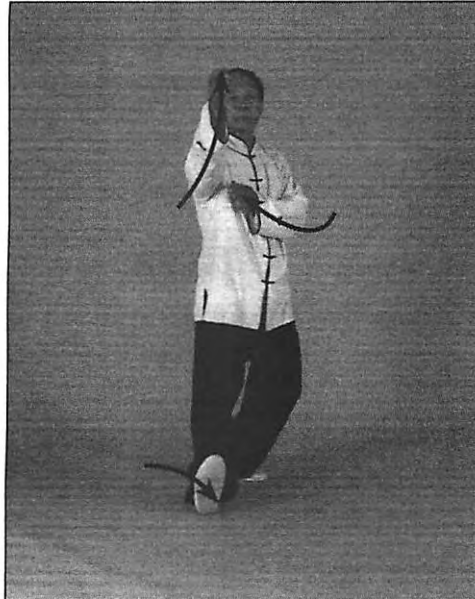


Figure 4-136

or jerking motion which starts in the body and passes to the wings. This is the same motion the crane uses to shake off water after it rains. The crane is not a muscular or strong bird, but when it strikes with its wings it can break branches, and kill or injure its enemy. In order to have this kind of strong jerking power, one must have an extremely strong root. Cranes have an inborn ability to maintain balance no matter what. In China, you can often see them perched on tree branches or bamboo. No matter how strong the wind blows and the branch shakes, the crane will remain there without moving.

Movements:

Figure 4-137: (W) Set the right foot down. Turn the body to W and into Horse Stance (Ma Bu, 馬步); simultaneously, swing the right arm down and up, making it cross the left hand which has remained stationary. Both feet are parallel. Inhale.

Figure 4-138: (W) Spread the arms, right arm higher than the left, while bringing the left leg to the right leg and then forward to form the False Stance (Xu Bu, 虛步). As the arms are spread, place your weight on your right foot while pointing out 45 degrees. Exhale. The arms are the wings being spread open.

Analysis:

Moving your hands to your chest seals your chest area to protect it from attack. The strongest part of the crane's body is its wings, therefore that is what it uses to block and to seal the opponent's attack. Once you have prevented the opponent from continuing his attack, you can then use your wings (hands and arms) to spread your opponent's attack to the sides. This will open the front of your opponent's body to attack.

11. Brush Knee and Step Forward: Left (Zuo Lou Xi Yao Bu) 左接膝拗步

The Chinese name of this form is "Lou Xi Yao Bu." Lou in Chinese means to embrace, to hook, or to brush, and Xi means knee; therefore Lou Xi means to brush your knee. Yao means to twist or twist off, and is commonly used in

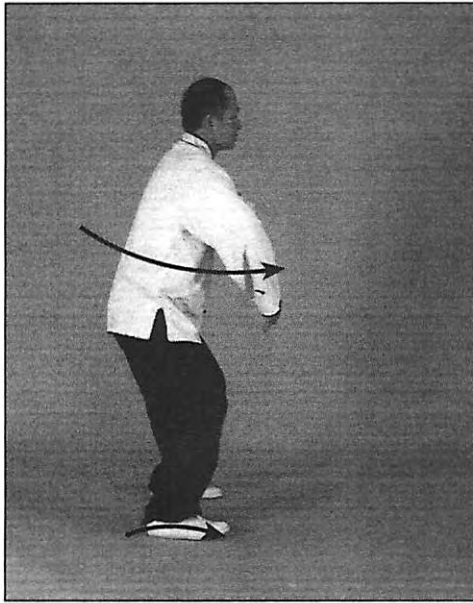


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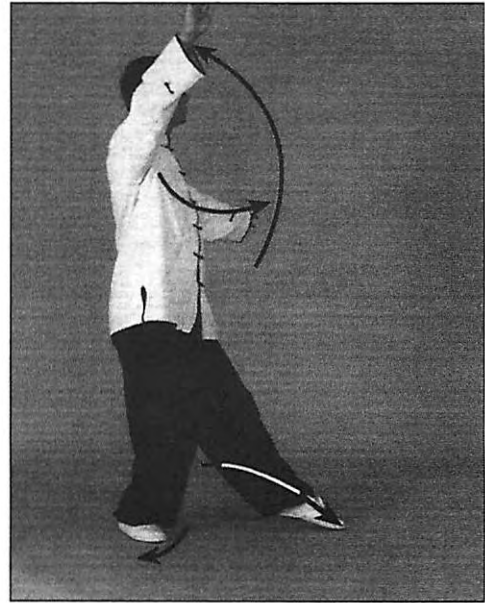


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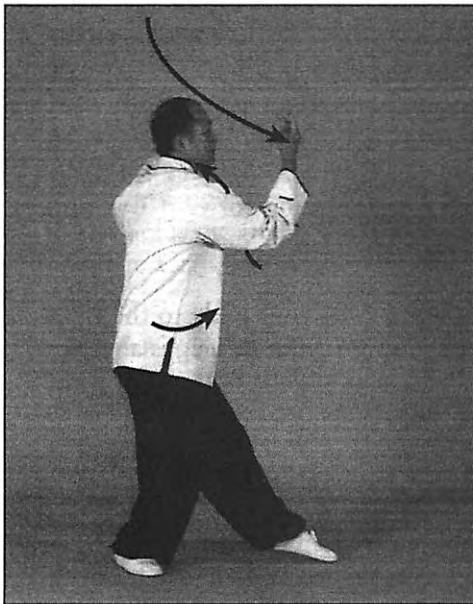


Figure 4-139



Figure 4-140

expressions such as Yao Zhe (拗折) or Yao Duan (拗断), which mean to break off by twisting. Bu means step, therefore Yao Bu means to step forward with a twisting motion.

Movements:

Figure 4-139: (W) Turn your body to your left slightly and swing the right arm across the body. Inhale.

Figure 4-140: (W) Turn your body to your right. Swing the left arm across the upper body, palm facing inward, while lowering your right arm to the waist area, palm facing upward. Continue to inhale.

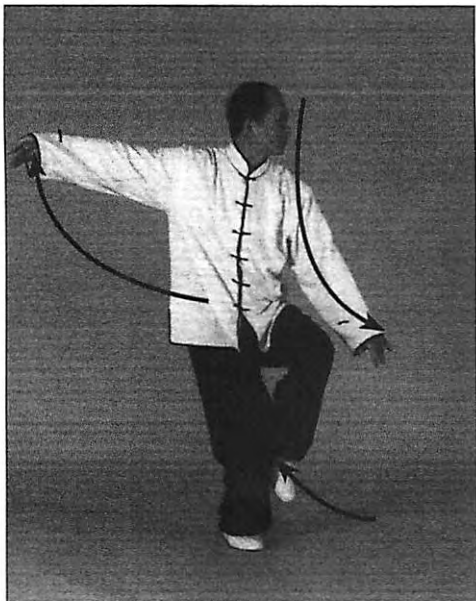


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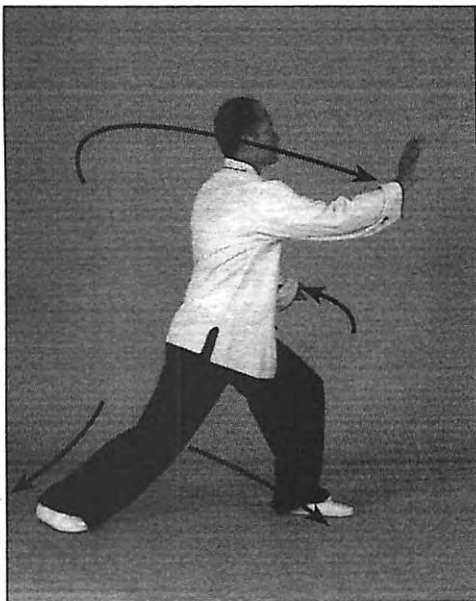


Figure 4-142

Figure 4-141: (W) As the left hand reaches the center of the body, raise the left knee, swing the left arm past it, and raise the right arm back and up to a place near the right ear. Complete your exhalation.

Figure 4-142: (W) Clear down with your left hand as you step down with the left leg into Mountain Climbing Stance (Deng Shan Bu, 蹬山步). Inhale. Push forward with the right palm with fingers pointing forward first and then settle down the wrist. Exhale.

Analysis:

You pull your left knee up to seal the groin and twist your body to the right to protect your chest. Once you are in this position, your left leg is alive for kicking. Alternatively, step your left leg down behind your opponent's front leg to stop him from retreating, and at the same time use your right hand to strike.

12. Play the Guitar (Shou Hui Pi Pa) 手揮琵琶

This form is called "Shou Hui Pi Pa." Shou means hands and Hui means to strum on. The Pi Pa is a Chinese musical instrument, known as a balloon-guitar. When the Pi Pa is played it is held vertically in front of the chest, not against the abdomen like a Western guitar.

Movements:

Figure 4-143: (W) Bring the right leg up with the knee lifted. Scoop your right hand clockwise and turn the right palm to the side. Step down with the right leg. Inhale.

Figure 4-144: (W) Put the palm of the left hand on the outside portion of the right arm and start to lift the left knee. Begin to exhale.

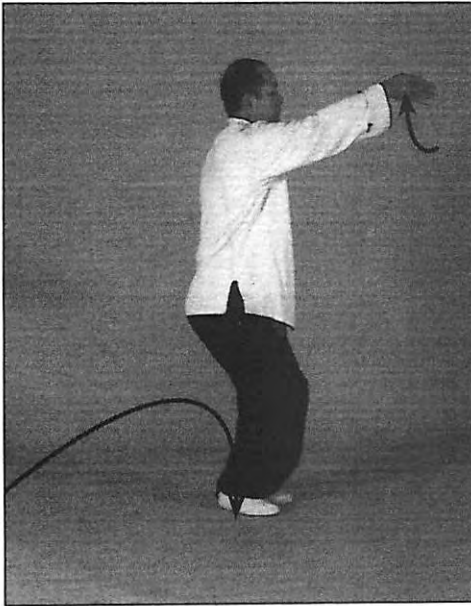


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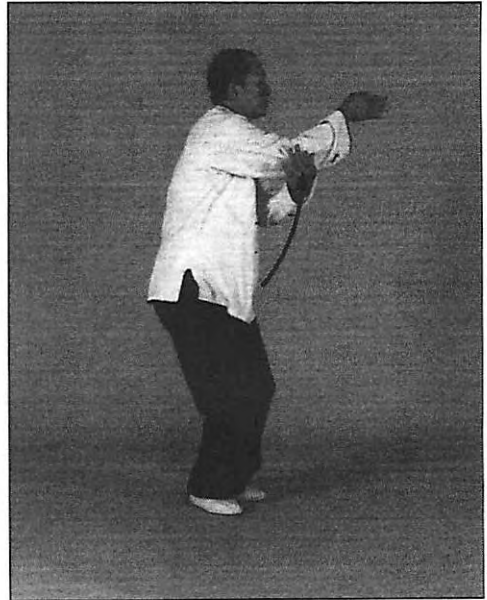


Figure 4-144

Figure 4-145: (W) Slide the left hand forward along the right arm. Put the left leg down on its heel. Extend the left hand, palm to the right side and fingers pointing forward and upward. Exhale. The left hand holds the guitar, while the right plays it. Complete your exhalation.

Analysis:

When your opponent punches, first raise your right hand to lift up his punch and open his chest area to attack. Since both feet are together when you deflect, you can easily use either leg for kicking. Your left hand can either control his arm or strike.



Figure 4-145

13. Twist Body, Brush Knee and Step Forward: Left (Zuo Lou Xi Yao Bu) 左揉膝拗步

Figures 4-146 to 148. Repeat No. 11. Figures 4-140 to 4-142.

14. Twist Body, Brush Knee and Step Forward: Right (You Lou Xi Yao Bu) 右揉膝拗步

Figure 4-149: (W) Make a counterclockwise circle with the left arm. Start to inhale.

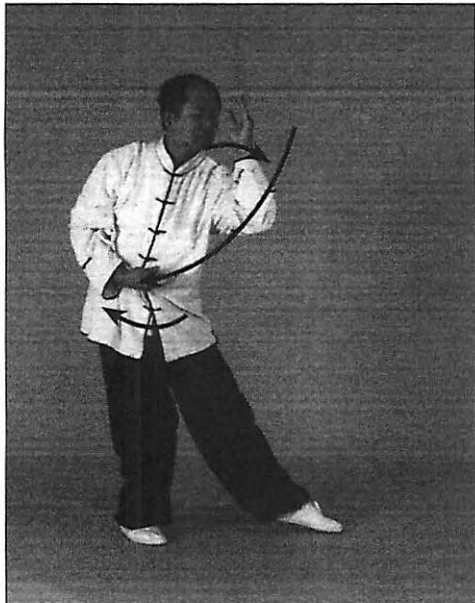


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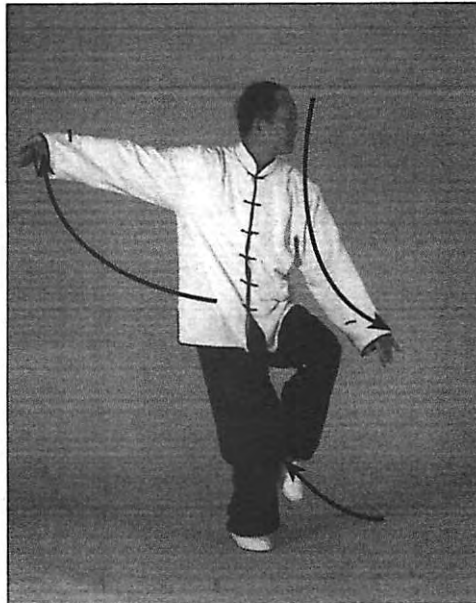


Figure 4-147



Figure 4-148

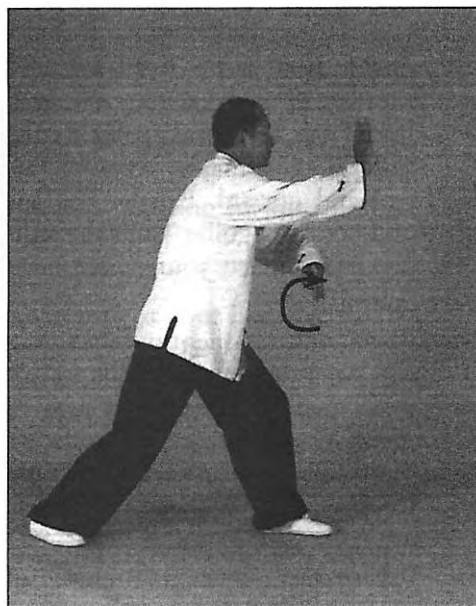


Figure 4-149

Figure 4-150: (W) Turn the left foot so the stance is Sitting on Crossed Legs Stance (Zuo Pan Bu, 坐盤步). The right foot is on its toe. Complete inhale.

Figure 4-151: (W) Lift your right leg and brush down your right hand while circling your left hand behind you. Exhale.

Figure 4-152: (W) Step down with the right leg. Inhale.

Figure 4-153: (W) Push forward with the left palm with fingers pointing forward first and then settle down the wrist. Exhale.

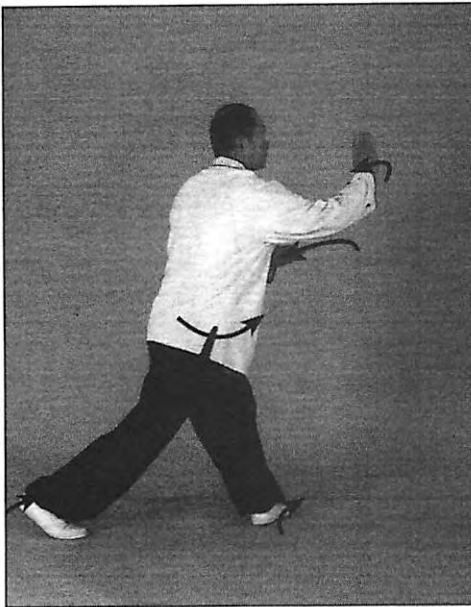


Figure 4-150

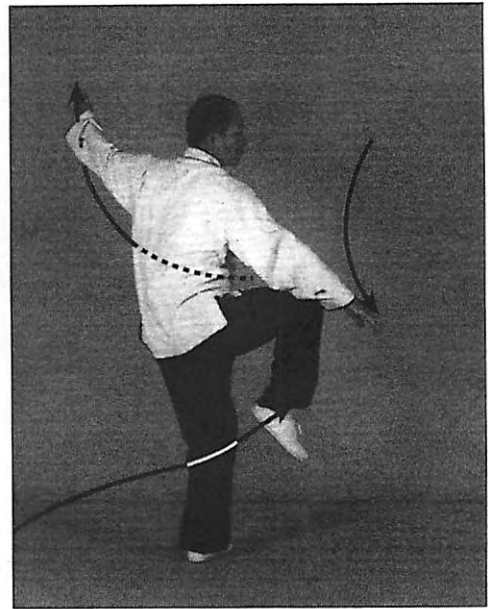


Figure 4-151

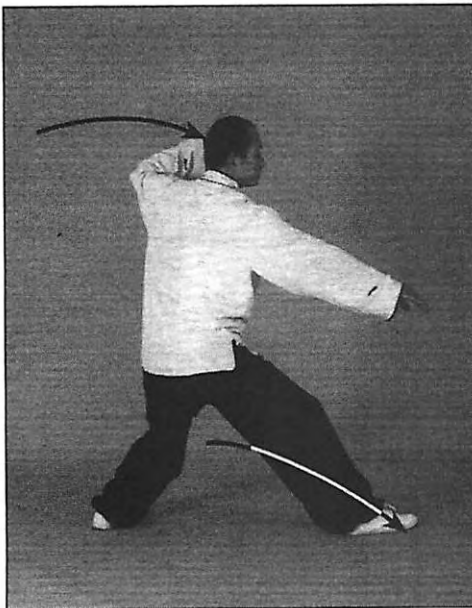


Figure 4-152



Figure 4-153

Traditional Yang Style Taijiquan—*continued*

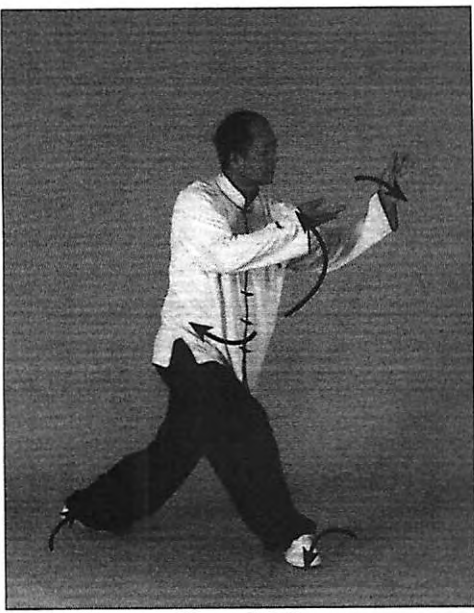


Figure 4-154



Figure 4-155

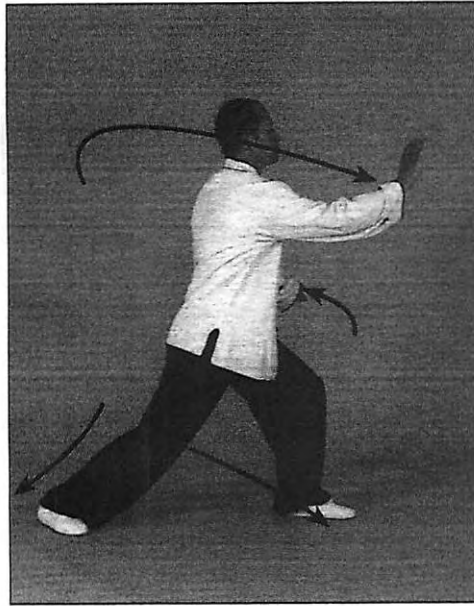


Figure 4-156

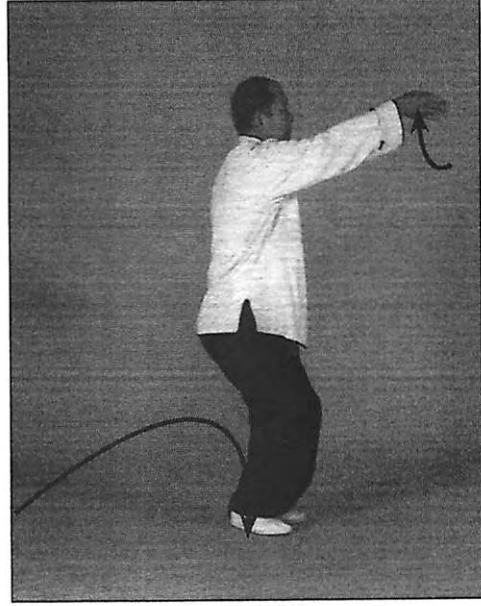


Figure 4-157

15. Twist Body, Brush Knee and Step Forward: Left (Zuo Lou Xi Yao Bu)
左揉膝拗步

Figure 4-154: (W) Make a clockwise circle with the right hand, turn your left palm to face your right, twist your body and shift into Sitting on Crossed Legs Stance (Zuo Pan Bu, 坐盘步). Inhale.

Figures 4-155 and 4-156: (W) Repeat No. 11. Figures 4-141 and 4-142.

16. Play the Guitar (Shou Hui Pi Pa) 手挥琵琶

Figures 4-157 to 4-159: (W) Repeat No. 12. Figures 4-143 to 4-145.

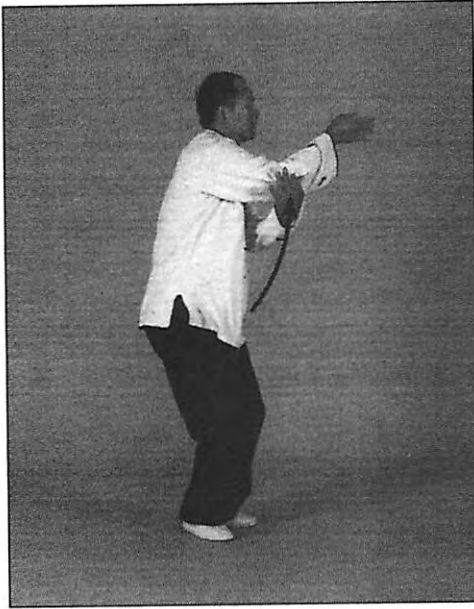


Figure 4-158

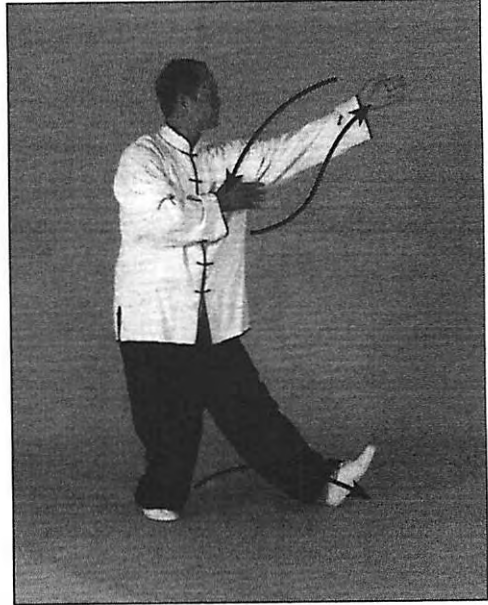


Figure 4-159



Figure 4-160



Figure 4-161

17. Twist Body, Brush Knee and Step
Forward: Left (Zuo Lou Xi Yao Bu) 左搂膝拗步

Figures 4-160 to 4-162: (W) Repeat No. 11. Figures 4-140 to 4-142.



Figure 4-162

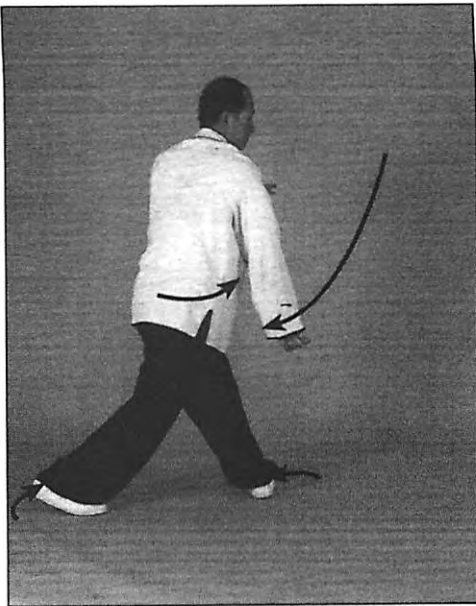


Figure 4-163

18. Twist Body and Circle the Fist (Pie Shen Chui) 撇身捶

This form is called Pie Shen Chui. Pie means to twist or swing aside. It is commonly used in expressions such as Pie Kai (撇開), which means to set something aside or push it away. Shen means body, and Chui means to strike. Therefore, this form should be translated “Twist Your Body and Strike.” This name tells you that in this form you must first turn your body to evade the opponent’s attack, and then use your fist to strike the opponent. This form is generally used together with the next form “Step Forward, Deflect Downward, Parry and Punch.”

Movements:

Figure 4-163: (W) Twist your body to your left and shift the stance to Sitting on Crossed Legs Stance (Zuo Pan Bu, 坐盤步) while the right arm, in a fist, makes a big semi-circle from the front of the chest down to the thighs. Inhale.

Analysis:

This form is to neutralize your opponent’s low attack to your left side. You are also set up for a kick with your right leg. In fact, this posture is set up for the following attack.

19. Step Forward, Deflect Downward, Parry and Punch (Jin Bu Ban Lan Chui)

進步撇攔捶

This form is called Jin Bu Ban Lan Chui in Chinese. Jin Bu means to move forward; Ban means to remove or shift; Lan means to hinder, obstruct, intercept, block, or cut off; and Chui means to punch. The translation of this form should therefore be “Step Forward, Remove, Intercept, and Punch.” The name tells you that after doing the last form, in which you turn your body to evade your opponent’s attack to the side, you continue your movements by stepping forward, moving the opponent’s punch to the side and down, hindering any further action, and punching him. From this explanation you can



Figure 4-164



Figure 4-165

see that from the beginning, when your hand first touches your opponent's hand, you use a few techniques to lead his punch to the side, stick with him and hinder him, and finally strike him.

Movements:

Figure 4-164: (W) Step forward with the right leg into Sitting on Crossed Legs Stance (Zuo Pan Bu, 坐盤步) while circling the right arm up and forward. Start to exhale.

Figure 4-165: (W) Continue your twisting to your right, move your right hand to your waist and then to the waist. The left arm swings across the body. Complete your Inhalation.

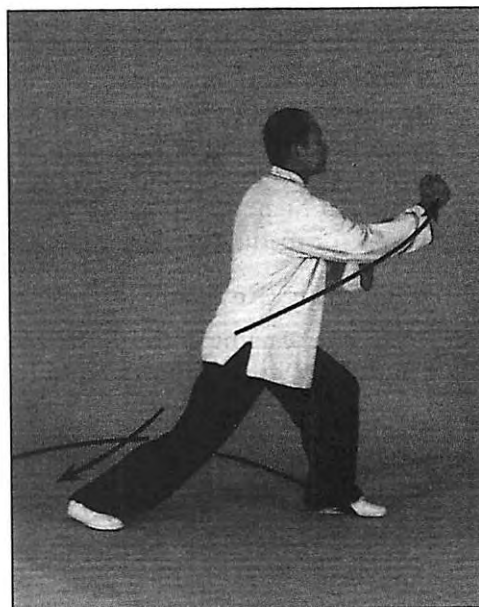


Figure 4-166

Figure 4-166: (W) Step forward with the left leg into Mountain Climbing Stance (Deng Shan Bu, 蹬山步) while punching your right fist forward and sliding your left hand to the inside of your right elbow area. When you step forward, inhale and when you punch, exhale.

Analysis:

These forms are used to connect and then adhere and stick at close range. You first evade the opponent's attack by twisting your body to the side; your right arm moves out to seal your chest. After your opponent's punch has missed, he will immediately attempt to pull his hand back. In order to maintain the connection with your opponent, circle your right hand to your right

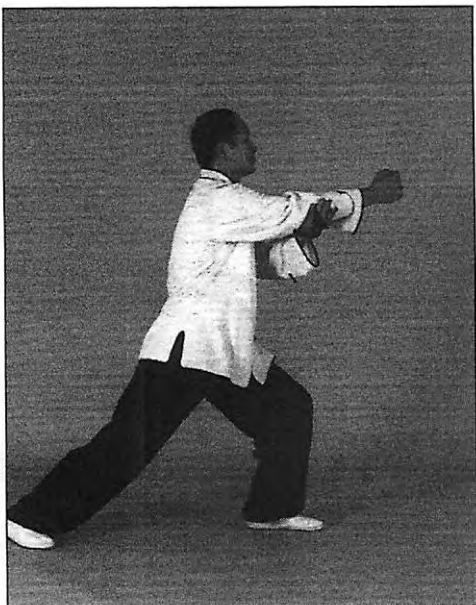


Figure 4-167

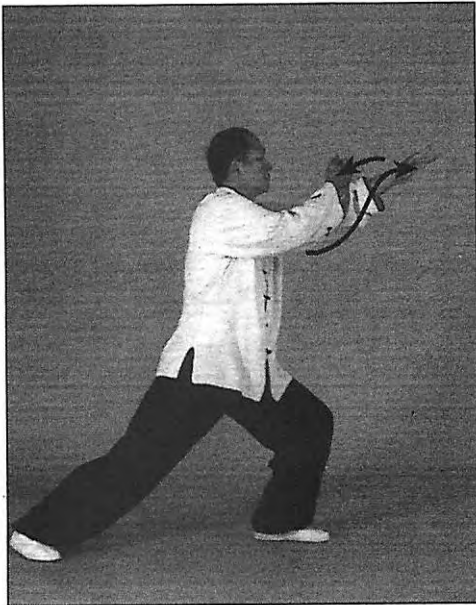


Figure 4-168

and at the same time take two steps forward. This allows you to stick to your opponent's hand as he pulls it back, as well as lock his leg with your second step. Because your adhering and sticking have placed your opponent in a passive position, immediately use your left hand to push his arm down or to the side to allow your right hand to strike. This form is similar to Brush Knee and Twist Step, except that it is for short range while Brush Knee and Twist Step is for medium range.

20. Seal Tightly (Ru Feng Si Bi) 如封似閉

The Chinese name of this form is Ru Feng Si Bi. Ru means like, if, or as; and Feng means to seal up or blockade. Therefore Ru Feng means "As if Sealing Up." Si in Chinese means like, as if, or seem to, and Bi means close up. Therefore, Si Bi means "As if Closing Up." Therefore, the translation of this form should be "As if Sealing, as if Closing Up."

Movements:

Figure 4-167: (W) Continue to slide your left hand under the right elbow, with the palm of your left hand facing in to your right arm. Start to inhale.

Figure 4-168: (W) Coil the left hand around the right forearm, move from the elbow to the wrist and extend forward. When the left hand has reached its maximum extension, start to pull in the right fist. Continue to inhale.

Figure 4-169: (W) Withdraw the right arm to the chest area while sitting back in Four-Six Stance (Si Liu Bu, 四六步). Complete your inhalation.

Figure 4-170: (W) Drop the right arm down. Exhale.

Figure 4-171: (W) Raise the right arm up so it is beside the ear. Inhale.

Figure 4-172: (W) Shift the stance to Mountain Climbing Stance (Deng Shan Bu, 蹬山步) and push the right palm forward. The left hand opens into a palm, pushing forward. Exhale.

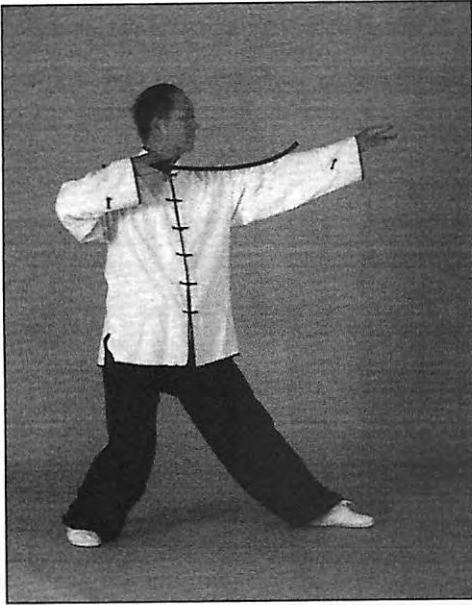


Figure 4-169

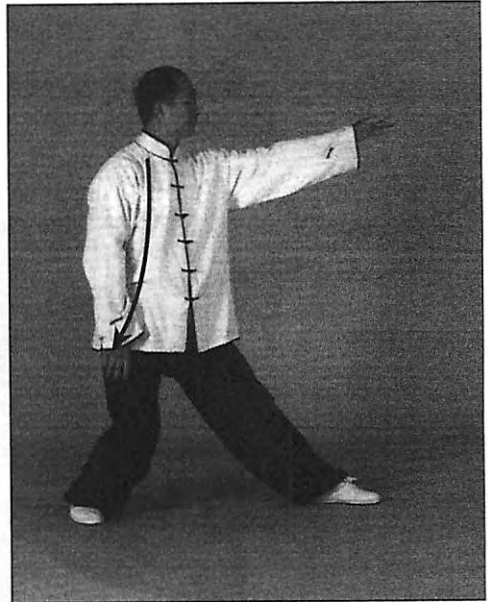


Figure 4-170

Analysis:

This form is used to nullify the opponent's grabbing, coiling, wrapping, or drilling.

21. Embrace the Tiger and Return to the Mountain (Bao Hu Gui Shan)
抱虎歸山

The Chinese name of this form is Bao Hu Gui Shan and means Embrace Tiger and Return to the Mountain. The tiger is a very dangerous animal, and to say that you are embracing one implies that you are embracing an enemy. In order to embrace a tiger safely, you must hold him close and tight so that he cannot claw you. You must do the same thing when you embrace an opponent—you must hold him

close so that he cannot hurt you. Return to the Mountain implies that it is a long way to return home, and that this form is therefore a long Jin. A short Jin will not work. To return home with a tiger you have to carry him, which tells you that this form is meant to destroy the opponent's root.

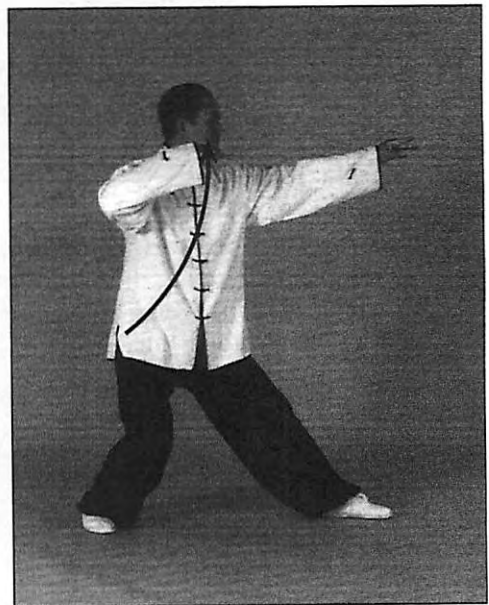


Figure 4-171

Turns, both feet are flat on the floor. Second, the Jin which is applied in this form is a long Jin, while White Snake Turns uses short, fast Jin.

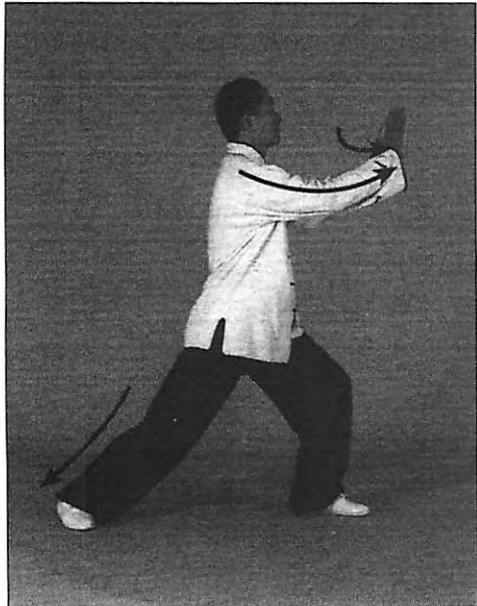


Figure 4-172

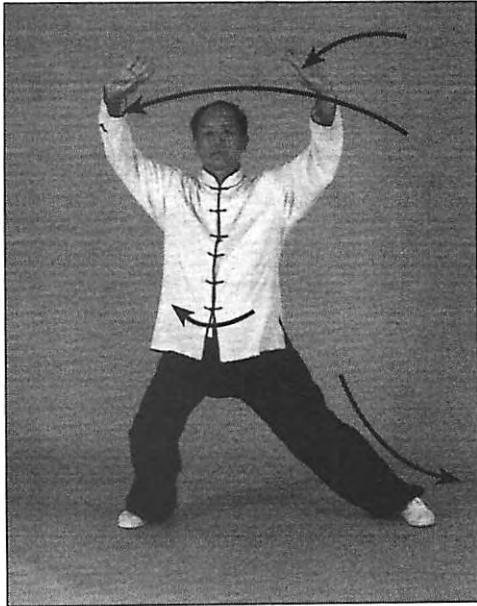


Figure 4-173

Movements:

Figure 4-173: (N) Cross the hands and turn the body N, and then open both of your arms. Lean to the right side. Inhale.

Figure 4-174: (N) Squat down into Tame the Tiger Stance (Fu Hu Bu, 伏虎步) while circling both arms out, down, and in. Weight is on the right leg. Begin to exhale.

22. Close Taiji (He Taiji) 合太極

Movements:

Figure 4-175: (N) Shift the weight to the left leg, raise the right knee, and step the right leg down into Horse Stance (Ma Bu, 馬步). Move both hands to the chest area. Arms are in a circle. Complete exhaling. End of the First Part.

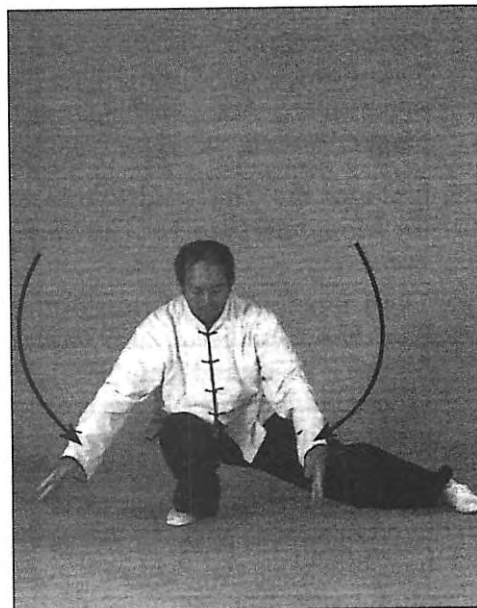


Figure 4-174

Transition Form (Guo Du Shi, 过渡势)

In Yang Style Taijiquan there is no name for this transition. It is very similar to the form “White Snake Turns Body and Spits Poison” in part 3 of the sequence (posture #91 in this chapter), however, there are two differences. First, in the beginning of this form only the toes of the right foot touch the floor, and there is no weight on the foot, whereas in the form White Snake Turns, both feet are flat on the floor. Second, the Jin which is applied in this form is a long Jin, while White Snake Turns uses short, fast Jin.