

# The Old Yang Style

Taijiquan



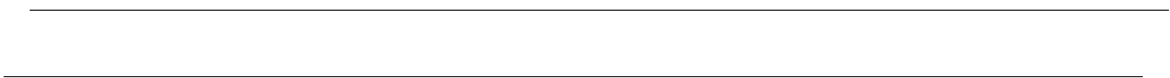
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# The Old Yang Style of Taijiquan

*An Instruction Manual*

*By Erle Montaigue*

Moontagu Books Australia



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ISBN: 0-949132-07-8

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# Chapter one:

## Introduction

**I**t has been my desire for many years to finally publish the Yang Lu-ch'an form of Taijiquan (Tai Chi). However, due to high printing costs and the lack of knowledge by the general martial arts public of this earliest Yang style form, the cost was prohibitive. However, in the age of electronic publishing, it is now easier to publish such works on the web, hence this publication in electronic format, free for anyone to download and to learn from.

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This free book is a way of giving something have to an industry that has sustained myself and family for over thirty years.

## The Old Yang Style

The Old Yang Style or what I call, the “Yang Lu-ch'an” style of Taijiquan has received much controversy since I introduced it back in the early 80's. Those who were unfamiliar with it and who were perhaps a little jealous that this blue eyed westerner was perhaps one of the only people in modern history to have received such information, said that perhaps Erle Montaigue

simply invented this form. Some even went to great lengths to find others who had trained with me many years back to try and gain fuel for this fire such was their evil intent!

This did not worry me and I was in a way slightly flattered to think that such people should think that I was of such genius to have invented such a perfect form of self-defense and self healing. However, as much as I would like to think that I invented this form, nowadays new information has come to light with others producing books with very old Chinese masters performing what amounts to the Old Yang Style.

However, it does not really matter who invented this form, myself, Yang Lu-ch'an or my teacher, Chang Yiu-chun, the fact remains that whoever learns this form or even sees it performed looks on in awe at such a beautifully powerful and 'still' set of movements, rolling by in complete harmony with nature and the internal flow of Qi (energy), with the occasional explosive energy, (fa-jing) movement representing the "Great River" and its mostly flowing softly but often violent actions. This form of Taijiquan is why we have the lofty name of "Supreme Ultimate Boxing" (Taijiquan), because it was and is the highest form of Taijiquan, the very pinnacle of the Internal Martial/Healing Arts.

## Levels

There are many levels of expertise to this form of Taijiquan beginning with the basic beginner's level right up to the most advanced, 'Soft Fa-jing' or 'Small Frame' form and anywhere in between like the "Opening and Closing" form and the "Yin/Yang" form to the "Scapular Moving" form.

In this book I will be presenting the very basic beginning form which in itself will seem quite complicated for most people, even those who think that they have advanced in for instance Yang Cheng-fu's form. You must walk before you can run and so it is essential that every student, especially those who wish to some day teach this form, learn from the very beginning. The trouble with the Yang Cheng-fu form is that there are just so many different types of yang Cheng-fu form nowadays and this has come about by people only learning firstly the basic form and then thinking that that was all there was, leaving their

teacher to set up their own school. In the meantime, their form changes slightly and so they teach THAT form to their students. Those students then go off half baked teaching others their slight changes and so eventually no-one knows what was original and what was not!

However, if you begin with the exact block learning of this great form at its most basic level and do not continue until you are sure or have been checked by a qualified instructor, then this will go some way to insuring that this Original and Authentic Yang Style remains pure for future generations. The placement of the feet and hands is an exact science with each student's body parts being the ruler for placement of such. Exactly what the head and eyes do is most important where most instructors do not even know that the eyes often do something that is different to where the head points! This aspect is very important as the person who invented this form was a genius and built into the form many other subtle areas such as the toning of the reflexes by the action of the eyes and the head! This in turn works upon the hypothalamus gland which is, among many other things, responsible for one's reflexes and how sharp they are, and important aspect of course for any martial art. Even sports departments around the world are now discovering this aspect and are incorporating some eye to head movements in their training schedules. But Yang Lu-ch'an knew about this over two centuries ago. Properly placed, the hands and feet then cause other areas of the body to come into complete balance with reference to 'paired body parts'. When these paired body parts are in balance, so too do their associated acupuncture meridians come into balance and hence we receive and even flow and balance of yin and yang energy. The Chinese doctors of old told us that most disease states are caused by an imbalance of the amount of yin and yang energy in the body, hence Taijiquan's great self healing properties. But only if it is done exactly as it was originally taught with no deviations!

## History

The history of this system is also steeped in controversy. However with much investigation into movement sciences I have come to the only conclusion that I could have and that is the version as follows.

Chang San-feng was a famous acupuncturist and martial artist of the 'Shaolin' style in China. "Shaolin" simply depicting the area in China from whence this great external system came (Little Forest). Chang was obsessed with the martial arts and wanted desperately to invent the ultimate martial system based upon what he then knew about the body and the energy (Qi) system. Chang lived (give or take a few tens of years!) From around 1270 A.D. So it is my estimation that he invented what he did at around 30 years of age around the turn of the century into the 1300's.

Chang and two of his acupuncturist friends set about to find out what effect trying to damage the acupuncture points would have rather than trying to heal diseases using the same points. They already knew from trial and error that when certain points were perhaps needled too much or if the needle was pushed in too far, that people either died or became very ill from Qi stagnation resulting in eventual death!

But Chang wanted an even more scientific approach to know exactly what each point in the body did when either struck, twisted or pressed violently and more importantly what other points when used with these points did to the body's energy system. So they set about using these strikes on people! It is my knowledge that they bribed the jailers to give them the 'baddies' for 'experimentation'. And our knowledge of the deadly art of 'Dim-Mak' (Death Point Striking) comes from these experiments by Chang San-feng.

## **Dim-Mak**

Upon discovering the devastating effects upon the Qi system of the body, Chang did not wish to document it as others would try to steal his discoveries claiming it as their own (as is exactly what happens today! It's amazing the amount of articles that come out on the use of Taijiquan as Dim-Mak after I introduced it to the world!), or worse still, would gain this knowledge and use it back on he and his family. You have to remember that China back then was feudal and it was dangerous for anyone to even go out into the countryside for fear of being killed! So he set about inventing a set of movements that would act as an encyclopaedia to teach his children and main students and those to come in future



generations, what each point in the body represented in the fight art.

Chang discovered that he needed many sets of movements to depict the various groups of points in the body and also worked out (he was a genius) exactly what movements worked upon what meridians and consequently upon what organs. So what he eventually invented was a series of 12 sets of movements called forms, or kata in Japanese. Each set was made such that it worked on a set or one main acupuncture meridian such as the Spleen meridian. Each set of course worked upon all of the 12 main acupuncture meridians and 8 extra meridians, however, each one of the 12 had its main meridian that it worked upon. He even went so far as to work out not only what physical organs each set worked upon but also what emotional state each set worked out. So that we have his 6<sup>th</sup> form which works upon ridding oneself of built up unwanted emotions. It works upon the 'heart'. And as we have found through our own experimentation, this one in particular when learnt correctly has an amazing effect upon the emotions and getting rid of those unwanted and hidden emotions from years back!

## **Taijiquan (T'ai Chi Ch'uan or Tai Chi)**

But this was still not Taijiquan as the word 'Taijiquan' was not invented until the later part of the 19<sup>th</sup> century! In fact Taijiquan was not even performed on Wudang Mountain (the birthplace of Taijiquan and all other internal systems). Only what we now call the Wudang Qi Disruptive System, was performed on Wudang Shan. So people who claim to be teaching 'Wudang Taijiquan' are usually simply teaching a version of the Yang Cheng-fu form which was not even invented until many centuries after Chang San-feng! Because Taijiquan was not even invented back then! Only a set of 12 forms was invented on Wudang Mountain. These forms I teach the first nine as the last three are just too powerful until the first 9 have been thoroughly mastered! I learnt these forms from the 'keeper of the system' having already known the first 4.

One of Chang's main students, Wang Tsung-yeuh was a scholar and wrote down what he had learnt. This treatise was then put away and handed down through his family as a piece of funny old writing until a man called Yang Lu-ch'an who had been

studying at the Chen Style Martial Arts village came across it and also had the good fortune to study with a direct lineage family member of Chang San-feng called Zhiang-fa. From Zhiang, along with the other members of the Chen clan learnt what Zhiang knew. Because of Yang's eclectic martial arts learning, he was able to take exactly what Zhiang had taught him and when he either found or was given a copy of Wang's treatise, worked out an eclectic form of martial art of the internal style combining all that he had learnt from Zhiang and incorporating the 12 main Qi Disruptive forms of Wudang Shan. He finally invented what we now know as the Yang Lu-ch'an form of Taijiquan. However, even yang would not know what it was that you were talking about if you said 'Taijiquan' as his system was simply known as "H'ao Ch'uan" or, roughly translated' 'Loose Boxing'. It was not until later generations that the Yang's adopted the name of Taijiquan. Many still disagree with me about the above, preferring to believe the Chen family's version of the history in that it was they who taught Yang and they alone! Because of the inherent and great differences between the two systems, I have to believe in my own theory. In any case it does not really matter as the Old Yang Style is indeed the Supreme Ultimate Boxing of the Internal Systems.

## **Yang Lu-ch'an's Old Form Taijiquan**

I will be presenting for the first time the basic Yang Lu-ch'an form in as much detail as possible in a book. And although those who already study a style of Taijiquan might be able to learn the form from this book, it is advisable to get also my basic tape, MTG2 and/or the new series, "Yang Lu-ch'an Corrections" as this is the only way to really know that you are doing the exact movements.

The beauty of Taijiquan, especially the Yang 'an form is that it was very carefully thought out by its founder. He saw a need for a martial system that not only contained the most deadly self-defense applications but also self-defense against disease and depletion of Qi and a Qi system that was out of balance. So he built into the whole form a way of manipulating each acupuncture meridian in turn, the way that it is 'activated' throughout a 24 hour period. In this way every organ in the

body is bathed in life-giving Qi with this manipulation emulating the exact 'activation periods of the meridians during each day. This is how Taijiquan works in the self-healing area as a preventative as well as a healing application for many disease states.

## **The Three Areas Of Taijiquan**

However, Yang Lu-ch'an did not stop there, he also built into the form a way of using Taijiquan for medical purposes in that someone who had risen to a high degree in the art could then become a 'Taijiquan doctor' and help to heal others of various disease states using the postures of the form on patients. In my book, "Internal Gung-fu Volume Two", I have covered this aspect showing what each of the postures means and how to use them on patients.

He even went one step further such was his genius, and built into each posture a way of also treating mental illness and emotional illness plus those mental illnesses caused by childhood, adolescent and adult trauma!

It is a long road to rise to the highest level of Taijiquan. However, along the way the view is just wonderful and you will experience a view of life and your place in the world that you never thought possible until eventually you will get back to knowing what you knew at birth.

# CHAPTER TWO

## Form

### The Classics of Taijiquan

We are left with much written and oral information relating to the practice of Taijiquan. This information was often written down or told in the form of verse which then had to be firstly translated into English and then further translated into something that we Westerners could understand. The problem rose when Chinese scholars who knew a little about Taijiquan and who had not perhaps risen to a high level themselves, began to directly translate the Classics. Some of them came out totally wrong while others just sounded silly! We must remember that these Classics were written by masters who had already come to the very peak of their knowledge and training and wrote what they were feeling from that perspective. So when someone who discovers Taijiquan for the first time, picks up a book of 'Classics', they either take every word literally or they do not understand a word of it, even though it is written in their own language. I have asked friends, one of whom was the Chief of English studies at the London University in Hong Kong to translate certain works and he even had a difficult time as he was not up on the Internal martial Arts idiom.

So I have added some of my own experience to the Classics so that others can benefit from my own knowledge earlier than for instance 30 years!

## General Rules For Practice

- 1/.The head should not turn to one side; let your eyes do the looking, keep your nose in your centre line. Even when you have to look for instance to the front while you turn your waist to the side, look out of the corner of your eye so that your centres stay in line.
- 2/. The head should not bob up and down when taking steps. By keeping your knees bent, you should be able to achieve this. Be sure that you are well weighted on your standing leg before you lift the other leg.
- 3/. Keep the knees bent but never allow them to come past the level of the toes. When looking down at your toes, there is a slight parallax error so be sure to keep the knees just over the front of the toes.
- 4/. Start out with a higher posture and the steps not too long, just a natural step is sufficient in the beginning. There are three levels - high, medium and low. The low level should only be attempted after many years of practice and only when you are able to do it without creating tension. This still does not mean taking the toes further than the knees, the stance becomes longer to compensate for this. As you progress even further and the form becomes more internal than physical, the step will rise again, so that you perform the form at a more natural stance again.
- 5/.The shoulders are relaxed at all times and the elbows drop below the shoulders. By keeping the elbows relaxed, the shoulders will be relaxed and this is one of the most difficult aspect for westerners to achieve.
- 6/. The eyes look straight ahead and the palms are relaxed and natural holding the `tile palm hand?. (The general photos of the form show this hand shape).
- 7/. The backbone should be straight and vertical. The spine should be at all times vertical to the ground. Never hunch the back. The spine of course has an 'S' shape when standing normally and a 'C' shape when you bend your knees as we do for the most part of the Taijiquan form. So it is of course

impossible to have a ruler straight backbone! However, if you take the backbone and simply cause it to be 'vertical' to the ground, this is the correct way. In other words, do not lean either way.

- 8/. Walk like a cat, carefully and softly, so that if there is danger you are able to take that foot back. Step forwards on the heel and backwards on the toe. However, there are some postures in the Yang Lu-ch'an form that require that you do the reverse by stepping back onto the whole flat foot and there are times when you will raise the front foot by lifting it straight off the ground, heel and toe together.
- 9/. Never have equal weight on both feet. Be aware of which leg is yang and which is yin. Never have equal strength in your palms as this is double weighting. Only at the very beginning and at the end should the weight be evenly distributed. There must of course be a time when there is double weighted when you change your weight from one leg to the other but it is only momentary as the weight changes.
- 10/. Maintain equilibrium (earth); never commit yourself fully - always have in mind the retreat if you attack or the attack as you retreat.
- 11/. In attacking forwards breathe out, in attacking backwards breathe in. In lifting upward breathe in and in placing the foot or stepping downward breathe out.
- 12/. The Qi, (ch'i) springs from the feet, (Kidney Point No. 1) is directed by the waist and is manifested in the fingers. Although this is true, the Qi really comes firstly from the tan-tien then travels down to the bubbling well point called "Kidney one" at the base of the foot.
- 13/. Your head should be held as if suspended from above by string. This will pull your backbone upward and sink the Qi to the tan-tien. To make this happen simply pull your chin in slightly but not tense, this will give the feeling of being lifted from the crown by a piece of string.
- 14/. Practice the form three times - once for the bones, muscles and sinews, once for the mind and once for the spirit. The first time should be done in about 10 or 15 minutes, the second in about 20 to 30 minutes and the last in about 40 minutes. If you cannot do it three times, then break the form up into its three thirds depicted by when we perform the

postures of 'Apparent Close Up'. There is a brief waiting time in between each third and this time is different for everyone. Mine for instance is about one minute.

### **The Classical Times For Practice Were:**

- Dawn: When you are coming out of yin and entering yang.
- Midday: When you are in extreme yang .
- Dusk: When you are coming out of yang and entering yin.
- Midnight: When you are in extreme yin.

These times give you a completely balanced practice structure, but most of us can only manage dawn and dusk.

True Taijiquan is subconscious, the body and mind are in a state of alpha, not asleep and not awake. Allow your computer (brain) to do all the work for you and you can achieve anything. It takes many years to achieve a high level of Taijiquan but on the way you will come across wondrous things and lessons in life; you must invest in loss.

### **Balance:**

Balance is the most important area of one's training. I do not mean however, that we can simply stand on one leg. I mean that all of our six balanced pairs of organs and corresponding body parts are balanced out as far as yin and yang Qi or energy is concerned. So when the hands for instance are balanced with the feet, we will have an equal amount of yin and yang energy in these parts.

The six balanced organ pairs with their corresponding acupuncture meridians or acupuncture (dim-mak) points are as follows.

<b>Balanced Body Parts</b>	<b>Corresponding Acupuncture Meridian/Point</b>
<b>Hands &amp; Feet</b> Should be Balanced	Stomach & Spleen (ST & SP Meridians)
<b>Knees and Elbows</b> Should be Balanced	Kidneys & Bladder (KD & BL Meridians)
<b>CV1</b> (Point at the base of the torso between the anus and sexual organs) & <b>The Crown of the Head (GV20)</b>	Triple Heater Meridian & The Pericardium meridian. (Representing the 3 heating spaces in the body) (TH & PC Meridians)
<b>Buttocks &amp; Axilla</b> Should be Balanced	Gallbladder & Spleen (GB & SP Meridians)
<b>Coccyx &amp; Back of the Skull</b> Should be Balanced	Heart & Small Intestine (HT & SI Meridians)
<b>Shoulders and Hips</b> Should be Balanced	Lung & Large Intestine or Colon (LU & CO Meridians)

In the martial arts area, Taijiquan is considered to be one of the most effective for self-defense and there is a difference between 'martial arts' and '. When Taijiquan was invented, the founders had to have some way of presenting what they had discovered to their own family members and close students without everyone learning their secrets. You must remember that back then in China Mrs. Yang would never know if her husband would make it home that evening for being attacked and killed! So they invented a dance-like set of movements into which was interwoven the most deadly attacking and defensive methods ever invented. Every move we make in our Taijiquan form means something in the martial arts area, even a finger movement means a deadly strike to dim-mak (death point) or acupuncture points on the human body.

## **The Yang L u-ch'an Taijiquan Form First Third Postures**

Remember that this book is covering the basic level of the Yang Lu-ch'an form. It would be almost impossible to write a book covering the advanced ways of performing this form due to the huge amount of photos it would take. And even then, it would be impossible to show the intricate extremely small internal movements necessary to succeed in this advanced method of 'small frame'.



The only way to learn the very advanced methods of this form is either directly from a teacher who knows it! Or by learning it from my videotapes. And even then, at some stage you will need to see someone who knows it for corrections. However, the very basic blocks of the basic form can be learnt from a book that has enough photos to show the interim postures. And you can get it almost perfect combining this book with my basic tape, MTG2.

## Begin:



1

Stand with your feet parallel and shoulder width, arms by your side with the elbows held slightly open so that a fist can fit under your arm. This is called ‘opening the Kua’. The palms are held in a ‘Yang’ shape. A Yang shape is when you slightly flex your wrist and a ‘Yin’ shape is when you allow your wrist to go limp. A ‘Yang’ shaped palm is full of ‘Yin Qi’ or energy while a ‘Yin’ shaped hand is full of ‘Yang Qi’.

Your tongue is placed onto the top of your hard palate like you are saying the letter ‘L’ and your chin is slightly pulled in. Make sure that the insides of your feet are parallel. Your shoulders are always relaxed. **Photo No. 1.** You are facing to the North.

## Preparation:

This is the first ‘posture’ from the form and simply involves raising your palms and lowering them. However, each of the postures and indeed, every tiny movement has a deadly dim-mak or ‘death point striking method’ involved in its self-defense meaning. Often these methods are hidden and cannot be readily seen. This was a safeguard built into the original form so that others could not discover the deadly real meaning of the form. I will not be showing these deadly applications in this book as they should be learnt either from video or from a qualified instructor.

However, just to show how these methods are hidden I will explain what this first posture is doing.

As you inhale, raise both arms causing your palms to slowly (over the whole stroke of the movement) turn into 'Yin' shaped palms. This is important to slowly change the state of the palms as there are no 'dead' movements in Taijiquan. This means that you never for instance change from a yin to a yang shaped palm, THEN make a movement. In this case, the movement has no meaning. So if you know that you are making a movement that does not have this slow change from yin to yang in the palms, then it is wrong. I have seen many so-called masters making this error. They will change the palms from the initial yang state, to a yin state and THEN lift their arms! This comes about from instructors never having learnt the deadly dim-mak applications which in turn leads to the very advanced healing methods.



2

Raise your palms up to shoulder height and turn your palms inward slightly so that your small finger is slightly above your thumb. **Photo No. 2.** The index fingers are about 3 inches apart at this time. As you exhale, take both palms back down to where they have come from in exactly the reverse of the way you brought them up by changing from now a 'Yin' shaped hand to a 'Yang' shape. **Photo No. 1.**

The dim-mak application of this posture (remembering that there are countless applications in the basic, advanced and dim-mak areas) is that as an attacker comes at us with both arms extended as in a grappling type of movement, you would strike first his right 'Neigwan', or Pericardium point No. 6 point on his wrist with your left back wrist, then you would strike his left 'Neigwan' with your right back wrist as your left palm is crashing down onto his 'Stomach 15' point on the right side of his chest followed quickly by an attack to his left Stomach 16 point on his chest. The strikes to the Neigwan points cause great energy to be depleted from his body making him feel really ill! Struck hard enough it can case a knock out by itself! These are the 'Set Up' point strikes. The ST (stomach) 15 and 16 strikes are the death point strikes which will stop his heart from beating!

I will include only a couple of these applications just to show how deadly this form is. Over the years, Taijiquan has been derided by other martial artists and rightly so as Taijiquan has



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taken on a 'new age' meaning and has lost all of its martial content. This has come about solely from so-called instructors only ever learning the very basic forms incorrectly and thinking that, that was all there was! They left their inept instructor to start up a school on their own and so on. However, with the help of myself and other people who know the real Taijiquan, the tide is slowly turning with many karate people for instance coming to regard Taijiquan as not just a nice add-on to their system! They are beginning to realize the great and deadly potential that learning Taijiquan has, even if it is only to make their own system better.

### **Arn Left:**



4

The Chinese word 'Arn' sort of means to 'push'. However this is only a rough translation as there is really no word that means this Chinese word. There are NO pushes or pulls in Taijiquan! Why push or pull!

From the previous position, slowly raise both palms out to your right as you inhale. Both palms will also change state from the Yang shaped hands to the Yin shaped hands as you see in **Photo No. 3**. Continue this circle until your palms end up as in **Photo No. 4**. You will exhale when the next posture begins.

### **Block Right:**

Although this posture is called 'block', there are no 'blocks' as such in Taijiquan. We only have 'attacking blocks' whereby when we stop an attack, we also damage that arm or leg that is attacking.



5

Exhale slowly as you lower your weight firstly and momentarily onto your left leg then over onto your right leg. Your left palm becomes firstly Yang shaped, then Yin shaped as it moves over to your right side underneath your right palm which will become Yang shaped. Your right toes have turned out to your right by 45 degrees. **Photo No. 5.** Notice however, that the eyes are still looking to the North. This is important in Taijiquan as we use this eye method to hone our reflexes by its action upon the hypothalamus gland, which among other things is responsible for the quickness of our reflexes. Often you will keep your eyes still and move your head to one side and other times you will firstly move your eyes then allow your head to catch up.

**P'eng:**



6

With your eyes still to the North (on the attacker), take a left step to the N. onto your heel. You must however, maintain that same shoulder width distance between your heels when you step. Do not allow your left heel to come across to the right at all! Do not over-step, simply allow your left heel to be placed where it wants to go to without having to place any weight onto it just now. You should be able to pick up your left heel without firstly moving weight back onto your right foot. As you do this, your palms will both change state. The right will change to a Yang hand while the left will now be Yin. This indicates that when a hand is Yang shaped, it is full of Yin Qi (energy) while a Yin shaped hand is full of Yang Qi and can only deliver Yang Qi. **Photo No. 6.** Inhale.



7

Now as you move your weight 70% onto your left leg, your waist will turn to the N. thus bringing your left wrist up to chest height and in line with your centre. You will exhale as you do this. Notice that when the Palm moves past the right palm,



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the fingers of the left palm will pass by very close to the 'Dragon Mouth' point or Colon Point N0. 4 (CO 4). **Photo No. 7.** As you bring your weight onto your left leg, your waist will turn fully to the front thus putting some pressure onto your kua, (bridge in Chinese). You will feel some tension down the inside of your right thigh if you do this posture correctly as for any 'Bow' stance. Your buttocks should not be allowed to protrude as this will take the pressure off the Kua and you will lose power. **Photo No. 8.** Notice that the position of the right palm is such that if you were to bring both palms together vertically, the right fingers would just scrape past the left palm. To check to see if the position of your right leg is good, you should have a straight line between 'NOSE, KNEE, TOE' as we are told in the Wudang Classics. However, you cannot see this line until you turn your head to look at your rear toe! Then you should see that straight line.



9

### Block Left:

This is the reverse of the previous posture of the same name. Bring your right palm underneath your left palm and change the state of each palm as your inhale. **Photo No. 9.**

### Double P'eng:

Raise your right heel as you do this and turn your waist to your right by 45 degrees. Your eyes will look to the East although your head is only to the NE. Change the state of each palm again so that the right is now Yang while the left is Yin and pick up your right foot replacing it on its heel where it was as you turn more to your right. **Photo No. 10.** This is still an inhalation. Exhale as you roll your weight onto your right foot by 70% and bring your right palm up to in front of your left palm as if holding a small ball.



10



11

The very last thing is that you should allow your left toes to be dragged around by 45% to point to the NE. Keep the foot flat on the ground when this happens swivelling on the heel. **Photo No. 11.** Exhale. This is a very deadly neck strike with a shoulder set-up dim-mak strike to SP 19 (Spleen Point No 19), with the main thrust into the Dim-Mak point called ST 9 (stomach point No. 9). This causes instant knock out from the action of the Carotid sinus upon the heart via the cardio-inhibitory centre in the brain which slows the heart or stops it when extreme high blood pressure is present! This strike emulates extreme high blood pressure and is very dangerous!

**Lu:**



12

Roll both palms over so that your left is palm up and the right is palm down. This is a very deadly strike to the side of the neck. Turn your waist so that the palms are over your right knee. The palms also begin to drop down. Begin to inhale. **Photo No. 12.** Continue the turning of your waist to your left this time which causes your dropping palms to look as if they have pulled over to your left. This is an illusion as all you have really done with your palms is to drop them vertically! The body does the work! Your left palm is over your left knee while your right elbow is over your right knee. You have moved your weight onto your left leg by 70%. **Photo No. 13.** Your eyes are still looking to the front but your head is to the NE.



13

**Chee:**

(This is often called 'to press' in other works. However, this is incorrect as the Chinese character for this posture means to 'squeeze'. It has been mis-translated so that we dumb westerners can understand it! However, if you look at the physical action of the movement, you will see that the whole upper body is



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squeezing the both palms outward thus creating great power for this dim-mak strike to the lower rib area.)

Place the mounts of your left palm onto the radius side of your right inner forearm. You will have to turn your right forearm to do this. This happens as you are still just moving the last bit of weight back onto your left foot. Do not lose the relative shapes of your palms from what they were in 'Lu'. **Photo No. 14.** Exhale as your turn back to the East and bring your weight forward, squeezing and changing states of both palms to make for a very powerful two handed strike.

**Photo No. 15.**



15

### Lower Chee:



16

Turn both palms so that you are 'looking into a mirror'. **Photo No. 16.** Inhale as you slide your left palm across your right wrist until it is pulled back to your left ear as you sit back onto your left leg and turn your waist to the NE corner. Your eyes stay to the E. **Photo No. 17.** Both palms have now changed state. Now bring your right palm around to make contact with your left palm and again place the mounts of the left onto the radius side of your right inner forearm keeping the states the same, left is yin while right is yang. **Photo No. 18.**



17

Exhale as your again move your weight forward and change the states of each palm as you again strike to deadly points on the lower abdomen as you turn back to the E. Your head has again caught up with your eyes. **Photo No. 19.**



18



19



20

### Double Spear Hands:



21

Swipe your right palm with your left as you begin to sit back and turn your waist to your left slightly opening both palms out to your sides as your inhale. Your eyes are still looking to the E. **Photo No. 20.** Hook both palms inwards towards your body rotating them so that they are now palms upward ready to strike. **Photo No. 21.** As you full sit back onto your left leg, poke both palms outward as you exhale. This is a dangerous dim-mak strike to LIV 13 (liver points No. 13). **Photo No. 22.**



22

You must note that at a more advanced stage, no two palms will attack at the same time. It may LOOK that way, but always one will strike slightly before the other. We only do it this way for beginners as this form is



complicated enough without burdening beginners with the Yin and Yang of the palms as well!

**Arn: (Means to Press. This has also been mistranslated as to Push!)**



As you bring your weight back onto your right leg, you will inhale as you lift both elbows upward in a two elbow strike to the points called GB 24 just below the nipples. This happens when your weight is 50/50 but still moving. **Photo No. 23.** As your weight comes fully (70%) onto your right leg, you roll your palms over so that they can gouge downward into his eyes. Exhale. **Photo No. 24.**



**Sit Back Ready:**

Sit back onto your left leg as your drop your left palm so that the fingers just touch the inside of your right elbow. Inhale. This is a finger jab to an attacker's eyes and a striking block using your left palm to the inside of his attacking forearm. **Photo No. 25.**



**Fishes in Eight:**

Called this because of the action of the palms like an infinity symbol. Make both palms Yang shaped. This is not incorrect as when you have two either Yang or Yin shaped palms one is always more yang than the other thus still having one yin and one yang palm. Turn both palms over so that they lay on their sides and turn your waist to the N. thus causing both palms to be pulled around. Note: The whole of this posture is an exhalation. **Photo No. 26.**





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Keep turning until your waist has come into the NW corner and your right toes have turned to the N. So that you are now standing pigeon toed. Your right palm will continue to move over but flicks over so that they fingers of that palm are now pointing to the inside of the left elbow. **Photo No. 27.** Your eyes follow the movement. Weight is on the left leg 70%.

Continuing the exhalation, you will now change your weight back to your right foot without turning it! AS you do this and when you are 50/50, bring both palms in over each pectoral. **Photo No. 28.** You must not allow your weight to reach the right leg until the hands also reach their final area. Turn your waist into the NE corner as you push (strike) with both palms into that corner. The palms are now in the same position only opposite for the previous posture of the same name. **Photo No. 29.**

### Single Whip:

This posture has two parts. The first part is where it gets its name because of in application only, the violent flicking of the right wrist to 4 neck points. Breathe in as you rotate your right palm to upward and turn your left fingers in so that they touch the inside of your right elbow. **Photo No. 30.** This will be done for now only moving the palms as you are beginning!

However, later in order to create the great power that the waist can generate when the body is in a state of 'sung', you must also turn your waist firstly to your left, then back to the right and slightly left again. This is a 'fa-jing shake'. Allow the tips of your fingers to come together with your thumb thus making a kind of 'beak' as you turn your right palm down.

**Photo No. 31.** You have now done a counter clockwise circle with your right palm. Now, push your right palm through that circle until your right elbow is locked.

This is the only time that there is a



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straight arm in Taijiquan! There is a good reason for this however. Yin and Yang energy (electricity) if we are using

Internal Energy as opposed to pure physical strength, must have its opposite to return to the body. In the next movement we are doing a very powerful one handed palm strike and so we must have all available power. AS the strike is releasing Yang Qi, there must be a Yin route for it to return. Now if we make the right elbow relax and bent, then the Qi has what is called an 'upper heavenly circulation' by which to return. This is not as powerful as we can have, so we simply block the Qi from entering via that route as all tension creates Qi blockages! Now the Yang Qi finds its only other route via the rear leg causing a far greater strike because of the larger circle of Qi.



32

As you straighten your left arm, this forces your left palm to leave your right elbow and begin moving around to the West as your left foot is

picked up off the ground. The left elbow is over the top of your left knee as you do this. Place your left foot down to the West and allow your left wrist to raise slightly getting ready for the strike. This has been an inhalation. **Photo No. 32.** Note that the distance between the feet laterally is NOT a bow stance of shoulder width! The Single Whip stance is NOT a bow stance.



33

If you take a bow stance, then place the outside of your foot to where the inside of your foot is, this causes the step to be narrower and thus able to take a slightly longer step. Now, roll your weight onto your left leg 70% as your left palm strikes releasing the Yang Qi slowly over the whole stroke. If you see someone holding a fully yang shaped palm before this movement, they are wrong! The palm **MUST** release over the whole stroke of this final movement and weight change. **Photo No. 33**. Note also that your waist is not fully to the West.



34



35

### **Spear Fingers Pierce To Rear:**

Move your weight slightly back but no more than 50% as you open your right palm. Begin to inhale. Turn your waist slightly to your right and look back as far as you can towards your right palm. **Photo No. 34**. Now put your weight back onto your left leg as you make like you are pulling something forward. You are in fact grabbing his arm, dragging him forward then you will spear your fingers into his neck points. **Photo No. 35**.

Now as you exhale, sit back onto your right leg and poke your right fingers into his neck. **Photo No. 36.**



36

### Double Dragon Palms:

Inhale as you turn back to the West and move your palms so that they are on top of each other as in **Photo No. 37**. Move your weight forward onto your left leg as both palms form Yang shaped hands and strike to the West. Remember that your right palm in this instance has the mind intent on it as at an advanced stage will strike first followed by the left, then the right again. Exhale. **Photo No. 38.**



37

### Reverse Dragon Hands:



38

Inhale as you turn your left toes 90 degrees to point to the N. Note that this is a weighted turn swivelling on your heel. Your right palm will turn over to be on its side while your left will stay the same only pointing to the NE. **Photo No. 39.** Your eyes look to the NE.

Turn your waist slightly back to the NW corner as your right palm makes like it is throwing something to the NW. **Photo No. 40.**

Note: This next movement is a fa-jing movement. It is the first movement that is not all slow moving, it is explosive and should

happen in a split second until when you begin to move into the next posture of 'Lift Hands'. Take a step with your right foot to the NE corner keeping the foot placed down pointing to where it was from the previous posture. Slap it onto the ground. As this happens, your right palm will be centrifugally forced out to strike into the NE corner. **Photo No. 41.** Notice that the left



39



40



41



42



43



44

palm is yin ready to also strike and release Yang Qi. As your left foot is dragged up to make a normal width stance, your weight will be placed onto it as your left palm pumps out into the NE corner. Notice that there is a difference in the way these two palms strike. **Photo No. 42.** When we



45



47

perform fa-jing movements in this form, we use a reverse breathing method as we exhale.

### Lift Hands:

Immediately following and using the momentum from the last movement, inhale as you lift both palms out to your sides and raise your right foot ready to be placed down to the N.

**Photo No. 43.** Inhale. Raise both palms slightly over your head as if cutting down as your right foot is moved to half shoulder width to the N.

**Photo No. 44.** Exhale as you place your right heel only down onto the ground with no weight placed upon it and your both hands make like they are cutting downward. Your left palm should be facing to the inside of your right elbow. **Photo No. 45.**



46

### Roll Back:

This is much the same as the previous posture of the same name on ly the feet are different. Roll your right palm to up and the left to down as you turn your waist out to your right slightly.

**Photo No. 46.** Begin inhalation. Continuing that circular movement using the waist, turn your waist to your right so that both palms again rotated over are now over your right knee. **Photo No. 47.**

Continue inhaling as you pull both palms down to your left side by the rotation of your waist to your left. Eyes still to the North. **Photo No. 48.**



48

## Shoulder Strike:



49

Three things happen simultaneously here. Take your left palm and place the thumb of it onto the right triceps muscle. It is now Yang. Cause your right forearm and arm to hold a circular P'eng type position to protect the groin. At the same time, take a diagonal step to your right to make for a normal Bow stance again with your right heel. **Photo No. 49.** This is still part of the inhalation, or you can simply not breathe here. Your waist is turned to the NW so that your right shoulder is over your right knee. Move your weight forward onto your right foot by 70% and exhale. Your eyes look to the N while your head is to the NW. **Photo No. 50.**



50

## Stork Spreads Wings:



51

Turn your waist slightly to your right and bring your right palm up so that it passes your left placing a little more weight onto your right foot so that all of your weight is now on that foot. **Photo No. 51.** Inhale. Your eyes all the time are looking to the West. Turn your waist to the West slightly as you raise your right palm over your head rotating it so that the thumb side is now lower as the palm drops down into position and exhale. Your left foot is picked up and placed down to the West only touching the toes of that foot onto the ground. If you were to drag that foot directly back there would be no distance between your heels, this is a 'Toe Stance'. Your left toe only touches the ground. This is not a blocking movement but rather a grab with the left palm and the most powerful strike of any martial art with the right palm to the temple or neck. **Photo No. 52.**



52



Note, that at no time should your knee move from directly over your big toe otherwise you will have knee problems later in life! Many other styles do this! Notice also that in this posture, the waist is slightly to the NW but not quite.

### Spread the Weave: (Left & Right):



53

Your left palm will come up in an arc while your right comes down in an arc to sort of squeeze inward. Your left palm will sort of poke out a little. This posture is a bit like pretending to fire a rifle. Breathe in as you arc your hands out and exhale as you come into this posture. **Photo No. 53.** This will be to the West. Now you must perform this exact posture only in reverse to the NE. Lower your right palm and make an arc down and up to the rear. **Photo No. 54.** Your left palm will make a lateral arc to the rear as your waist turns back to the rear. Again inhale and exhale. **Photo No. 55.**



54

### Brush Knee & Twist Step (Right):



55

Note: Brush Knee & Twist Step is always performed at half pace because, medically, it works upon the heart meridian and organ. So it is quite an important set of movements. So from the holding of the ball and the beginning of the posture to the end of the strikes, do it at half pace which is pretty slow as for the most part, this form is also done slowly except for the “Qi Release” points or ‘fa-jing’ movements.

Inhale as you take your right palm out to near your right ear, little finger closest to the ceiling. Your left palm will come downward in an arc and your left thumb will brush by your left patella. **Photo No. 56.** Place your left foot down to the West in a ‘Bow’ stance, place the heel down first and roll onto the foot as this is the same for all bow stances forward. Your left palm will simply stay where it



56

is after it has brushed by your left knee and your right palm will perform a strike to the West. It has to make a clockwise circle as it strikes to end up in this position. Exhale. **Photo No. 57.**



57

### **Play the Pipa (guitar):**

Lift your right foot off the ground only until your right toe just leaves the ground. Do not make a big deal of this as you only need to make your rear leg fully Yin by lifting it. There is a martial reason for this to make your

left leg fully yang for the next movement which involves a thrust backward and an arm break. This is a no breath.

**Photo No. 58.** Sit back onto your rear leg as both palms drop



58

down with your right palm having to drop more to catch up with your left. Inhale. **Photo No. 59.**

Raise both palms upward and continue inhaling while your left foot comes off the ground and the heel is placed down half shoulder width (heel stance width) laterally from your right foot and slightly forward. The heel only just touches the ground as this is indicative of a low type of kick to a knee or shin area. **Photo No. 60.** The hands are as if playing a guitar .. well, sort of!



59

### **Brush Knee & Twist Step (Right):**

Inhale as you turn your waist to your right and drop your right palm and turn it to palm up while the left palm rolls over to be



60



61



62



63

on top of it facing down as if you are holding a large ball. The martial application of this posture and Brush Knee & Twist Step is innovative to say the least. It is a very devastating strike to an attacker's low left attack and an attack using your left knife edge to his neck area. Then an arm lock and knee to his SP 19 points (or face) and a throw down! **Photo No. 61.** From this posture, again brush your left knee with your left thumb as your right palm rolls upward as it comes forward with the turning of your waist slowly back to the West over the whole stroke of this movement. Begin exhaling over the whole of this next movement. **Photo No. 62.** End up exactly as before by striking to the West with your right palm as you exhale. **Photo No. 63.**

### **Brush Knee & Twist Step (Left):**

Inhale and again hold a ball, this time on the other side with your right hand on top and your left under. However, it is a little different as you have to turn your left toes out to your left by 45 degrees while the weight is still on that foot! Do not even



64



65



66



67

move backward one hair's breadth! Brush Knee & Twist Step by its martial applications should never sit back in order to hold the ball as so many schools teach in order to simply make it easier to perform. Taiji is NOT easy! If you have your weight situated on your left heel so that you are able to swivel on that heel then it is not so difficult to do this and you will not damage your knees at all if you do it correctly! **Photo No. 64.** Again brush your right knee this time with your right thumb as your left palm comes up in an arc forward with the turning of your waist to the West again, slowly over the whole movement. **Photo No. 65.** Place the right foot to the West as you again put the weight slowly onto it and strike with your left palm. Exhale. **Photo No. 66.**

### **Brush Knee & Twist Step (Right):**

Again a weighted turn this time to your right by 45 degrees on your right heel as you inhale and hold the ball on your right side. **Photo No. 67.** Again brush the left knee as it steps



68

through to the West and end up again striking to the West with your right palm. **Photo No. 68.**

### **Play the Pipa:**

Again lift up your rear foot as before so that it only just lifts off the ground and sit back onto your right foot lifting your left off the ground and into the heel stance exactly the same as before. Breathing is also the same as before. **Photo No. 69.**



69

### **Brush Knee & twist Step (Right):**

Hold the ball exactly the same as before and perform Brush Knee & twist Step ending up with your left foot forward and your right palm striking to the West. See **Photo No. 68** again as it is exactly the same.

So now you have performed five brush knee and twist steps with only one on the left side and the first and last are separated from the three in the middle by a 'Play Guitar' posture. You will be making some more moves like this on the left later in the form.

### **Step Forward, Parry & Punch:**

From the last Right side Brush Knee & Twist Step, again turn your left toes out by 45 degrees to your left weighted on your left heel. Turn your left palm over low as if you were going to hold the ball again. Inhale. Your right palm however, this time does something different. You make a Taijiquan fist which has



70



72



71



73

the palm side facing downward. Although your body is turned to the SW, your eyes are still looking to the West. This is the same for all of the Brush Knee & twist steps also! Your eyes stay to the West as your head and body move around them.

**Photo No. 70.** See **Photo No. 71** for the Taijiquan fist. Notice that it is not

held tightly closed and that the thumb is flush with the forefinger knuckle. This can be used as a weapon and when held in this position, the hand is said to have Yin and Yang and is very powerful when Qi is in the fist. Allow your right fist to arc downward to be in front of your left palm which has now turned upward. Lift

both palms up to about ear height and turn them both over opposite to what they were as you inhale. Also, lift your right foot and be taking a right step forward with the right foot turned out as this is also a low kick.

**Photo No. 72.** Your eyes are still to the West looking just by your opponent but never right at him. We use 'Eagle Vision' in the internal martial arts, a kind of sophisticated peripheral vision that takes in everything around you. Place your right foot so that the heel of it is in a straight line with your left heel (N/S line). And as you place your weight onto your right foot which has been placed down at 45 degrees pointing to the NW, hammer down (slowly) with your right back fist in an arc bringing it back to near the front of your right hip as your left palm again does the same strike as in

Brush Knee & twist Step. Exhale. **Photo No. 73.** This is the 'Step Forward & Parry' part.



74



75



76

Continuing, take a left step to the West as your left palm moves over to your right slightly. Inhale. Your left heel is placed on the ground ready to step forward again. **Photo No. 74.** Your left palm sort of scoops down and over to your left as if it is parrying a punch and the waist is the mover here. Your right palm is coming up ready to do the same scooping type of movement. **Photo No. 75.** The breathing for the next few movement of scooping and parrying using both palms in turn is simply low and slow just as long as when you perform the next punching movement, you are exhaling. You now perform a number of these movements in turn each time turning your waist from side to side as each hand has a turn at parrying. I will include some photos just to show how it's done. However, it does not matter how many times you do these movements, they are to build up Qi to that you can release it in the following fa-jing punch. I would suggest around 3 times on each hand. **Photos No. 76 & 77.** After Photo No. 77, This is where you will begin the next fa-jing energy release movement which is a punch with your right fist. As you block over to your right with your left palm, (I use 'block' loosely here as it is also a set-up strike), you **inhale and take** a step forward with your left foot loading your right fist at your side palm



77



78



79



80

slightly upward and bent downward so that when you strike, the fist can kick upward using the last three knuckles into a deadly point called CV 14, or ‘Conceptor Vessel Point No. 14’. This is actually a Heart point as it works directly on the heart. When struck in this manner the heart will stop especially if performed between the hours of 11 a.m and 1 p.m. Which is why many sports people are killed when struck in the chest with a ball! **Photo No. 78.**

As your right foot is dragged up to make a normal Bow stance, your right fist will punch forward explosively as your left palm comes back to end up at the inside of your left forearm. **Photo No. 79.** Do not forget to kick the fist up upon impact. Exhale.

### Sit Back:

Although this is a new posture, this is where the fa-jing previous movement will stop and you will go back to all slow movements again. So when you finish that punch, you immediately slide your left palm under your right wrist and turn it palm upward. **Photo No. 80.** Leaving your right palm where





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it is and turned to palm up, slide your right palm back to where the fingers are just leaving touching your left wrist. Your weight is sitting back onto your right leg and your waist is turning slightly to your right. Your eyes are still to the West though even though your head has turned. **Photo No. 81.** Inhale. Now, as you sit right back onto your right leg, draw both palms in to your waist, as you turn back to the West. Inhaling still. **Photo No. 82.** You will also begin to rotate both palms so that the right palm will do a counter clockwise circle to the rear near your sides and the left will be the reverse of this.



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### Squeeze Attack With Both Palms:



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Continue inhaling as both palms rotate upward so that each little finger is uppermost. **Photo No. 83.** Now place your weight forward onto your left leg and squeeze both palms in a double palm attack. The right will make a clockwise circle while the left will make a counter clockwise circle. This is a double strike to both pectorals and the rotating strike is such that it has the greatest effect upon dangerous dim-mak points called ST 15 & 16 on both sides. **Photo No. 84.**



84

## Sit Back:



85



86

Sit back and inhale to exactly the same position you were in before the last strikes.

**Photo No. 85.**

## Cross Hands, Apparent Close Up:

Turn your left foot to your right swivelling on your left heel by 90 degrees so that you are now pigeon toed and also turn your

body the North with the weight still on the right foot. The hands have not changed. **Photo No. 86.** Place your weight

onto your left leg and as both palms move out to both sides and downward, drag your right foot back so that it is now parallel and double shoulder width from your left foot.

Begin to exhale. **Photo No. 87.** AS your palms continue down and scooping, lower your weight as low as you can go still keeping your back vertical, the weight goes

down onto your left leg. **Photo No. 88.** AS you finish that exhalation, your palms will now cross, right over left at the wrists as your weight changes to your right leg. As

you raise your body from that low position, lift your left foot off the ground, heel and toe together, this is difficult, and place it down one shoulder width from your right foot.

**Photo No. 89.**



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This is the finish of the first third of the Old Yang Style Taijiquan. You are now ready to move into the 2<sup>nd</sup> third which is not a third in amount of movement but rather in terms of Qi movement.

I will be putting the 2<sup>nd</sup> third up onto this site when it is ready. However, because of space limitations, I will be taking this first third off for a time. When the 3<sup>rd</sup> Third is ready to go, I will again take the 2<sup>nd</sup> third off and replace it with the last third. From then I will regularly rotate the three thirds so that you can download them free of charge and eventually compile the whole book.

If you wish to finish at this point, this is Ok as the Qi has now done one complete revolution through the 12 main acupuncture meridians. To finish, you can simply make your weight even as you turn both palms to downward and as you push downward with both palms, you will exhale and stand up so that both palms will end up at your sides exactly as the beginning posture.



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# The Old Yang Style

Taijiquan



Erle Montaigue

Moontagu Books Australia

# The Old Yang Style of Taijiquan

*An Instruction Manual*

*By Erle Montague*

## Part Two

Moontagu Books Australia

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First Published in Australia Electronically in 2000

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ISBN: 0-949132-07-8

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## Chapter Three:

### Form

#### Yang Lu-ch'an's Old Taijiquan Form

- Form: Second Third up to the First Kicks.

**T**his chapter begins at the beginning of the 2<sup>nd</sup> third of the form and takes you through to the end of the first two kicks. As there are many repeated movements (same as in the first two chapters) I will be using less photos as you can simply go back and view the same photos in the 2<sup>nd</sup> chapter. However, even so, I have still included around 110 photos which is only just enough to depict this complicated form.

Again it is essential that you take note of the great and very minute detail in this form. Never assume that like movements are exactly the same. Take care to read every word in the posture explanations.

Thank you all for your kind words, we were swamped with thank you notes on the web for putting out this information and our site was clogged with so many people trying to download the book! I am getting great pleasure from publishing this book, more so than I had initially thought.



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We begin from the end of the first third of the form from the cross hands position as in **Photo No. 90**. The weight is placed onto the right leg.

### Brush Knee & Twist Step:

Turn your waist to your right to the NE corner and hold a ball right hand under as you inhale. **Photo No. 91**. Your eyes are still looking to the N. We now perform Brush Knee Twist Step exactly the same way that you have done in the first third. The only difference is that you will perform it in to the NW corner. So brush your left knee with your left palm and attack with your right palm into the NE corner. **Photo No. 92**. Exhale.



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92

### Spread The Weave:

With your weight still on your left leg, turn your left toes (swivelling on your left heel), 90 degrees to point to the NE so that you are now pigeon toed. Your left palm raises up to point into the NW corner as does your right palm but near your left elbow. Inhale. **Note** that your body has turned to the NE corner, however, your arms are to the NW corner and your eyes are looking out of the corner to the NW corner. **Photo No. 93**.



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94

## Embrace Tiger, Return to Mountain:



95



96

From here, perform as if you were going to do another Brush Knee & twist Step back into the SE corner by brushing your right knee with your right palm and raising your left palm ready. You are still either inhaling or your breath is in a holding position ready to exhale. **Photo No. 94.** As soon as your right palm brushes past your right knee, turn it over to palm up position, placing your right foot down into the SE corner also turn your left palm to palm down position and perform two poking movements with both palms. **Photo No. 95.** Exhale. **Note** that at an advanced level, you would actually make three poking movements and also three waist turns, first with the left palm, then the right palm then again with the left palm. This is soft fa-jing.

In all corner postures (and you may not be able to see this because of the angles that we had to take the photos in order to get both palms in), there should always be a cardinal line (N/S or E/W) between the front heel and the rear toes. This is nothing different as it is still a normal bow stance. People just seem to have difficulty when they do a bow stance into corners! In the normal bow stances (when you do them to the cardinal points), there is still this straight line between front heel and rear toe, however, it is now a line on the corner points such as NE to SW etc.

## Grasping Swallow's Tail:

Now, we perform exactly the same as in the first third, the above group of postures called "Grasping Swallow's Tail" only we have a different way of getting into them.

## Lu: (Roll back)

From the last posture, raise your right palm and slightly lower your left palm, with the right out in front of the left. **Photo No. 96.** Inhale. Rotate both palms so that the right will be palm down and left palm up and turn your body to the right so



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that your palms are now over your right knee. The inhalation will continue. **Photo No. 97.** Drop both palms down as you turn your waist to your left and pull both palms to your left side. Left palm over left knee. Right elbow over right knee. Your eyes still look to the SE. **Photo No. 98.**

### Chee: (Squeeze)

As before in the first third, place your left palm (yin) onto the radius of your right wrist (yang). And Squeeze forward as you exhale. Notice that still both palms are opposite in state and will for the most part keep changing that state for the whole form. **Photo No. 99.**



99

### Lower Chee: (Squeeze)



98

As before, turn both palms so that your right fingers are pointing up and your left fingers are pointing to your right. Slide your left palm across your right wrist and as you sit back, pull your left palm to your left ear. Now, bring your right palm around so that both palms can again join at the wrist. Inhale. **Photo No. 100.** Release the Yang energy stored in your left palm and the Yin Qi stored in your right palm as you exhale and turn your waist back to the SE attack using Lower Chee. **Photo No. 101.**

### Press: (Arn)

As before, brush your left palm across the back of your right as you sit back and open both palms to your sides. Inhale. Scoop them both in and poke with both palms as you exhale. **Photo No. 102.**

Begin moving forward as you inhale and lift both elbows as before in attack. Rotate both palms in a clawing down type of movement to perform, 'Arn' as you exhale. **Photo No. 103.**



100



101



102



103



104



105

## Sit Back Ready:

As before, sitback onto your left leg and drop your left palm to the inside of your right elbow as you inhale. Both palms are Yin shaped, however, the right one has the mind intent so it is yang relative to the left. The left is set-up blocking as the right is finger jabbing to the eyes. **Photo No. 104.** You are still facing the SE.

## Fishes in Eight:



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Exactly as before only to a different direction. With weight on the left leg, swing your arms out to the N. as you turn your waist to cause this to happen. Begin exhaling. Your right foot is swivelled around by 90 degrees so that you are again pigeon-toed. **Photo No. 105.**

Keeping your feet as they are, change your weight onto your right foot as you again bring both palms into your chest maintaining

that same distance of wrist to elbow and push both palms out to the E. in an attack. Exhale fully. **Photo No. 106.** Doing this movement at an advanced stage, you should of course change the weight on the one foot (left) from heel to toe and back again, in keeping with the classics of Taijiquan where we must always have a weight change with every movement regardless of whether it is a movement on one leg or from one leg to another!



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108

## Guard Your House:

Pull your left palm back a little so that it is near your right shoulder and pick up your left foot placing it down into the NW corner. Inhale. Your eyes are on your right palm. **Photo No. 107.** Place your weight onto your left leg. **Photo No.**



109

**108.** Still on the inhalation. Pick up your right foot and place it down parallel to your left foot. Both feet are now pointing into the NW corner weight is on the left leg. Your breathing is now held for a second while in this posture which is part of 'Guard the House". **Photo No. 109.** **Note:** While in this posture, and just before the next at an advanced level, there is a sort of 'settling' of the right palm, really making sure that it is in a state of sung. It sort of shakes slightly while sinking into 'sung' and getting ready for the next violent fa-jing attack or 'energy release point'.

### Fist Under Elbow:

This depicts the way in which the 'tiger paw' fist comes from under the elbow and not the final position as in the Yang Cheng-fu form.



111



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With your weight still on your left leg, violently turn your waist to the W. as your right tiger paw fist is pumped out over your left wrist up to its elbow using the power of your waist. Your right arm should not be extended physically, but rather is pumped out purely from the turning of the waist and the relaxation of the right arm. This is an extremely fast and explosive movement which of course I cannot show in photos! Both this and the next punch take all but a split second to execute and on one explosive exhalation. **Photo No. 110.** See **Photo No. 111.** For the 'Tiger Paw Fist'. This movement is a slap down into the attacker's right or left forearm using your left palm and an attack to the pit of his neck at point, CV22. This is a death point strike. **NOTE:** in all fa-jing movements you should be using a 'reverse' breathing method whereby the abdomen is pushed out as you exhale.

### Second Part of Fist Under Elbow:

Slightly shift some weight to your right leg but not all as your left palm swings up and out to your left with the turning of





112

your waist to the left slightly. Remember that these two movements are on one exhalation as they both happen in a split second.

**Photo No. 112.** Scoop your left palm under to form a tiger paw fist as more weight is transferred to your right foot. Your left foot is still pointing to the NE., at this point. **Note** the position also of the right palm ready to be placed under the left elbow in the following move. **Photo No. 113.** Now, as before punch to the W. with your left tiger paw, (palm upward) as you push your weight using your left leg, back fully



113

onto your right leg and now your

left foot is in a heel stance pointing to the West. **Note:** the movement in *Photo No. 112*, will become smaller and smaller until it can no longer be seen as you advance. This is how you make it fa-jing. The application of this is when he again attacks with a right fist, so your left palm meets it on the inside and then hooks over the top of his forearm to swing it over to your right and keep controlling it as your left fist attacks to his temple. **Photo No. 114.**



114

### Step Back & Repulse Monkey (Right) (Tripping)

From the previous posture, turn your waist to your left as you slide your left palm down to your right wrist opening both palms, left up and right down. Begin to inhale. **Photo No. 115.** Turn your left palm so that it is now facing down as you lift it. The left palm is the Yang palm in this case as it is blocking/hammering an attack from the rear. Lift your left leg and raise your left palm so that there is equal distance between your left palm, right palm and left knee. Turn more to your



115



116

left as you continue to inhale. Your eyes should be looking to the SW. **Photo No. 116.** Place your left foot down (heel and toe together) to the rear about two inches laterally from the other heel so that when you finish you will have a normal bow stance to the West. Turn your left palm so that the fingers are pointing to the West and as if you are looking into a mirror in your hand.

**Photo No. 117.** This is where your inhalation has finished. Now, turn your waist to the West as your left heel swivels out (swivelling on the ball of the foot) so that it is now pointing to the West. You turn your left heel 45 degrees to your right in other words with the weight placed onto the ball of the foot.

As you turn your waist, this will bring your left palm to the front as you change it from a Yin palm to a Yang palm as if you are striking. Your right palm goes down to your right side near your right hip. You are actually grabbing his wrist with your right palm and his elbow with your left and sticking your left leg into his knee or waist, thus throwing him forward breaking his elbow! Hence the "Tripping" part. **Photo No. 118.** Exhale.



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118

### Step Back & Repulse Monkey (Left) (Tripping).

Swivel your rear foot on the ball so that your heel is pushed out to make the foot straight, pointing to the West. Drop your right palm down in an arc which will arc up to the rear as your left palm begins its lateral arc also to the rear and lift your right toes. **Photo No. 119.** Begin the inhalation.

Take both palms to the rear as you turn your waist to the right and place your right ball of the foot onto the ground



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near your left foot. Your eyes are looking to the rear as far as possible. **Photo No. 120.** Turn your right palm as if looking into a mirror and begin turning your waist back to the West as your right foot is stepped back placing the heel and toe onto the ground at the same time. **Photo No. 121.** Begin the exhalation. Place your right foot down so that you end up with a bow stance to the West as your waist turns full to the West bringing your right palm around and your left to your left hip. This is the exact opposite movement that you have just performed on the 'right' side and it also looks like a Brush Knee & Twist Step but has a totally different application. **Photo No. 122.** Exhale. **Note:** This time you do not have to swivel on the ball of your front foot as you put that foot into position at the beginning of the movement.



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121



122

### Step Back & Repulse Monkey (Right) (Tripping)

Now we repeat that exact same movement back on the other side. So firstly again straighten out your rear foot swivelling on its ball by pushing the heel backwards. Take both hands back to the rear, the left will be further while the right is located near your left elbow inside and the ball of the left foot this time is touching the ground near your right foot. Begin the inhalation. **Photo No. 123.** Now repeat the exact opposite of the last movement to end up with **Photo No. 124.**



123



124

### Spear Through the Armour:

From the previous posture, sit back onto your left leg and turn your waist to your left while taking your left palm up as if grabbing something (a wrist). Your right palm spears forward as if poking into something with the finger-tips. This is a grab and a spear fingers into SP 19 point. **Photo No. 125.** Inhale. Your eyes still look to the West even

though your waist has turned slightly to your left.



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127

### Wrapping The Willow Tree:

Begin to exhale as your left palm scoops around and begins to slice down to your right side and turn out your right foot by 45 degrees. Your right palm begins to move up to near your left ear. **Photo No. 126.** Lift your left foot and place it down next to your right foot, ball touching as your left palm is placed over

your right thigh and your right palm is near your left ear. Exhale. **Photo No. 127**. Eyes to the SW corner.

### Middle Winding:

Inhale as you raise your left palm and lower your right to the position in **Photo No. 128**. You also have taken a step not quite to the SW corner with your left heel. Inhale. Step onto your left foot and lift your right foot to bring it up so that you will have shoulder width between your feet when you perform the next movement. Stomp down onto your right foot placing the weight onto it as your thrust both palms outward and down slightly. The palm of the left hand's fingers are pointing downward. Exhale. **Photo No. 129**.



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129



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### Parting Horse's Mane:

With the weight still on your right leg, turn your waist to your right slightly and bring your left palm underneath your right. Inhale. **Photo No. 130**. Take a left step not quite into the SW corner and as you place your weight onto it, your left palm cuts upward while your right one cuts down. Turn your waist to the left as you do this. Exhale. **Photo No. 131**.



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132



133



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### Pierce to Rear:

This is the same posture as in the first third. However, it is slightly different getting into it as you are now facing a different direction than in the first 3<sup>rd</sup>. Turn your right toes to the right slightly as you turn your waist to the right and raise your right palm and move a small amount of weight back onto the right foot. Inhale. **Photo No. 132**. As before, sit forward onto your left leg again as you pull forward with your right palm and continue to inhale. **Photo No. 133**. Exhale as you sit back onto your right leg and poke to the rear with your right fingers. **Photo No. 134**.

### Double Dragon Hands:

Exactly the same as in the first third, turn to the West and bring both palms to the front on top of each other as you inhale. Then as you change the weight to the left foot, exhale and attack with both palms. **Photo No. 135**.

Now repeat exactly as you did in the first third from this point the following postures depicted by photos in the first third, **(Photos No. 39 to 49).**

**Reverse Dragon hands: Lift Hands: Roll Back: Shoulder Press: Photo No. 136.**



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### **Stork Spreads Wings: (Alternate Method)**

From the previous posture, turn your waist to the right as you raise your right forearm and lower your left as you begin to lift your left foot. Inhale. **Photo No. 137.** Rotate your right palm so that it drops into place as shown as you exhale. Your left ball of the foot is placed onto the ground near your right foot. And you can just see the right thumb out of the corner of your eye. **Photo No. 138.**



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### **Spread the Weave:**

Exactly as in the first third, the only difference is your initial position. Your left palm scoops down and up while your right arcs down and inward as if crushing something. This will be an inhalation then exhalation. **Photo No. 139.** Your left foot is still in the 'empty' position.



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### Spread the Weave:

Perform this posture exactly the same as you did in the first third. [Photo No. 140](#).

### Brush Knee & Twist Step:

Perform this posture exactly the same way that you did in the first third. This time however, we only do it once. [Photo No. 141](#).



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### Picking the Golden Needle at Sea Bottom:

Named this because of its application to LIV 3 point on the instep which was only ever needed using a golden needle.

As before, lift your right foot off the ground and replace it. Sit back onto your right leg and inhale as your right palm goes Yin and raises slightly. Your left palm has also raised to above your right wrist. [Photo No. 142](#). Placing the fingers



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of your left palm across your right wrist, point the fingers of the right palm downward and lower your body as far as you are able while trying to keep your backbone vertical. Exhale. **Photo No. 143.** Your left foot has moved into a 'Toe Stance' where the ball of the foot only is placed onto the ground and the heel of the left foot is in a straight line with the heel of the right foot.

**Fan Through Back:**



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This name refers to the way the Qi moves up the back and out of the fingertips to attack to the attacker's HT 1 point under his arm while holding onto his wrist and lifting it up to expose the point. Inhale as you take a left step to the West and rotate your right palm so that it is now palm down. **Photo No. 144.** Roll your weight forward onto your left leg as your right palm raises up and turns out to indicate the grab while the left fingers poke forward as you exhale. **Photo No. 145.**



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**Turn Around & Lock Wrist, Attack to No. 3:**

This posture indicates a wrist lock and a devastating attack to Gallbladder point called GB 3 or to the temple.

From the previous posture, without taking any weight off your left leg, swivel on your left heel turning your left toes to the North as your left palm moves to above your forehead and your right fist moves down so that the thumb joint is pointing to your CV 14 (solar plexus) point. Your body is to the North but your eyes look to the East. **Note:** keep your elbows down. Inhale. **Photo No. 146.** Notice that the left palm is Yang shaped. The right fist will continue a full circle up again to join at the left wrist as the left wrist comes down slightly to meet it.



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When they meet, the left wrist changes state to a Yin shaped palm. You should also raise your right foot and carry it around to your right so that when you place it, you should be in a bow stance to the East. **Photo No. 147.** Notice that your left foot is still to the N. at this point. Inhale still. Moving your weight onto your right leg, exhale as you strike out to your left to the NE with your left palm (thus releasing the stored Yang Qi) and the right fist has rotated so that it is now palm upward and is moving down to your left hip area. **Photo No. 148.** Finish exhaling as you turn your waist fully to the East which brings your left palm around to the East also in an attack while your right fist is at your right hip just forward of it. **Photo No. 149.**



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### **Penetration Punch & Parry: (Right)**

Turn your waist to your left as your right fist rolls over to form a penetration type of punch with the smallest finger in the upper. Your left palm will be drawn back in a parrying type of movement. Your eyes remain on the East. This movement is still part of the last exhalation. **Photo No. 150.** **Note:** A small amount of weight is moved back onto the rear leg at this time.



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The weight will move back slowly onto the rear leg over the next movements.

Rotate your right fist so that it is moving to palm up position and turn your waist slowly back to the right. **Photo No. 151.** Inhale. Rotate also your left fist, both fists now being in Tiger Paw portions. Turn your waist to your left and begin dropping both palms, then turn your waist back to the centre position which makes an 'S' shape. Your left fist will be pointing to and just underneath your right elbow. Your right back-fist is slamming down onto a thigh which has just kicked you while your left tiger paw is striking to Dim-Mak points on the inside of that thigh. Exhale. **Photo No. 152.**



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### Penetration Punch & Parry: (Left)



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The exact opposite to the last movement except for the step backward. Step backward with your right leg as your left palm does the penetration punch and your right palm parries. This is also part of the last exhalation. **Photo No. 153.** Rotate your left fist over as before in reverse, then form both Tiger Paw fists and make the 'S' shape to end up in the opposite stance as you inhale and exhale upon completion. **Photo No. 154.**



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### Gathering to Release:

As you did in the first third just before the first fa-jing punch, you will now do that same gathering group of movements. You do as many of these as you like until you just feel that enough Qi (energy) has been stored for the fa-jing release. After some



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practice, you will just know when this happens and the following attack will just happen naturally at the correct time. Bring your right palm across as you inhale and turn your waist to your left. Your left palm also is in that same gathering position. **Photo No. 155.** Exhale as you turn your waist to your right and do the reverse. **Photo No. 156.** Inhale as you again turn your waist to your left and make the gathering type of movement with your right palm. **Photo No. 157.** You can do this many times, however, on the last time for instance in the last position, you will hold that inhalation until you release the energy with the following punch.

### Release the Qi:

From the last photo, violently turn your waist to your right and take a step forward with your left foot as you parry with your left palm. Your right fist is in position just forward from your right hip and in a Yin position by bending the wrist downward ready to snap upward upon impact. **Photo No. 158.** As your rear foot is dragged up to form a normal bow stance your waist snaps around to the left thrusting your right fist forward



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as your left palm is dragged back into the inner forearm. Exhale.  
**Photo No. 159.**

### Calm the Spirit by Pressing the Points.



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Here we see some of the amazing areas of this form. We actually press our own points to cause certain things to happen. In this case we press points to cause the spirit (shen) to be calm. The last posture's fa-jing actually carries on into this next movement. So do not stop that last fa-jing movement at the punch, allow it to move into this next movement, then slow down again.

Immediately sit back onto your right leg and rotate your right fist so that it is now thumb side down and allow your left fingers to slide gently down half of the outer forearm until your longest finger (Pericardium Meridian) presses in on the Dim-Mak/Acupuncture Point called "Yangxi" meaning "Valley of Yang". (CO 5). It draws energy (Qi) down from the 'fire' to make the 'Lower Heater' more active. Which in turn takes the fire from the heart thus its calming effect.

Inhale. **Photo No. 160.** Also see **Photo No. 161.**

Continue inhaling as your waist turns out to your left, turning your left foot 45 degrees to the left swivelling on your heel. Cut your right wrist down rotating it so that your longest finger is naturally now pressing in onto the opposite side of your wrist area. Place your weight onto the left leg. Your eyes are still to the East. You will now draw that finger deeply down from that wrist position about one inch along the heart meridian. The initial point that you press is called 'Shenmen' or 'Doorway to the Spirit'. (HT 7). This point is clinically used for psychological



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disorders and for insomnia, hence its calming effect. It fixes the Yin/Yang balance of the 'Fire Element'. **Photo No. 162.** See also **Photo No. 163.**

### Chee: (Squeeze).



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From Photo No. 162, slide the mounts of your left palm onto the radius wrist area of your right arm ready for 'Chee'. **Photo No. 164.** Step forward with your right foot to gain a normal bow stance and as you exhale and bring your weight onto it, perform the posture of 'Chee'. **Photo No. 165.**



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### Chee: (Low)

The Old Yang style's beauty is that many movements are almost alike whereas in the newer versions, those movements that are almost the same have been made exactly the same. So now we perform the "Lower Chee" posture, however, we now take a step to get into it.



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Again open your left palm to your left ear and rotate your right palm to fingers pointing upward. However, you now take a step with your left foot forward to the East. **Photo No. 166.** Take a further step with your right foot to the East with your heel first as your right palm swings around to meet your left at the radius side of your right wrist again. **Note** that in both of these instances the left palm is Yin to begin while the right is Yang, it is only when you execute the 'Chee' posture that they release those energies and change state. **Photo No. 167.** Inhale. You in fact inhale or hold until you perform the next Chee. **Photo No. 168.**



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### Sit Back & Double Spear Fingers.



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Exactly as in the first third and the many times that you have performed 'Grasping Swallow's Tail', sit back opening up both palms and hook them in thrusting them out as you sit back and exhale. **Photo No. 169.** Come forward with both elbows exactly the same as before. **Photo No. 170.** And end up at 'Arm' or 'Press'. **Photo No. 171.**

Now you have to repeat all of the postures that you did in the first third to get you up to 'Single Whip'. 'Sit Back Ready', 'Fishes in Eight', **Photos No. 25 up to 32.** Single Whip, **Photo No. 172.**



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### Wave Hands Like Clouds:

This set of movements is one of the best Qigong methods for the Stomach and can be used by itself when there is something wrong with this area of the body. However, the postures must be done correctly in order to gain this benefit. This set is not



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easy nor is it meant to be. Many instructors cause it to be easy by teaching the stepping method incorrectly. However, when you do the stepping correctly, it becomes difficult. And all of Taijiquan was meant to be difficult in order react upon each meridian.

Form Single Whip, turn your left toes weighted on the heel still, to the North by 90 degrees. Also bring your hips around to the North. This is one of the difficult bits that most get wrong. You must distinguish between your hips and waist. Your hips are the sacrum bone and under while the waist is above the sacrum. So you can turn your waist independently to your hips and visa-versa. Your waist will turn into the NW corner as your left palm parries up in line with your chin, palm out. Your right palm attacks low (into GB 25 Point, which is actually a Kidney attacking point and most devastating). Inhale. Notice that the waist and head are pointing into the NW while the hips are to the N. **Photo No. 173.**

This is not actually part of Wave Hands Like Clouds but is the initial move only. Scoop your right palm upward and begin your left palm coming downward as you exhale. **Photo No. 174.** To explain the application of this movement in a book would be too difficult so I will leave it as it would add many more photos. However, like many of these dangerous applications, it has to do with the neck. As your right palm pokes upward fingers leading, your left palm pushes downward and your eyes follow your right fingers upward. Drag your right foot in so that it ends up parallel to your left. **Photo No. 175.**

**Note:** This whole routine is much more flowing than can be shown in a book. I have to show you in block format obviously. However, once you learn this in block form, you should begin to see that all you are doing is making opposing circles with your palms and stepping to the left by 4 times co-ordinating the stepping with the hand movements in perfectly flowing movements.



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Form the last posture, simply turn your waist to your right taking your palms as they are with you into the NE corner and change your weight to your right leg. Notice that the hips stay to the N. This is either still part of that last exhalation or a holding breath. **Photo No. 176.** There is of course that short time when you are not breathing. We do not breathe in and out all the time unless we are running etc. So when you inhale, there will be that brief time when you are not breathing, you are holding your breath and this is also important to the Qi flow.



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You will learn by trial and error where to hold and for how long as the whole form was made with this in mind. So if your breathing does not fit with the movements, then you will have to try harder. Keep in mind of course that when you are learning this stuff, your movements will not be absolutely correct nor will your stepping, so it will be difficult anyway to make the breath co-ordinate with the movement until you are a little more advanced and can perform without having to think about the movements.



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Next, as you perform those same hand movements but in reverse by scooping your left palm this time and pushing down with your right so that the one going up moves up on the inside of the one going down each time, you will also take a double shoulder width step out to your left lifting the left heel and toe at exactly the same time and placing them at the same time. Inhale. **Photo No. 177.** Now, as you change your weight onto your left leg, also turn your waist only to the NW corner taking your palms with you again. **Photo No. 178.**

This next bit is the difficult part. As you again do a palm change by scooping your right palm upward and pushing your left one down, you must exhale and at the same time and in co-ordination with that hand movement, lift your right leg, **HEEL & TOE TOGETHER!** Be hard on yourself here where



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even one 8<sup>th</sup> of an inch of the heel or toe lifting first is incorrect. The only way to do this is to use your whole stomach area's muscles to pull up through the stomach. Step the right foot in so that it is again single shoulder width and parallel. The feet are parallel all the while during these postures. **Photo No. 179.**

You have now performed one whole progression and have taken one step to the left. You must now perform this set another three times. In other words, you will be taking four steps to your left and bringing the right foot up each time. So you have shuffled to the left by four double steps. So we will assume that that last photo is the fourth time through.



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### Single Whip:



181

Wave Hands Like Clouds is always following by Single Whip. So from **Photo No. 179.** Again turn your waist to the NE corner taking your hands with you as if you are about to do another set. **Photo No. 180.** Raise your left palm so that the fingers touch the inside of your right elbow in a Yin position as you join your fingers as before to make the 'hook' for Single Whip. **Photo No. 181.** This time your palm is already almost in position so you simply need to Bend your right wrist down holding that hook. And as you straighten out your right arm as before, perform the Single Whip posture. **Photo No. 182.**



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### Lift Up the Heavens:



183

Form Single Whip, sit back onto your right leg and rotate both palms upward as you inhale. **Photo No. 183.** **Note:** Your right arm now releases its tension so that it is again slightly bent.



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### High Pat on Horse:

Exhale as your right palm moves past your right ear the fingers pointing to the ear as you do this, palm facing to the West. Your left palm will firstly turn Yang and then Yin as it makes a clockwise arc in front of you to end up near your left hip. Your right palm will attack to the West palm lateral. Your left foot will make a 'Toe Stance' with only the ball touching the ground. **Photo No. 184.**

### Spread the Weave:



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Turn your waist slightly to your right as your right palm arcs out to the right and back in as your left one begins to make an arc out to the right. Inhaling. **Photo No. 185.** Turn your waist back to the left as your right palm continues its arc as does the left to cross at the wrists. In other words both palms are making clockwise circles 180 degrees out of phase. **Photo No. 186.** Continue the right arc as you turn your waist and hips out to the rear corner and perform "Spread the Weave" as you complete the inhalation. **Note:** Because of the energy needs of this



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next posture, you will inhale on the whole of this movement and exhale on the Sitting Like a Duck Posture next. **Photo No. 187.**

### **Sitting Like a Duck:**

Swivel your left heel in by 45 degrees as you place your weight onto it and cut your right palm downward palm up and also turn your left palm upward. Tuck your right knee in behind your left knee and sit down so that your bum is sitting on your right heel. You will see the palm positions better when



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I do this again on the other side. Your eyes are looking out of the corners to the West and your left fingers are pointing to the West while your right fingers point to the East. This is a devastating pull down using your whole body weight and then controlling his wrist with your right while your left fingers poke him into the eyes or ST 9 points. **Photo No. 188.** Exhale.

### **Separation of Right Leg: (Right Kick)**



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From the sitting position, begin to rise onto your left leg and open both palms to outward. Hold your breathing as you do this. **Photo No. 189.** Inhale sharply as you snap kick your right leg upward and slap the instep with your right palm. Although the right palm is the only one doing this, you should slap down with both at the same time. All kicks in Taijiquan are performed on the inhalation except for the 'cross-kick' at the end of the 2<sup>nd</sup> third. All upward movements (most kicks) for the most part are inhalations, all down are exhalations (stepping down after kicks) all outward movements from the most part are exhalations while inward type of movements such as 'Lu' are inhalations. This all has to do with where we generate the internal power from. For instance in the kicks, we generate the power not from the kicking leg as most other martial



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systems, but from the standing leg with the kicking leg simply being so loose that it is thrown out by the action of the waist and hips. **Photo No. 190.**

### High Pat on Horse:

This posture is almost the same as the one you have just done. However, the weight is now placed onto the front leg, the right leg. After you finish the first kick, exhale as you step down to the West as your right palm is beginning to slam



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downwards and across and your left palm is getting ready to strike to the West and is Yin shaped. **Photo No. 191.** Allow your right palm to move across your body in a counter clockwise arc to end up near your right hip as your left palm strikes. Exhale. **Photo No. 192.**



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### Spread the Weave:

Sit back onto the left leg and wind both palms up again as before only in reverse, both hands making counter clockwise circles firstly turning to your left. **Photo No. 193.**

Inhaling, turn to your right as your left palm shoots out over your right elbow continuing that circling. **Photo No. 194.** As you swing out to the rear to the SE to perform Spread the Weave, drag your right foot back into a Toe Stance as you continue to inhale. **Photo No. 195.**



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194

### Sitting Like a Duck:

Again the reverse of the last posture of the same name, rotate your right heel inwards cutting your left palm downward and turning both palms to upward. **Photo No. 196.** Continue sitting as your left knee cuts in behind your right knee and sit down onto your left heel. Exhale. **Photo No. 197.**



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### Separation of Left Leg: (Left Instep Kick)

Raise up as before and as you inhale, perform the left instep kick. **Note:** it cannot be shown in a book without great difficulty and frustration but the standing foot actually comes off the ground momentarily as you perform this fa-jing kick thus moving you ahead by about ½ a step. **Photo No. 198.**

The next Chapter of this book will continue with the second half of the 2<sup>nd</sup> third of the Old Yang Style form.

I have many video titles covering this form from very basic, MTG2 to the most advanced levels in the series, “Taiji to the Max” beginning with MTG56. I also have the 8<sup>th</sup> volume of this set as a demonstration tape of myself performing this form in its 5 different ways.





# The Old Yang Style

Taijiquan



Erle Montaigue

Moontagu Books Australia

# The Old Yang Style of Taijiquan

*An Instruction Manual*

*By Erle Montague*

Moontagu Books Australia



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First Published in Australia Electronically in 2000

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ISBN: 0-949132-07-8

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## Chapter Four:



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### Part Three: Old Yang Style Form



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**W**e begin this part of the book after the second kick in the 2<sup>nd</sup> third. So I will include that kick in Photo No. 198.

From here, place your left foot down to the rear so that the toe is in an East/West line with your right toe. Exhale. **Photo No. 199.** This is to insure that when you spin around on your right heel and left toe, (Inhale), you will be in a back sitting Bow stance facing to the East. **Photo No. 200.** Your left forearm makes contact with your right heel palm as in the “Block left and right” postures in the first third. Your eyes are to the East.



200

#### Left Heel Kick:

This is performed slowly. Slowly raise both palms and out, the right one will be Yin while the left will be Yang shaped. As you do this stand up straight on your right leg and exhale. Now as



201

you inhale, kick your left heel to the East 45 degrees to your right foot. **Photo No. 201.**

**Note:** In the Yang Cheng-fu form all of the kicks are performed at 90 degrees to the other foot. In Yang Lu-ch'an's form they are performed at 45 degrees. So if your right foot is pointing to the SE, then the kick would be to the East.

You must keep your standing leg straight! This is difficult and everyone usually makes the mistake of bending the standing leg to make it easier. In order to get the stretch necessary for this kick, you can try and lift your leg onto a high ledge, such as a chair back and straighten out your other leg. Slowly raise the height of the ledge until you can get it a little higher than horizontal. Do not worry if you cannot get your kick high enough to begin with. Just do it as high as you can keeping your standing leg straight.

### Brush Knee & Twist Step: (Right)



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**NOTE:** All Brush Knee & Twist Steps (including those in the first third) in Yang Lu-ch'an's form are performed at half the pace of the rest of the form! This is because medically, this posture works upon the heart.

As you exhale, place your left elbow onto your left knee so that the forearm is horizontal and bend your right leg down again to the normal position. **Photo No. 202.** Continue exhaling as you perform Brush Knee & twist Step as in the first third only to the East. **Photo No. 203.**



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### Brush Knee & Twist Step: (Left)

Now perform exactly as in the first third. Hold the ball on the left and turn your left foot out by 45 degrees as you inhale. **Photo No. 204.** Then step through with your right foot and



204

perform Brush Knee & Twist Step to the East as you exhale. **Photo No. 205.**

### **Punch to Groin:**

Turn your right toes out by 45 degrees to the right weighted as your inhale and hook your left palm clockwise using the 'Single Whip Hook'. Your right palm makes a fist. **Photo No. 206.**



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Continue hooking your left palm down to your left hip as your left leg makes a sweeping movement clockwise out to the front as if hooking an attacker's leg. This is what is happening in fact. Your left hook is slamming and hooking his oncoming right front kick attack as your right hammer fist attacks to his neck and your left foot is also assisting in tripping him. **Photo No. 207.**



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Continue that foot circling back to your other foot. **Photo No. 208.** Next, continue the left foot to take a left step to the east. So your left foot has made a circle. As you place your weight onto the left leg, exhale as you punch downward with your right fist (small finger upper) and hook your left palm up as high as it can go. So you have lifted his leg up as high as it can go thus causing him to fall, allowing you to attack to his groin. **Photo No. 209.** For all applications of this form, see my tape MTG21.



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### **Cutting Hands:**

From here, Perform a weighted turn, turning your left toes 90 degrees to the right causing the toes to point to the South. Inhale as both palms make two clock-wise circles 180 degrees out of sync. So your left palm will move first, followed by your



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211

right which will cut in under your left wrist. You are now facing the South but your eyes are on the West.

**Photo No. 210.**

Continue the hand movements and lift your right foot placing it down to the West, the right palm will move slightly ahead of the left ending up as in

**Photo No. 211.**



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### Double Leaping Kick:

**NOTE:** This set of movements is difficult to show in photos, I will do my best however.

I will show the two kicks statically with an interim photo showing that you are actually off the ground before the second kick!

Turn your right toes out by 45 degrees. These kicks are done explosively! Kick your left foot upward turning the foot so that the big toe side of the foot is upper. This is the only way to perform a groin kick! **Photo No. 212.** The momentum of this kick lifts you off the ground for the next kick. As your right foot





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is kicked up using the instep, the left foot is still coming down. **Photo No. 213.** So as soon as the left one makes contact, the other foot kicks up so that both feet are off the ground for a brief moment. Inhale as both your palms slap the instep of the right foot as your left foot makes contact with the ground. **Photo No. 214.**



214

### Carry the Bread on Arms: (Right)

From the last kick, place your right foot down to the rear so that you end up in a bow stance. Your eyes are looking to the rear to your right fist which has attacked to the groin to the rear. Your left palm is Yang ready to block upward. Your waist has turned slightly to the rear at this point. **Photo No. 215.** Begin to exhale. Turning your waist back to the West, strike with your right fist to the rear (all done slowly again) and at the same time block upward with your left hooked palm. Exhale. **Photo No. 216.**



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### Hitting Tiger: (Left)

A weighted turn on your left heel, 90 degrees right so that your left toes are now pointing to the North as your left palm slams downward and your right hammer-fist moves upward between your left palm and your body. Inhale. Your eyes look to the NE slightly. **Photo No. 217.** Turn your waist back to the left (NW) as your left palm turns uppermost in a grabbing type of motion and your right hammer-fist attacks to the NE. (Slowly). Still inhaling. **Photo No. 218.** Still inhaling or holding, your left palm hooks over the top of your right fist which has come back as your waist again turns back to the NE corner. **NOTE:** I am putting in



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219

some of the more advanced moves here as I believe people are able to grasp this. **Photo No. 219.** Again turn your waist back to the NW corner as your right fist also loads ready to strike.

**Photo No. 220.**



220

These next movements are all done explosively (fa-jing). The whole thing happens in a matter of about one second! Step to the NE corner with your right foot and strike with your right hammer-fist. All of the next strikes happen on the one exhalation. Only that you must expel a little air for each attacking movement on the one exhalation. This is difficult to explain. Come see me! **Photo No.**



221

**221.** As your left foot steps up one step toward your right foot, you sit back onto it and attack with your left fist (palm downward). **Photo No. 222.** Notice that the feet are parallel pointing to the NW., although the action is to the NE!

Change your weight to your right foot and turning your waist to the NW, attack with your left back-fist to the West using the power of your waist turning. **Photo No. 223.** Notice that the feet have not changed. Cut your left fist under your right axilla as your right hammer fist attacks to the West across in a



222



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224

centrifugal movement from right to left. **Photo No. 224.** You have just attacked with a back-fist to his GV26 point, grabbed his left wrist as he tries to attack you and hammered into his GB 3 point on the side of his head (temple). Now, you will finish by attacking to the temple again with your right penetration punch. Now is the time to move your left foot by pushing the heel back into a more normal back-sitting bow stance.

**Photo No. 225.** To the West. *Well that was difficult! Now I have to do it all again on the other side!*



225

### Carry the Bread on Arms: (Left)

So from here, take a left step backward so that you end up with a bow stance to the rear and as before only on the opposite side, strike backward with your left palm and upward blocking with your right. Inhale and exhale. **Photo No. 226.**



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## Hitting Tiger: (Right)



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Again slap down with your right palm as your left fist moves upward and turning your waist to the SE. **Photo No. 227.** Inhale. Pull your right palm (up) to the right as your left hammer-fist attacks to the SE. **Photo No. 228.** The waist turns back to the right. Turn your waist to the left as your right palm again hooks over the left fist. **Photo No. 229.** Step into the SE corner and attack with your left hammer-fist. **Photo No. 230.** All of these are one explosive exhalation with one small exhalation for each attack as before. Drag your right foot up and sit back onto it as you attack with your right fist. **Photo No. 231.** Also to the SE. Turn your waist to the SW and attack with your right back-fist. **Photo No. 232.** Bring your right back-fist under your left axilla as you attack with your left hammer-fist, to the East. **Photo No. 233.** Pushing your right heel back, attack with your left penetration punch to the East. **Photo No. 234.**



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### Right Heel Kick:



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Place your left heel-palm onto your right forearm and make a clockwise circle using both arms down, over to your left, **Photo No. 235**, then up and out ready for the kick. Inhale and exhale. **Photo No. 236**. Standing up straight onto your left leg, kick your right heel out to the West. Inhale. **Photo No. 237**.



237

### Phoenix Punch:

Lower your standing leg back to normal as both palms make fists and are moved to both sides of your knees. You turn your waist into the NW corner. **Photo No. 238**. Begin exhaling as you continue by taking a step into the NW corner and placing your weight onto the right leg, both palms will arc upward to strike both sides of the temple. **Photo No. 239**. In the advanced method, you would use a soft fa-jing waist shake and strike with the right fist first.

**Note:** Make sure that there is a N/S straight line between your front heel and rear toe. Also be sure that your elbows are below your wrists.



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### Spear Hands With Sit:



242

From here, lower both palms down and out. This is a no breath. Turn your right toes to the North or just past the North slightly to the NNE. **Photo No. 240.** Continue the palms circling up and over making full circles until the left one crosses the right on the outside as you begin to sit down to eventually place your left knee onto the ground. **Photo No. 241.** Inhale. Continue moving down until your left knee is on the ground and your gaze is to the left. Exhale. **Photo No. 242.**



243

### Back Kick:

Standing up again, begin to open both palms and load your left palm, (yin) ready to strike. The gaze is to the left. **Photo No. 243.** Continue standing up picking up your left foot, loading it ready to kick. **Photo No. 244.** The breathing has begun to inhale. Kick your left heel out to the West in a downward strike as both palms open out. **Photo No. 245.**



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### Taking a Walk:



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Turn your waist to the right as your left foot is placed down across your body, knees touching to the East. Your left palm has fallen lower. Exhale. **Photo No. 246.** Spin around on your right heel and left ball of the foot so that you are now facing to the SW corner. Your right palm has struck something over to your left. **Photo No. 247.**

### Cross Kick:

**Note:** This is the only kick where we do not straighten the standing leg.



249

Turn your waist further to your left causing your right arm to join with your left heel-palm (as before most of the kicks). Exhale. Continue the exhalation as you stand up onto your left leg and open both palms ready for the kick into the SW corner. **Photo No. 248.** Finish the kick as you inhale. **Photo No. 249.** NOTE: When this is done correctly, you should feel some tension in the way of a good stretch. **Photo No. 250.**



250

### Knife & Spear Fingers:

Place your right foot down exactly where it is with the toes pointing 45 degrees to the NW. Squat down slightly as both palms cut across to your right to be in your centre-line. Your left heel will come slightly off the ground. **Photo No. 251.** Exhale. Draw both palms into your chest loading them. Drop down a little more but not so far as to join your knees. Inhale.



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**Photo No. 252.** As you drop down further so that you are locked into position by your knees touching, thrust your both finger tips out in a spearing type of motion. **Photo No. 253.** Exhale.



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### Lift Hands:

This next part is difficult as you have to keep your weight right down there at that same level for the last move. Lift your left foot and bring it forward placing it down so that you are into a normal back-sitting bow stance, your palms are the same. **Photo No. 254.** Inhale. Your left palm now rises upward and your right one is pushed down near the left elbow as



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you raise your body to the normal standing bent knee position. You are breaking an elbow here. Exhale. **Photo No. 255.**





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### Lift Hands: (2)



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Step up with your right foot to near your left foot as you inhale raising both palms in Yin shapes. As you drop both palms into position for the normal 'Lift Hands' posture, exhale. **Photo No. 256.**

### Penetration Punch:

We now finish off this 2<sup>nd</sup> third in almost the same way that the first third ended.

Begin taking a left step forward as you load your left palm. Inhale.

**Photo No. 257.** Take the left step

and perform the penetration punch as you exhale. **Photo No. 258.**

Roll the fist over to your left as before. **Photo No. 259.**

Then bring it down to your right. **Photo No. 260.** End up as shown in **Photo No. 261.** You have inhaled and exhaled. You have made a figure of '8' with your left fist.



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### Wind Up & Punch:



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Now perform the 'winding up movements' the same as at the end of the first third. And after you are ready, take the left step forward blocking to your left as you do this. **Photos No. 262, 263, 264**. Remember, you can do these winding up movements any amount of times that you like. You should just feel when it is ready to strike.

Do the fa-jing punch to the West as you exhale. **Photo No. 265.**



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### Sit Back:

Slide your left palm under your right forearm. Inhale. **Photo No. 266.** Sit back onto your left leg as you pull both palms back to your hips. **Photo No. 267.**



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### Arn: (Press)

Raise both palms up to chest height and turn them outward. Your waist has turned full to the West and your weight is fully back onto your rear leg. **Photo No. 268.** Squeezing both elbows down and rotating both palms, attack to the West. Exhale. **Photo No. 269.**



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## Sit back and Apparent Close Up:

Sit back onto your rear leg as both palms again return to that previous position. Inhale. **Photo No. 270.** Turn your left foot by 90 degrees to the North along with your waist then sit onto your left leg. **Photo No. 271.** Begin moving both your palms out to either side and lowering your body onto your left leg keeping your back vertical. **Photo No. 272.** Stand up crossing your palms as shown (exactly the same as in the first third) placing your weight onto your right foot and lifting your left leg placing it down one shoulder's width from your right foot and parallel to it. **Photo No. 273.**

This brings you to the end of the 2<sup>nd</sup> third. I will be doing a fourth part to finish off the third 3<sup>rd</sup>. It has become much larger than I had originally thought! I have not gone into as great detail as at the end of the first third because you have already (hopefully) done that and the movement is exactly the same in ending each third.

# The Old Yang Style

Taijiquan



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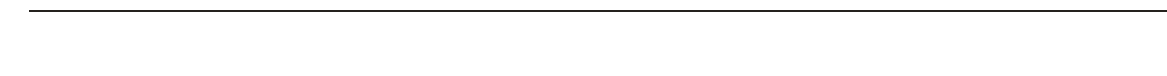
# The Old Yang Style of Taijiquan

An Instruction Manual

By Erle Montaigue

PART FOUR

Moontagu Books Australia



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ISBN: 0-949132-07-8

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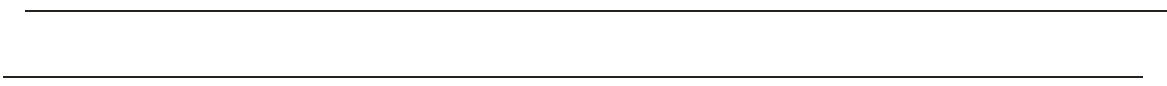


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## Chapter Five:

### Part Four: Old Yang Style Form, 3rd Third



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**I**n this chapter I will finish the third 3<sup>rd</sup>. Obviously there will be times when I do not have to show photos of certain repeated movements if they have already been done in some of the previous chapters. This holds true for the beginning movements of the third 3<sup>rd</sup> as they are exactly the same as at the beginning of the 2<sup>nd</sup> third.

We begin where we left off in the second 3<sup>rd</sup> at [Photo No. 273](#). All the next movements are the same as in the beginning of the second 3<sup>rd</sup>. So I will include those photos from the second 3<sup>rd</sup>. The photos with reference back to other parts of the book will be in black whereas new photos will be in [blue](#).

#### **Brush Knee & Twist Step:**

Turn your waist to your right to the NE corner and hold a ball right hand under as you inhale. Photo No. 91. Your eyes are still looking to the N. We now perform Brush Knee Twist Step exactly the same way that you have done in the first third. The only difference is that you will perform it in to the NW corner. So brush your left knee with your left palm and attack with your right palm into the NE corner. Photo No. 92. Exhale.

## **Spread the Weave:**

With your weight still on your left leg, turn your left toes (swivelling on your left heel), 90 degrees to point to the NE so that you are now pigeon-toed. Your left palm rises up to point into the NW corner as does your right palm but near your left elbow. Inhale. Note that your body has turned to the NE corner, however, your arms are to the NW corner and your eyes are looking out of the corner to the NW corner. Photo No. 93.

## **Embrace Tiger, Return to Mountain:**

From here, perform as if you were going to do another Brush Knee & twist Step back into the SE corner by brushing your right knee with your right palm and raising your left palm ready. You are still either inhaling, or your breath is in a holding position ready to exhale. Photo No. 94. As soon as your right palm brushes past your right knee, turn it over to palm up position, placing your right foot down into the SE corner also turn your left palm to palm down position and perform two poking movements with both palms. Photo No. 95. Exhale. Note that at an advanced level, you would actually make three poking movements and also three waist turns, first with the left palm, then the right palm then again with the left palm. This is soft fa-jing.

In all corner postures (and you may not be able to see this because of the angles that we had to take the photos in order to get both palms in), there should always be a cardinal line (N/S or E/W) between the front heel and the rear toes. This is nothing different as it is still a normal bow stance. People just seem to have difficulty when they do a bow stance into corners! In the normal bow stances (when you do them to the cardinal points), there is still this straight line between front heel and rear toe, however, it is now a line on the corner points such as NE to SW etc.

## **Grasping Swallow's Tail:**

Now, we perform exactly the same as in the first third, the above group of postures called “Grasping Swallow’s Tail” only we have a different way of getting into them.

### **Lu: (Roll back)**

From the last posture, raise your right palm and slightly lower your left palm, with the right out in front of the left. Photo No. 96. Inhale. Rotate both palms so that the right will be palm down and left palm up and turn your body to the right so that your palms are now over your right knee. The inhalation will continue. Photo No. 97. Drop both palms down as you turn your waist to your left and pull both palms to your left side. Left palm is over the left knee. Right elbow over right knee. Your eyes still look to the SE. Photo No. 98.

### **Chee: (Squeeze)**

As before in the first third, place your left palm (yin) onto the radius of your right wrist (yang). And Squeeze forward as you exhale. Notice that still both palms are opposite in state and will for the most part keep changing that state for the whole form. Photo No. 99.

### **Lower Chee: (Squeeze)**

As before, turn both palms so that your right fingers are pointing up and your left fingers are pointing to your right. Slide your left palm across your right wrist and as you sit back, pull your left palm to your left ear. Now, bring your right palm around so that both palms can again join at the wrist. Inhale. Photo No. 100. Release the Yang energy stored in your left palm and the Yin Qi stored in your right palm as you exhale and turn your waist back to the SE attack using Lower Chee. Photo No. 101.

## **Press: (Arn)**

As before, brush your left palm across the back of your right as you sit back and open both palms to your sides. Inhale. Scoop them both in and poke with both palms as you exhale. Photo No. 102.

Begin moving forward as you inhale and lift both elbows as before in attack. Rotate both palms in a clawing down type of movement to perform, 'Arn' as you exhale. Photo No. 103.

## **Sit Back Ready:**

As before, sit back onto your left leg and drop your left palm to the inside of your right elbow as you inhale. Both palms are Yin shaped, however, the right one has the mind intent so it is yang relative to the left. The left is set-up blocking as the right is finger jabbing to the eyes. Photo No. 104. You are still facing the SE.

## **Fishes in Eight:**

Exactly as before only to a different direction. With weight on the left leg, swing your arms out to the N. as you turn your waist to cause this to happen. Begin exhaling. Your right foot is swivelled around by 90 degrees so that you are again pigeon-toed. Photo No. 105.

Keeping your feet as they are, change your weight onto your right foot as you again bring both palms into your chest maintaining that same distance of wrist to elbow and push both palms out to the E. in an attack. Exhale fully. Photo No. 106. Doing this movement at an advanced stage, you should change the weight on the one foot (left) from heel to toe and back again, in keeping with the classics of Taijiquan where we must always have a weight change with every movement regardless of whether it is a movement on one leg or from one leg to another!



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### Single Whip:

This is the first new movement in this chapter. From the last posture, perform Single Whip into the NW corner. This is the only time that you will perform this posture in any other direction other than to the West. To get into it is exactly the same way that you have done this posture every other time from “Fishes in Eight” posture. [Photo No. 274](#).

### Slant Flying: (Right)

From Single Whip, make a weighted turn on your left heel so that your left toes are pointing to the NE and bring your left palm down under your right. Notice the left if yin and the right yang. Your eyes are looking to the SE. Inhale. [Photo No. 275](#). Take a step into the SE corner with your right foot and move your weight onto it as you begin to exhale. You will strike to that corner with your right shoulder just before 70% of your weight is moved onto that foot. Be sure that you have a N/S line between your front heel and rear toes. [Photo No. 276](#).

Now, as you move to the normal bow stance weighted on your front foot by 70%, exhale and turn your waist to that corner cutting upward with your right palm as your left moves down

to near your left hip. Your left toes have dragged around so that they point to the E. [Photo No. 277](#).



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### Slant Flying: (Left)



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A weighted turn on your right heel, turn your toes to the South and bring your left palm under your right. Inhale. Try to turn your waist as well as far to the South as possible. [Photo No. 278](#). Inhale. Lift your left foot to step it one step forward and straight into the NE corner. [Photo No. 279](#).

**NOTE:** Do not (as so many do) take your left foot in to the right foot before stepping, take it straight into the corner. Move your weight onto the left foot and strike using your shoulder to the NE corner just before your weight is 70%. [Photo No. 280](#). Exhale as you place 70% of your weight onto your left foot turning your waist into the corner and cutting upward with your left palm as your right toes drag around to point to the E. **NOTE:** Your left wrist (or right if on the other side), should be in your centre. [Photo No. 281](#).



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### Slant Flying: (Right)

Again, turn your right toes to the North as you inhale and bring your right palm under your left. [Photo No. 282](#). Step into the SE corner with your right foot. And as you roll onto that foot, attack with your shoulder, then as before, turn your waist into the SE corner dragging your left toes around by 90 degrees and exhaling. [Photo No. 283](#).

### Grasping Swallow's Tail:

This set of movements is the same as before but the getting into posture is different.

Sit back onto your left leg and allow your right palm to be over the left, both pacing downward. The right is yang while the left is yin. Inhale. The right palm has turned to the right on its wrist like a snake's head turning. [Photo No. 284](#). Turn your right toes so that they turn into the NE corner and also turn your right palm so that it turns on its wrist to the left, like a snake's head turning to the side. Sit back onto the right leg as you also turn to the NE. Your left palm is yang. [Photo No. 285](#).

Step to the N. with your left foot and perform 'P'eng' as you exhale. [Photo No. 286](#). Lift your right heel as your right palm comes under your left and you turn to the right slightly ready



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for 'Double P'eng' exactly the same as in the beginning. [Photo No. 287](#).

The next few movements are exactly the same as in the first third so I will repeat that information here.

### ***Double P'eng:***

Raise your right heel as you do this and turn your waist to your right by 45 degrees. Your eyes will look to the East although your head is only to the NE. Change the state of each palm again so that the right is now Yang while the left is Yin and pick up your right foot replacing it on its heel where it was as you turn more to your right. Photo No. 10. This is still an inhalation. Exhale as you roll your weight onto your right foot by 70% and bring your right palm up to in front of your left palm as if holding a small ball. The last thing is that you should allow your left toes to be dragged around by 45% to point to the NE. Keep the foot flat on the ground when this happens swivelling on the heel. Photo No. 11. Exhale. This is a very deadly neck strike with a shoulder set-up dim-mak strike to SP 19 (Spleen Point No 19), with the main thrust into the Dim-Mak point called ST 9 (stomach point No. 9). This causes instant knock-out from the action of the Carotid sinus upon the heart via the inhibitory centre in the brain which slows the heart or stops it when extreme high blood pressure is present! This strike emulates extreme high blood pressure and is very dangerous!

### **Lu:**

Roll both palms over so that your left is palm up and the right is palm down. This is a very deadly strike to the side of the neck. Turn your waist so that the palms are over your right knee. The palms also begin to drop down. Begin to inhale. Photo No. 12. Continue the turning of your waist to your left this time which causes your dropping palms to look as if they have pulled over to your left. This is an illusion as all you have really done with your palms is to drop them vertically! The body does the work! Your left palm is over your left knee while your right elbow is over your right knee. You have moved your

weight onto your left leg by 70%. Photo No. 13. Your eyes are still looking to the front but your head is to the NE.

### Chee: (Upper and Lower Variations)



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This time we perform this posture differently to the way that it is done in the first third. Exhale as you step up with your left foot to next to your right foot and place the tips of the fingers of the left palm onto the inner wrist of the right. [Photo No. 288](#). Turn your left toes out by 45 degrees to the left and part your palms so that your left comes back to near your left ear. Place your weight over onto the left foot. [Photo No. 289](#). Step forward to the East with your left foot as you inhale and bring your right palm around to meet the left at the wrist. [Photo No. 290](#). Step forward with your right foot and exhale as you place your weight onto your right leg and attack low using Chee as before. [Photo No. 291](#).

The next movements are exactly the same as in the first third so I will include the information from the relevant chapter.

## **Double Spear Hands:**

Swipe your right palm with your left as you begin to sit back and turn your waist to your left slightly opening both palms out to your sides as you inhale. Your eyes are still looking to the E. Photo No. 20. Hook both palms inwards towards your body rotating them so that they are now palms upward ready to strike. Photo No. 21. As you full sit back onto your left leg, poke both palms outward as you exhale. This is a dangerous dim-mak strike to LIV 13 (liver points No. 13). Photo No. 22.

You must note that at a more advanced stage, no two palms will attack at the same time. It may LOOK that way, but always one will strike slightly before the other. We only do it this way for beginners as this form is complicated enough without burdening beginners with the Yin and Yang of the palms as well!

## **Arn: (Means to Press. This has also been mistranslated as to Push!)**

As you bring your weight back onto your right leg, you will inhale as you lift both elbows upward in a two elbow strike to the points called GB 24 just below the nipples. This happens when your weight is 50/50 but still moving. Photo No. 23. As your weight comes fully (70%) onto your right leg, you roll your palms over so that they can gouge downward into his eyes. Exhale. Photo No. 24.

## **Sit Back Ready:**

Sit back onto your left leg as you drop your right palm so that the fingers just touch the inside of your right elbow. Inhale. This is a finger jab to an attacker's eyes and a striking block using your left palm to the inside of his attacking forearm. Photo No. 25.

## Fishes in Eight:

Called this because of the action of the palms like an infinity symbol. Make both palms Yang shaped. This is not incorrect as when you have two either Yang or Yin shaped palms one is always more yang than the other thus still having one yin and one yang palm. Turn both palms over so that they lay on their sides and turn your waist to the N. thus causing both palms to be pulled around. Note: The whole of this posture is an exhalation. Photo No. 26.

Keep turning until your waist has come into the NW corner and your right toes have turned to the N. So that you are now standing pigeon toed. Your right palm will continue to move over but flicks over so that they fingers of that palm are now pointing to the inside of the left elbow. Photo No. 27. Your eyes follow the movement. Weight is on the left leg 70%.

Continuing the exhalation, you will now change your weight back to your right foot without turning it! AS you do this and when you are 50/50, bring both palms in over each pectoral. Photo No. 28. You must not allow your weight to reach the right leg until the hands also reach their final area. Turn your waist into the NE corner as you push (strike) with both palms into that corner. The palms are now in the same position only opposite for the previous posture of the same name. Photo No. 29.

## Single Whip:

This posture has two parts. The first part is where it gets its name because of in application only, the violent flicking of the right wrist to four neck points. Breathe in as you rotate your right palm to upward and turn your left fingers in so that they touch the inside of your right elbow. Photo No. 30. This will be done for now only moving the palms as you are beginning! However, later in order to create the great power that the waist can generate when the body is in a state of 'sung', you must also turn your waist firstly to your left, the back to the right and slightly left again. This is a fa-jing shake'. Allow the tips of your fingers to come together with your thumb thus making a kind of 'beak' as your turn your right palm down. Photo No. 31.

You have now done a counter clockwise circle with your right palm. Now, push your right palm through that circle until your right elbow is locked. This is the only time that there is a straight arm in Taijiquan! There is a good reason for this however. Yin and Yang energy (electricity) if we are using Internal Energy as opposed to pure physical strength, must have its opposite to return to the body. In the next movement we are doing a very powerful one handed palm strike and so we must have all available power. AS the strike is releasing Yang Qi, there must be a Yin route for it to return. Now if we make the right elbow relax and bent, then the Qi has what is called an 'upper heavenly circulation' by which to return. This is not as powerful as we can have, so we simply block the Qi from entering via that route as all tension creates Qi blockages! Now the Yang Qi finds its only other route via the rear leg causing a far greater strike because of the larger circle of Qi.

As you straighten your left arm, this forces your left palm to leave your right elbow and begin moving around to the West as your left foot is picked up off the ground. The left elbow is over the top of your left knee as you do this. Place your left foot down to the West and allow your left wrist to raise slightly getting ready for the strike. This has been an inhalation. Photo No. 32. Note that the distance between the feet laterally is NOT a bow stance of shoulder width! The Single Whip stance is NOT a bow stance. If you take a bow stance, then place the outside of your foot to where the inside of your foot is, this causes the step to be narrower and thus able to take a slightly longer step. Now, roll your weight onto your left leg 70% as your left palm strikes releasing the Yang Qi slowly over the whole stroke. If you see someone holding a fully yang shaped palm before this movement, they are wrong! The palm MUST release over the whole stroke of this final movement and weight change. Photo No. 33. Note also that your waist is not fully to the West.

### **Fair Lady Works Shuttles:**

This set of movements is performed into the four corners. However, unlike the Yang Cheng-fu form every other time is performed slightly differently.



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From 'Single Whip', swivel your left toes, weighted on the heel 90 degrees to point to the North. At the same time, 'hold a large ball', left palm under and inhale. Your eyes are looking to the NE corner. [Photo No. 292](#).

Cross both hands as you lift your right foot placing it down exactly where it was only pointing to the East. The foot is turned as if you have a nail holding the centre of your foot down so that the heel and the toes can move swivelling on the centre. [Photo No. 293](#). Place your weight onto your right foot and step into the NE corner with your left heel as your right palm is dragged back to your right hip and your left palm is raised upward in a P'eng type of motion. [Photo No. 294](#).

**NOTE:** The right palm and left heel arrive at their respective positions simultaneously. Roll your weight onto your left foot as you exhale and strike with your right palm turning your left palm also outward but Yin shaped. [Photo No. 295](#). This hand position resembles a woman working at a loom (shuttles). **Note** that there is a N/S line between the front heel and rear toes.

A weighted turn on your heel, point your toes to the South. This can be difficult. The toes of the left foot now point to the toes of the right foot. At the same time, Inhale as you hold a ball again, this time the right palm is under. [Photo No. 296](#). Cross your wrists, right palm under as you lift your right foot turning slightly to the NW corner. [Photo No. 297](#). Step into the NW corner with your right heel as your left palm covers



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your right fist. You will see these movements clearer when I do them to a different direction. As you begin to place weight onto your right foot, strike with your right elbow with the aid of your left palm as you begin to exhale. [Photo No. 298](#). The next two movements happen so subtly that you can almost not see them happening. As you get to where your weight is centered but still moving to the right foot, You turn your waist to the right and strike with the back of your right palm. [Photo No. 299](#). Your right palm now loads and again strikes using the tips of the fingers. [Photo No. 300](#). Roll onto your right foot as you exhale, raising your left palm to strike as your right palm rolls outward. Exhale. [Photo No. 301](#).



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Turn your waist into the SW corner as you push down with your left palm to hold the ball again as you inhale. [Photo No. 302](#). Raise your left heel and cross your wrists, left under. [Photo No. 303](#). Step into the SW corner with your left heel and drag your right palm back to your right hip as your left palm raises. [Photo No. 304](#). Roll forward onto your left foot as your right palm strikes into the SW corner and your left palm rolls outward. Exhale. [Photo No. 305](#).



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Now we repeat exactly the same as second time you performed this movement only the directions are different. A weighted turn on your left heel so that your toes point to the North and push downward with your right palm to eventually hold the ball. Inhale. [Photo No. 306](#). Cross hands, right underneath as you lift your right foot. [Photo No. 307](#). Step around into the SE corner with your left heel and place your left palm across your right fist. [Photo No. 308](#). Attack with your right elbow into the SE corner using your left palm as support. Begin exhaling. [Photo No. 309](#). Attack using the back of your right wrist when your weight is about half way across to your other foot. [Photo No. 310](#). Attack with the finger tips of your right palm. [Photo No. 311](#). And as you exhale attack with your left palm and roll your right one out as before. [Photo No. 312](#).

From here we repeat all that you did after the 'Slant Flying' postures as follows.



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### **Grasping Swallow's Tail:**

This set of movements is the same as before but the getting into posture is different.

Sit back onto your left leg and allow your right palm to be over the left, both pacing downward. The right is yang while the left is yin. Inhale. The right palm has turned to the right on its wrist like a snake's head turning. Photo No. 284. Turn your right toes so that they turn into the NE corner and also turn your right palm so that it turns on its wrist to the left, like a snake's head turning to the side. Sit back onto the right leg as you also turn to the NE. Your left palm is yang. Photo No. 285.

Step to the N. with your left foot and perform 'P'eng' as you exhale. Photo No. 286. Lift your right heel as your right palm comes under your left and you turn to the right slightly ready for 'Double P'eng' exactly the same as in the beginning. Photo No. 287.

The next few movements are exactly the same as in the first third so I will repeat that information here.

## **Double P'eng:**

Raise your right heel as you do this and turn your waist to your right by 45 degrees. Your eyes will look to the East although your head is only to the NE. Change the state of each palm again so that the right is now Yang while the left is Yin and pick up your right foot replacing it on its heel where it was as you turn more to your right. Photo No. 10. This is still an inhalation. Exhale as you roll your weight onto your right foot by 70% and bring your right palm up to in front of your left palm as if holding a small ball. The last thing is that you should allow your left toes to be dragged around by 45% to point to the NE. Keep the foot flat on the ground when this happens swivelling on the heel. Photo No. 11. Exhale. This is a very deadly neck strike with a shoulder set-up dim-mak strike to SP 19 (Spleen Point No 19), with the main thrust into the Dim-Mak point called ST 9 (stomach point No. 9). This causes instant knock out from the action of the Carotid sinus upon the heart via the inhibitory centre in the brain which slows the heart or stops it when extreme high blood pressure is present! This strike emulates extreme high blood pressure and is very dangerous!

## **Lu:**

Roll both palms over so that your left is palm up and the right is palm down. This is a very deadly strike to the side of the neck. Turn your waist so that the palms are over your right knee. The palms also begin to drop down. Begin to inhale. Photo No. 12. Continue the turning of your waist to your left this time which causes your dropping palms to look as if they have pulled over to your left. This is an illusion as all you have really done with your palms is to drop them vertically! The body does the work! Your left palm is over your left knee while your right elbow is over your right knee. You have moved your weight onto your left leg by 70%. Photo No. 13. Your eyes are still looking to the front but your head is to the NE.

## Chee: (Upper and Lower Variations)



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This time we perform this posture differently to the way that it is done in the first third. Exhale as you step up with your left foot to next to your right foot and place the tips of the fingers of the left palm onto the inner wrist of the right. Photo No. 288. Turn your left toes out by 45 degrees to the left and part your palms so that your left comes back to near your left ear. Place your weight over onto the left foot. Photo No. 289. Step forward to the East with your left foot as you inhale and bring your right palm around to meet the left at the wrist. Photo No. 290. Step forward with your right foot [Photo No. 313](#). And exhale as you place your weight onto your right leg and attack low using Chee as before. [Photo No. 314](#). The only difference is that this last movement is performed as a fa-jing or explosive energy move. So it is done explosively.

The next movements are exactly the same as in the first third so I will include the information from the relevant chapter.

## Double Spear Hands:



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Swipe your right palm with your left as you begin to sit back and turn your waist to your left slightly opening both palms out to your sides as you inhale. Your eyes are still looking to the E. Photo No. 20. Hook both palms inwards towards your body rotating them so that they are now palms upward ready to strike. Photo No. 21. As you full sit back onto your left leg, poke both palms outward as you exhale. This is a dangerous dim-mak strike to 13 (liver points No. 13). Photo No. 22.

You must note that at a more advanced stage, no two palms will attack at the same time. It may LOOK that way, but always one will strike slightly before the other. We only do it this way for beginners as this form is complicated enough without burdening beginners with the Yin and Yang of the palms as well!

## **Arn: (Means to Press. This has also been mistranslated as to Push!)**

As you bring your weight back onto your right leg, you will inhale as you lift both elbows upward in a two elbow strike to the points called GB 24 just below the nipples. This happens when your weight is 50/50 but still moving. Photo No. 23. As your weight comes fully (70%) onto your right leg, you roll your palms over so that they can gouge downward into his eyes. Exhale. Photo No. 24.

## **Sit Back Ready:**

Sit back onto your left leg as you drop your right palm so that the fingers just touch the inside of your right elbow. Inhale. This is a finger jab to an attacker's eyes and a striking block using your left palm to the inside of his attacking forearm. Photo No. 25.

## **Fishes in Eight:**

Called this because of the action of the palms like an infinity symbol. Make both palms Yang shaped. This is not incorrect as when you have two either Yang or Yin shaped palms one is always more yang than the other thus still having one yin and one yang palm. Turn both palms over so that they lay on their sides and turn your waist to the N. thus causing both palms to be pulled around. Note: The whole of this posture is an exhalation. Photo No. 26.

Keep turning until your waist has come into the NW corner and your right toes have turned to the N. So that you are now standing pigeon toed. Your right palm will continue to move over but flicks over so that they fingers of that palm are now pointing to the inside of the left elbow. Photo No. 27. Your eyes follow the movement. Weight is on the left leg 70%.

Continuing the exhalation, you will now change your weight back to your right foot without turning it! AS you do this and when you are 50/50, bring both palms in over each pectoral. Photo No. 28. You must not allow your weight to reach the right leg until the hands also reach their final area. Turn your

waist into the NE corner as you push (strike) with both palms into that corner. The palms are now in the same position only opposite for the previous posture of the same name. Photo No. 29.

## Single Whip:

This posture has two parts. The first part is where it gets its name because of in application only, the violent flicking of the right wrist to four neck points. Breathe in as you rotate your right palm to upward and turn your left fingers in so that they touch the inside of your right elbow. Photo No. 30. This will be done for now only moving the palms as you are beginning! However, later in order to create the great power that the waist can generate when the body is in a state of 'sung', you must also turn your waist firstly to your left, the back to the right and slightly left again. This is a fa-jing shake'. Allow the tips of your fingers to come together with your thumb thus making a kind of 'beak' as you turn your right palm down. Photo No. 31. You have now done a counter clockwise circle with your right palm. Now, push your right palm through that circle until your right elbow is locked. This is the only time that there is a straight arm in Taijiquan! There is a good reason for this however. Yin and Yang energy (electricity) if we are using Internal Energy as opposed to pure physical strength, must have its opposite to return to the body. In the next movement we are doing a very powerful one handed palm strike and so we must have all available power. AS the strike is releasing Yang Qi, there must be a Yin route for it to return. Now if we make the right elbow relax and bent, then the Qi has what is called an 'upper heavenly circulation' by which to return. This is not as powerful as we can have, so we simply block the Qi from entering via that route as all tension creates Qi blockages! Now the Yang Qi finds its only other route via the rear leg causing a far greater strike because of the larger circle of Qi.

As you straighten your left arm, this forces your left palm to leave your right elbow and begin moving around to the West as your left foot is picked up off the ground. The left elbow is over the top of your left knee as you do this. Place your left foot down to the West and allow your left wrist to raise slightly getting ready for the strike. This has been an inhalation. Photo

No. 32. Note that the distance between the feet laterally is NOT a bow stance of shoulder width! The Single Whip stance is NOT a bow stance. If you take a bow stance, then place the outside of your foot to where the inside of your foot is, this causes the step to be narrower and thus able to take a slightly longer step. Now, roll your weight onto your left leg 70% as your left palm strikes releasing the Yang Qi slowly over the whole stroke. If you see someone holding a fully yang-shaped palm before this movement, they are wrong! The palm MUST release over the whole stroke of this final movement and weight change. Photo No. 33. Note also that your waist is not fully to the West.

### Wave hands Like Clouds:

Now we perform Wave Hands Like Clouds only, again it is done slightly differently. This time we take a step behind and the arms are more lateral as they change position.

From Single Whip, exactly the same as before, a weighted turn on your left heel 90 degrees to the N. Inhale and bring your left palm up to the NW corner to chin height as your right palm strikes downward. [Photo No. 315](#). Raise your right palm upward on the inside of your left palm as it moves down. Exhale. NOTE: The hips are pointing to the North but the waist is to the NW corner. Take your right foot and place it down behind your left foot as close to it as you can get keeping it parallel to it. [Photo No. 316](#). Place your weight onto your



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right foot as you turn your waist (only) to the NE corner taking your palms with you. [Photo No. 317](#). Your right palm pushes down as your left one moves up on the inside nearest your body as you take a double step to the left and inhale. [Photo No. 318](#). Change your weight to your left leg as you turn your waist to the NW corner keeping your palms in that same configuration. [Photo No. 319](#). Again, step behind your left leg with your right foot and perform the change of palms as you exhale. Weight is on your left foot [Photo No. 320](#). Change your weight to your right foot as you turn your waist again to the NE corner. [Photo No. 321](#).

Now you will repeat all that you have done by taking another step to the left etc., until you have taken four steps to the left and finally turn back to the NE as in the above Photo No. 321. The only difference being that you have moved to the left by four double shoulder width steps.

### Single Whip:

From the previous posture, raise your left palm so that it touches the inside of your right elbow. You are weighted on your right foot which is behind your left foot. [Photo No. 322](#). Inhale. Now exhale as you perform 'Single Whip' exactly the same as you have done previously. [Photo No. 323](#).



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## Snake Creeps Down:

From the previous photo, there are two ways to perform this next posture. An easier (and not so correct) way and the correct way. If you were able to get into 'Single Whip' posture so that



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you have the correct longer stance as in the photo, you should be able to perform "Snake Creeps Down" correctly. If not and you cannot get right down without pushing your front foot out to make the distance between your feet, then you will have to shuffle your rear foot backwards by turning your toes firstly back by 90 degrees, then your heel back by 90 degrees and then your toes again by 90 degrees. You can get this fairly smooth but it is not quite correct but will suffice for now until you have the stretch to be able to get right down.



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The correct method is that your feet are already enough apart so you just turn your rear toes back by 90 degrees then drop your body straight down, pushing your front heel out to make up any short fall in distance. Your front leg should be straight and not bent at all. For older people however, we allow them to have a bent front leg until they are ever able to get right down. Inhale firstly and then exhale as you drop down. Your left palm will make an arc out to your right then down into position near your left knee. Your right fingers will maintain the 'Single Whip' hand but will turn upward as far as you are able. NOTE: the spine must be kept as vertical as possible. [Photo No. 324.](#)



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## Golden Rooster Stands on One Leg: (Right)

Move your weight onto your left foot as you swivel your left heel in making your left foot 45 degrees to the West. Also drag your right toes around by 90 degrees so that they point to the NW. Your left palm will bend at the wrist so that the fingers will points lightly downward and your right palm will open and begin moving down in an arc. Inhale. [Photo No. 325.](#)

Stand up onto your left leg as your right foot lifts up. Your left palm begins to slap downward on the outside of your right palm which is on its way up. [Photo No. 326.](#) Stand up straight

onto your left leg as your right knee makes like it is kneeling something and your right palm continues its upward motion to finish up so that you could attack using a back-palm as you exhale. [Photo No. 327](#).

### Golden Rooster Stands on One Leg: (left)



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Take a step forward with your right foot and as you place your weight onto it, turn your right palm down so that both palms look like they are pulling something down. This is also part of the last exhalation or a no breath. [Photo No. 328](#).

A weighted turn on your right heel turning your toes out by 45 degrees to the right, your left palm turns over and begins to slide out over your right wrist. Inhale. [Photo No. 329](#). Stand up onto your right leg as you raise your left knee as turn your left palm to outward as if grabbing someone's (striking) neck. Your left elbow is touching your right wrist. Exhale. [Photo No. 330](#).

### Repulse Monkey: (Tripping)

Lower your weight from the previous position as you turn your waist to the SW and lower your left palm so that it is now touching the back of your right wrist. Left palm is up while

right is facing down. Inhale. [Photo No. 331](#). Turn to the rear as far as you can as you place your left foot down and turn your left palm as if looking into a mirror with fingers pointing to the West. **NOTE:** the rear foot in this type of 'Repulse Monkey' is always placed down, heel and toe together. [Photo No. 332](#). Now as you have done in the second third, perform 'Tripping Repulse Monkey' by turning your waist to the West as your left palm strikes to the West and your right palm moves to near your right hip. This is not a strike but rather a grab and violent pull as your left foot attacks to his knee or waist. Your right palm has his wrist while your left has his elbow joint thus breaking it and throwing him. His attack was from the rear. Exhale. [Photo No. 333](#).



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### Natural Repulse Monkey: (Right)

'Natural' because you will have the same hand and foot forward unlike the previous version.

Push your left heel out by 45 degrees so that both feet are now parallel. Rotate your left palm upward as your right palm also rotates to palm up and then lowers to arc upward to the rear so that the palm is now downward as if attacking with the back of that palm. Your right foot has lifted and then placed down next to your left foot. Your waist has turned enough to the right so that you can see out of the corner of your eye, the right palm. Inhale. [Photo No. 334](#). Place your weight onto your right foot and lift your left foot bringing your right palm forward to near

your right ear (Yin) as your left palm begins to strike downward in an arc. Begin to exhale. [Photo No. 335](#). Place your left foot down to the rear firstly on its ball, then as you sit back onto the left foot, exhale as your right palm continues its strike to strike in a downward motion and your left palm strikes (blocks) down and across your body. Turn your waist to the West. Exhale. [Photo No. 336](#). **NOTE:** There should be shoulder width between your heels laterally. So when you take the step backwards, you should actually step diagonally back. One of my first teachers used to place two sticks behind me from my heels back so that I would know where to place my toe so that when I sat back onto the heel, the heel would only just touch the outside of the stick.



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### Natural Repulse Monkey: (left)

Rotate your right palm upward as your left palm arcs down the upward to the rear as if striking using the back and take the step back with your right toes this time. Inhale. [Photo No. 337](#). Sit back onto your right foot as your left palm now strikes to the West and your right palm blocks (attacks the Neigwan Points of the attacker's left low strike) down and across your centre. Allow your front toes to straighten up by turning them in by 45 degrees. Exhale. [Photo No. 338](#).



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### Natural Repulse Monkey: (Right)

Now repeat exactly the same as before. Rotate your left palm to up as your right palms swings back to the rear and take a left step backwards turning your waist to the right. Inhale. [Photo No. 339](#). Sit back onto your left leg and strike with your right palm as your left attacks down and across your body. Again, allow your front toes to turn inward by 45 degrees so that they now point to the West. Exhale. [Photo No. 340](#).

The next lot of movements are exactly the same as in the 2<sup>nd</sup> third. However, where there are a couple of different ways to perform certain movements, I will use new photos. The old photos (from the previous chapters) will be noted in black.

### Wrapping the Willow Tree:

Begin to exhale as your left palm scoops around and begins to slice down to your right side and turn out your right foot by 45 degrees. Your right palm begins to move up to near your left ear. [Photo No. 341](#). Lift your left foot and place it down next to your right foot, ball touching as your left palm is placed over your right thigh and your right palm is near your left ear. Exhale. [Photo No. 342](#). Eyes to the SW corner.

## **Middle Winding:**

Inhale as you raise your left palm and lower your right to the position in Photo No. 128. You also have taken a step not quite to the SW corner with your left heel. Inhale. Step onto your left foot and lift your right foot to bring it up so that you will have shoulder width between your feet when you perform the next movement. Stomp down onto your right foot placing the weight onto it as your thrust both palms outward and down slightly. The left hand's fingers are pointing downward. Exhale. Photo No. 129.

## **Parting Horse's Mane:**

With the weight still on your right leg, turn your waist to your right slightly and bring your left palm underneath your right. Inhale. Photo No. 130. Take a left step not quite into the SW corner and as you place your weight onto it, your left palm cuts upward while your right one cuts down. Turn your waist to the left as you do this. Exhale. Photo No. 131.

## **Pierce to Rear:**

This is the same posture as in the first third. However, it is slightly different getting into it as you are now facing a different direction than in the first 3<sup>rd</sup>. Turn your right toes to the right slightly as you turn your waist to the right and raise your right palm and move a small amount of weight back onto the right foot. Inhale. Photo No. 132. As before, sit forward onto your left leg again as you pull forward with your right palm and continue to inhale. Photo No. 133. Exhale as you sit back onto your right leg and poke to the rear with your right fingers. Photo No. 134.

## **Double Dragon Hands:**

Exactly the same as in the first third, turn to the West and bring both palms to the front on top of each other as you inhale.

Then as you change the weight to the left foot, exhale and attack with both palms. Photo No. 135.

Now repeat exactly as you did in the first third from this point the following postures depicted by photos in the first third, (Photos No. 39 to 49).

### **Reverse Dragon hands:**

### **Lift Hands:**

### **Roll Back:**

### **Shoulder Press: Photo No. 136.**

### **Stork Spreads Wings: (Alternate Method)**

From the previous posture, turn your waist to the right as you raise your right forearm and lower your left as you begin to lift your left foot. Inhale. Photo No. 137. Rotate your right palm so that it drops into place as shown as you exhale. Your left ball of the foot is placed onto the ground near your right foot. And you can just see the right thumb out of the corner of your eye. Photo No. 138.

### **Spread the Weave:**

Exactly as in the first third, the only difference is your initial position. Your left palm scoops down and up while your right arcs down and inward as if crushing something. This will be an inhalation then exhalation. Photo No. 139. Your left foot is still in the 'empty' position.

## **Spread the Weave:**

Perform this posture exactly the same as you did in the first third. Photo No. 140.

## **Brush Knee & Twist Step:**

Perform this posture exactly the same way that you did in the first third. This time however, we only do it once. Photo No. 141.

## **Picking the Golden Needle at Sea Bottom:**

Named this because of its application to LIV 3 point on the instep which was only ever needled using a golden needle.

As before, lift your right foot off the ground and replace it. Sit back onto your right leg and inhale as your right palm goes Yin and raises slightly. Your left palm has also raised to above your right wrist. Photo No. 142. Placing the fingers of your left palm across your right wrist, point the fingers of the right palm downward and lower your body as far as you are able while trying to keep your backbone vertical. Exhale. Photo No. 143. Your left foot has moved into a 'Toe Stance' where the ball of the foot only is placed onto the ground and the heel of the left foot is in a straight line with the heel of the right foot.

## **Fan Through Back:**

This name refers to the way the Qi moves up the back and out of the fingertips to attack to the attacker's HT 1 point under his arm while holding onto his wrist and lifting it up to expose the point. Inhale as you take a left step to the West and rotate your right palm so that it is now palm down. Photo No. 144. Roll your weight forward onto your left leg as your right palm raises up and turns out to indicate the grab while the left fingers poke forward as you exhale. Photo No. 145.



## Snake Puts Out Tongue:

This posture is much the same as in the 2<sup>nd</sup> third at this point.

From the previous posture, without taking any weight off your left leg, swivel on your left heel turning your left toes to the North as your left palm moves to above your forehead and your right palm moves down so that the thumb is pointing to your CV 14 (solar plexus) point. Your body is to the North but your eyes look to the East. Note: keep your elbows down. Inhale. [Photo No. 343](#). Notice that the left palm is Yang shaped. The right palm will continue a full circle up again to behind the left palm as the left wrist comes down slightly to meet it. **NOTE:** The left palm is the 'snake' while the right is the 'tongue'. When they meet, the left wrist changes state to a Yin shaped palm. You should also raise your right foot and carry it around to your right so that when you place it, you should be in a bow stance to the East. [Photo No. 344](#). Notice that your left foot is still to the N. at this point. Inhale still. Moving your weight onto your right leg, exhale as you strike out to the East with your left palm (thus releasing the stored Yang Qi) and the right palm has rotated so that it is now palm upward and is moving down to your left hip area. [Photo No. 345](#).



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## Penetration Punch & Parry: (Right)

Turn your waist to your left as your right fist rolls over to form a penetration type of punch with the smallest finger in the

upper. Your left palm will be drawn back in a parrying type of movement. Your eyes remain on the East. This movement is still part of the last exhalation. [Photo No. 346](#). Note: A small amount of weight is moved back onto the rear leg at this time. The weight will move back slowly onto the rear leg over the next movements.

Rotate your right fist so that it is moving to palm up position and turn your waist slowly back to the right. [Photo No. 151](#). Inhale. Rotate also your left fist, both fists now being in Tiger Paw portions. Turn your waist to your left and begin dropping both palms, then turn your waist back to the centre position which makes an 'S' shape. Your left fist will be pointing to and just underneath your right elbow. Your right back-fist is slamming down onto a thigh which has just kicked you while your left tiger paw is striking to Dim-Mak points on the inside of that thigh. Exhale. [Photo No. 347](#).

### Penetration Punch & Parry: (Left)

The exact opposite to the last movement except for a step forward this time. **NOTE:** In the 2<sup>nd</sup> third you stepped backward! Step forward with your left leg as your left palm does the penetration punch and your right palm parries. This is also part of the last exhalation. [Photo No. 348](#). Rotate your left fist over as before in reverse, then form both Tiger Paw fists and make the 'S' shape to end up in the opposite stance as you inhale and exhale upon completion. [Photo No. 349](#). & [350](#).



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## **Gathering to Release:**

As you did in the first third just before the first fa-jing punch, you will now do that same gathering group of movements. You do as many of these as you like until you just feel that enough Qi (energy) has been stored for the fa-jing release. After some practice, you will just know when this happens and the following attack will just happen naturally at the correct time. Bring your right palm across as you inhale and turn your waist to your left. Your left palm also is in that same gathering position. Photo No. 155. Exhale as you turn your waist to your right and do the reverse. Photo No. 156. Inhale as you again turn your waist to your left and make the gathering type of movement with your right palm. Photo No. 157. You can do this many times, however, on the last time for instance in the last position, you will hold that inhalation until you release the energy with the following punch.

## **Release the Qi:**

From the last photo, violently turn your waist to your right and take a step forward with your left foot as you parry with your left palm. Your right fist is in position just forward from your right hip and in a Yin position by bending the wrist downward ready to snap upward upon impact. Photo No. 158. As your rear foot is dragged up to form a normal bow stance your waist snaps around to the left thrusting your right fist forward as your left palm is dragged back into the inner forearm. Exhale. Photo No. 159.

## **Calm the Spirit by Pressing the Points.**

Here we see some of the amazing areas of this form. We actually press our own points to cause certain things to happen. In this case we press points to cause the spirit (Shen) to be calm. The last posture's fa-jing actually carries on into this next movement. So do not stop that last fa-jing movement at the punch, allow it to move into this next movement, then slow down again.

Immediately sit back onto your right leg and rotate your right fist so that it is now thumb side down and allow your left fingers to slide gently down half of the outer forearm until your longest finger (Pericardium Meridian) presses in on the Dim-Mak/Acupuncture Point called “Yangxi” meaning “Valley of Yang”. (CO 5). It draws energy (Qi) down from the ‘fire’ to make the ‘Lower Heater’ more active. Which in turn takes the fire from the heart thus its calming effect. Inhale. Photo No. 160. Also see Photo No. 161.

Continue inhaling as your waist turns out to your left, turning your left foot 45 degrees to the left swivelling on your heel. Cut your right wrist down rotating it so that your longest finger is naturally now pressing in onto the opposite side of your wrist area. Place your weight onto the left leg. Your eyes are still to the East. You will now draw that finger deeply down from that wrist position about one inch along the heart meridian. The initial point on the inside of the wrist before pulling back along the wrist is called ‘Shenmen’ or ‘Doorway to the Spirit’. (HT 7). This point is clinically used to help with psychological disorders and for insomnia, hence its calming effect. It fixes the Yin/Yang balance of the ‘Fire Element’. Photo No. 162. See also Photo No. 163.

### **Chee: (Squeeze).**

From Photo No. 162, slide the mounts of your left palm onto the radius wrist area of your right arm ready for ‘Chee’. Photo No. 164. Step forward with your right foot to gain a normal bow stance and as you exhale and bring your weight onto it, perform the posture of ‘Chee’. Photo No. 165.

### **Chee: (Low)**

The Old Yang style’s beauty is that many movements are almost alike whereas in the newer versions, those movements that are almost the same have been made exactly the same. So now we perform the “Lower Chee” posture, however, we now take a step to get into it.

Again open your left palm to your left ear and rotate your right palm to fingers pointing upward. However, you now take a



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step with your left foot forward to the East. Photo No. 166. Take a further step with your right foot to the East with your heel first as your right palm swings around to meet your left at the radius side of your right wrist again. Note that in both of these instances the left palm is Yin to begin while the right is Yang, it is only when you execute the 'Chee' posture that they release those energies and change state. Photo No. 167. Inhale. You in fact inhale or hold until you perform the next Chee. Photo No. 168.

### Sit Back & Double Spear Fingers.

Exactly as in the first third and the many times that you have performed 'grasping Swallows's Tail', sit back opening up both palms and hook them in thrusting them out as you sit back and exhale. Photo No. 169. Come forward with both elbows exactly the same as before. Photo No. 170. And end up at 'Arn' or 'Press'. Photo No. 171.

Now you have to repeat all of the postures that you did in the first third to get you up to 'Single Whip'. 'Sit Back Ready', 'Fishes in Eight', Photos No. 25 up to 32. Single Whip, Photo No. 172.

### Wave Hands Like Clouds:



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As with every time you perform this set of postures to get into it, turn your left toes weighted on the heel 90 degrees to the North as your left hand wards off over-head and your right palm strikes downward. [Photo No. 351](#). Again this third version is slightly different to the other two. This time we will be using the hands from the first version and the feet from the 2<sup>nd</sup> version. So take a right step to behind your left foot as your right palm's fingers dig upward and your left palm pushes downward on the outside. [Photo No. 352](#). Do not exhale. **NOTE:** Notice that your right heel has not as yet touches the ground! The reason is that now, the next move will be a 'fa-jing' movement. The left palm is Yin ready to strike downward. Make an explosive movement, exhaling, shaking your waist as your right heel slams down onto the ground, your left palm



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strikes down to your left side and your waist turns violently to your right. Exhale. [Photo No. 353](#). As in the 2<sup>nd</sup> third, do the change of hands by poking your left fingers upward on the outside of your right palm which has pushed downward and you have taken a double shoulder width step (parallel) to the left. Your waist is to the NE while your hips are to the North. Inhale. [Photo No. 354](#). Turn your waist to the NW taking your palms with you to that corner. [Photo No. 355](#). Again take a right step to behind your left foot and do a change of hands as you inhale. [Photo No. 356](#). Again as you exhale in a fa-jing way, slam your right heel onto the ground and turn your waist taking the palms with you to the NE corner. [Photo No. 357](#). From here simply repeat all of the above until you have take four steps to the left all up and end up in the position of Photo No. 357.



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### Single Whip:

Raise your left palm so that the fingers touch the inside of your right elbow, inhale. You have made the hook with the fingers of your right palm and the weight is on the right foot. [Photo No. 358](#). Perform 'Single Whip' exactly the same as you have done before, exhale. [Photo No. 359](#).



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### Lift Heavens:

A little different than in the 2<sup>nd</sup> third as you now step up with your right foot inhaling as your both palms rotate upward. Your right foot is pointing to the NW. [Photo No. 360.](#)

### High Pat on Horse:

Again, a little different than in the 2<sup>nd</sup> third. This time as your palms do their stuff, raise your left knee as if kneeing something and exhale. Your right palm moves past your right ear fingers pointing to the ear as it passes to strike to the West as your left palm 'blocks' downward and across your body. [Photo No. 361.](#)

### Inspection of Horse's Mouth: (West)

Place your left foot down to the West to get a bow stance. Inhale. As you place your weight onto the left leg, exhale and slide your left palm across the back of your right wrist which ends up under your left elbow touching it. You have 'blocked' his attack down and speared him in the throat at CV 22. [Photo No. 362.](#)

## Inspection of Horse's Mouth: (NE)

A weighted turn on your left heel to the N. Inhale as you do this and draw your left palm back to the wrist of your right. Your eyes are gazing to the NE corner although your body is to the N. [Photo No. 363.](#) With your feet pigeon toed and placing the weight onto your right foot, poke your left fingers out over your right wrist into the NE corner as you exhale. [Photo No. 364.](#)



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## Sweep the Enemy:

Place the weight back onto the left foot as you turn your left palm to facing out (thumb down) and turn your waist to the NW corner taking your palms with you in position. Inhale. [Photo No. 365.](#) Thrust your right palm out over your left elbow and turn your waist to the East as you exhale. [Photo No. 366.](#)

## Crescent Kick & Spear Hands:

AS soon as your palms reach the East, and your right leg has loaded (because of the action of the body) allow your waist to fa-jing your right instep outward and up to perform a right



crescent kick to the East as you inhale. [Photo No. 367](#). This is a fa-jing movement.

As you place your left foot to the East in a bow stance, load your palms ready for the next fa-jing movement. The left palm's fingers are pointing to the East while the right palm is held in a Taijiquan fist to the rear, loaded ready to strike out to the rear. [Photo No. 368](#). As you place your weight onto your left leg, exhale as you fa-jing, poking your left fingers violently to the East as your right fist strikes to the rear. [Photo No. 369](#).



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### Trap & Attack the Life Force:

Turn your right foot 45 degrees to the right weighted as your left palm slaps the outer forearm of the right. Inhale. Your eyes are still to the East. [Photo No. 370](#). Take a left step to the East. [Photo No. 371](#). Exhale as you place your weight onto the left leg and attack low with the right fist (small finger upper). [Photo No. 372](#).



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### Calm the Spirit by Pressing the Points.

Exactly as before, sit back and rub down along your right outer forearm until your longest left finger presses into the 'Yangxi'



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point in the back of your right wrist. Inhaling. [Photo No. 373](#). Same as before, turn your left toes out by 45 degrees as you place your weight onto your left leg, rotating your right palm over so that you can now pull the 'Shen Men' point on the inside of your right wrist back by one inch (one cun, or Chinese inch pronounced 'Tsune'), [Photo No. 374](#).



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### **Chee:**

This time, Chee is performed slightly differently. Step through to the East with your right foot taking a slightly larger step than normal and as you move onto that leg, squeeze forward with your both palms only this time turn your right palm outward. Exhale. [Photo No. 375](#).

### **Bending Backwards: ( No. 1)**

You have taken a larger than normal step in the last 'Chee' movement. As for the 'Snake Creeps Down' posture, you must now squat down very low by turning your rear (left) toes out by 90 degrees and then squatting down onto your left leg. As you do this, your left palm will make a fist and point upward near your face as your right fist will poke into your right waist. You are taking a wrist with your left palm and attacking using the left elbow to his neck as you pull him downward. That was an inhalation and exhalation. Your eyes look to the East. [Photo No. 376](#).



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### Bending Backwards: (No. 2)

Turn your right toes slightly to the right as you stand up slightly ready to drop down again onto the right leg. Your right fist will swing out and up to the right as your left fist will swing down the centre of the body. Inhale. [Photo No. 377](#). Continue those circles with each palm until the right is over your head and the left is down near your left knee. Exhale. **NOTE:** So far during these movements, they have all been at the slow pace. **WARNING:** Do not do these movements until you have warmed up with some light stretching! Once you have been doing the form for some time, it will not be necessary to warm up first. [Photo No. 378](#). You are now looking to the West.



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### Bending Backwards: (No. 3)

Again stand up slightly as your left palm moves up and out and your right moves down and inward. Inhale. [Photo No. 379](#). Drop down almost onto your left getting into the squatting position as your right forearm crosses your left forearm. Do not exhale yet as the next move is a fa-jing movement when you will exhale violently. [Photo No. 380](#). Drop down to the lowest position quickly as both palms explode (fa-jing) outward as you exhale. [Photo No. 381](#).



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### **Attack the Vital Points:**

Your right palm circles back slowly to under your left arm as your left fingers attack to the East. Inhale and exhale slowly with the movement. Turn your waist to the right slightly. [Photo No. 382](#). NOTE: You are attacking to the ST 9 points in the neck as well as to CV 22 (thumb) as your right palm has grabbed a hand and pulled him forward onto your left fingers.

### **Stork Spreads Wings: (No. 3 Position)**

Turn your waist slightly back to the left as you open both palms like wings spreading. Inhale. [Photo No. 383](#).

### **P'eng:**

Move onto your right heel as the toes point to the right to the South (135 degrees): This is not as difficult as it sounds and feels at first! Drag your left toes around by 90 degrees and rotate your right palm so that it is now in the P'eng position, palm toward you. You are holding your breath in at this stage. [Photo No. 384](#).

## Pigeon Flies to Heaven:

Step up onto your right leg as you lift your left leg and your left palm makes contact with your right inner wrist, (left palm is palm up). [Photo No. 385](#). Your left palm will now continue its upward movement and as it does, its contact with the right wrist causes the right wrist to be rotated outward. The right palm now falls down to the Tantien position and turns to palm upward in a Yin shape as the right palm indicates a 'pigeon' flying up to heaven. [Photo No. 386](#).



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## Qi Resting:



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As your left foot falls to the ground, (this is not quite a stomp but a little bigger than just placing the foot), your left fist will slap into your right palm as you exhale. You will just stand there as you press into your lower abdomen (Tantien) twice digging in with the knuckles of the left fist in a counter clockwise (looking down) as you breathe in as you circle to the left and exhale as to the right. You will also turn your waist to the left as you circle left and right as you circle right. [Photo No. 387](#). [Photo No. 388](#). (This photo is shown so that you can see what is happening in the reverse direction). [Photo No. 389](#). [Photo No. 390](#).



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### Spreading the Wings to Break Elbow:

As you turn back to the left after having completed the two turns from the above, inhale as you allow both palms to open out to either side. [Photo No. 391](#). Turn your waist back to the right (SW) and as you do this, bring your left palm over to push down near your right elbow as your right palm lifts upward. Exhale. You are breaking an elbow. [Photo No. 392](#).

### Drop Down and Break Elbow:



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Turn your waist back to the South as your right wrist crosses your left wrist, inhale. [Photo No. 393](#). [Photo No. 394](#). (Different direction). Turn your waist slightly to your right as you open both palms. The left goes down while the right moves upward. Exhale and the weight moves slightly onto the right leg. [Photo No. 395](#). Turn your waist to the left as your left palm moves out and over making a fist and crosses your right wrist on the outside the palm of which has also made a fist. Inhale and exhale. [Photo No. 396](#). [Photo No. 397](#). Continue that exhalation as you squat down with slightly more weight



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on the right leg and rotate both wrists so that the both fists are now pointing upwards, right on the outside. The application for this is not easy to imagine. However, it is a devastating elbow break and wrist lock. [Photo No. 398.](#) [Photo No. 399.](#) (Different direction).



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### **Pull Forward and Attack to Rear and Front:**

Allow both palms to continue those circles so that the left will move upward and out as the right will move upward and out to the rear as if you are pulling yourself up from the squatting position by grabbing onto something. Pull your both palms in slightly, loading them ready for the next movement. Inhale. [Photo No. 400.](#) Take a step forward with your left foot and in a fa-jing explosion, slap your left foot onto the ground as your right foot is dragged up and both fists attack explosively as you exhale. [Photo No. 401.](#)



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## Hidden Hand Punch: (Left)



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Sit back onto your right leg and allow both palms to circle downward to in front of your lower abdomen, palms facing upward and inhale. [Photo No. 402](#). This next movement is difficult to show in photos but I will do my best. If you were to do this statically, you would simply lift your left foot placing it down (back) on the same line as your right foot. Then you would lift your right foot and steps it forward placing it down in a line where your left foot was. In other words in fact you have simply reversed the position of your feet. However, you have to do a jump to get there. Your left foot leaves the ground first, followed by your right foot. So you are in the air with both feet off the ground for a split second. The left foot lands first, then the right. Your body has also changed direction and now looks to the NE. Both palms will circle out to both sides as you leap, continuing that circling until the right palm (forearm) lies on top of the left. Inhale and exhale. [Photo No. 403](#). [Photo No. 404](#). **NOTE:** You do not actually perform the hidden 'punch' this time.



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## Sleeves Dancing Like Plum Blossoms:

If you thought that last one was difficult, here comes the next! You now have to leap into the air as high as you can doing a 360-degree rotation in the air turning counter clockwise. You will have takes one step forward when you land. For beginners, you can land on the left foot placing the right one down slightly after. However, in reality, you have to work it so that you can almost land on both feet at the same time, the left only a split second before the right so small that someone watching would think that you had landed on both feet simultaneously. Place your weight onto your right foot ready to leap. I have shown this first movement in a photo statically, however, it is all done at once. Throw both palms out to the sides. [Photo No. 405](#). Now leap into the air taking your left leg around followed by



your right so that the right will take over the lead from the left when you land! [Photo No. 406](#). (I think that you will have to get the video in order to learn this one properly). In hale and exhale when you land. Your palms make like they are striking something downward, the right is slightly forward of the left in keeping with the placement of the feet. [Photo No. 407](#).



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### Double Punch:

From the previous position, Violently turn your waist to the right as your left fist attacks in a fa-jing strike and your left palm is pulled back to your right side, palm upward. **NOTE:** both of these punches happen in a matter of a split second, they are that violent! So you will be forcing some breath out on each strike. [Photo No. 408](#). Now, do the opposite. Turn your waist violently to the left as you attack with your right fist and draw your left fist back to your left side. [Photo No. 409](#).



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### Hidden Hand Punch: (Right)

No you must perform exactly the same way that you did earlier only in reverse. Drop both palms down to the lower abdomen upward as you inhale. [Photo No. 410](#).



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Throw both palms out to either side as you leap into the air taking your right leg back and your left leg forward. [Photo No. 411](#). To end up with your left foot forward and your left forearm laying on top of your right. Exhale. [Photo No. 412](#). With the last bit of air, exhale violently as you turn your waist to the left (fa-jing), which thrown your right fist out and downward violently in an instant. [Photo No. 413](#). Allow the hand to be withdrawn using the natural rebound from the strike to end up near your head as in the next movement.



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### **Calm the Spirit by Pressing the Points.**

This set of movements is exactly the same as in the second third. Using the natural rebound from the last strike, allow your left palm to pull back to the right side of your head and press the 'Yangxi' point with your left longest finger. [Photo No. 414](#).

From here we repeat exactly as in the 2<sup>nd</sup> third thus:

Continue inhaling as your waist turns out to your left, turning your left foot 45 degrees to the left swivelling on your heel. Cut your right wrist down rotating it so that your longest finger is naturally now pressing in onto the opposite side of your wrist area. Place your weight onto the left leg. Your eyes are still to the East. You will now draw that finger deeply down from that wrist position about one inch along the heart meridian. The initial point that you press is called " or 'Doorway to the Spirit".

(HT 7). This point is clinically used to psychological disorders and for insomnia, hence its calming effect. It fixes the Yin/Yang balance of the 'Fire Element'. Photo No. 162. See also Photo No. 163.

### **Chee: (Squeeze).**

From Photo No. 162, slide the mounts of your left palm onto the radius wrist area of your right arm ready for 'Chee'. Photo No. 164. Step forward with your right foot to gain a normal bow stance and as you exhale and bring your weight onto it, perform the posture of 'Chee'. Photo No. 165.

### **Chee: (Low)**

The Old Yang style's beauty is that many movements are almost alike whereas in the newer versions, those movements that are almost the same have been made exactly the same. So now we perform the "Lower Chee" posture, however, we now take a step to get into it.

Again open your left palm to your left ear and rotate your right palm to fingers pointing upward. However, you now take a step with your left foot forward to the East. Photo No. 166. Take a further step with your right foot to the East with your heel first as your right palm swings around to meet your left at the radius side of your right wrist again. Note that in both of these instances the left palm is Yin to begin while the right is Yang, it is only when you execute the 'Chee' posture that they release those energies and change state. Photo No. 167. Inhale. You in fact inhale or hold until you perform the next Chee. Photo No. 168.

### **Sit Back & Double Spear Fingers.**

Exactly as in the first third and the many times that you have performed 'grasping Swallows's Tail', sit back opening up both palms and hook them in thrusting them out as you sit back and exhale. Photo No. 169. Come forward with both elbows exactly



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the same as before. Photo No. 170. And end up at 'Arn' or 'Press'. Photo No. 171.

Now you have to repeat all of the postures that you did in the first third to get you up to 'Single Whip'. 'Sit Back Ready', 'Fishes in Eight', Photos No. 25 up to 32. Single Whip, [Photo No. 415](#).

### Snake Creeps Down:

This time the posture is slightly in the way we get into it.

Allow your right palm to open and arc downward as you begin to inhale. [Photo No. 416](#). Continue that arm up until your right wrist touches the outside of your left wrist. [Photo No. 417](#). Turn your right toes out by 90 degrees and again squat down onto your right leg pulling both palms back as if pulling someone's arm down and back. Exhale. [Photo No. 418](#). Allow your left palm to 'snake' down the inside of your left thigh to end up in the typical area for 'Single Whip' as your right fingers rotate upward. [Photo No. 419](#).



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### Step Forward to Seven Stars:

This posture's main meaning is that we use it as a Qigong method to 'open' the seven input (star) points of the body to



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allow 'outer Qi' to enter and be mixed with our prenatal Qi. The '7 Star Points' are: Crown, (GV 20), Both sides of the neck, (SI 16), Both shoulders, (CO 14), and Buttocks, (GB 30).

Move your weight onto your left leg as you begin to rise turning your left heel in by 90 degrees. Inhale. [Photo No. 420](#). Lift your right foot and place it down, ball only touching the ground in a 'toe stance' as your cross your wrists in front of you holding two fists as shown. The left fist is Yin and the right is Yang. NOTE: both fists are bent in opposition to each other. Exhale. NOTE: No weight what-so-ever on the right foot. [Photo No. 421](#).

[Photo No. 422](#).



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## Ride

### Tiger Back to Mountain:

When Taijiquan was invented, it was always started facing the Wudang Shan (Mountain), which was to the North in the village. The form was changed to the modern style of today, so that this posture now faced the West, and so the name was then irrelevant! So most people simply changed the name to "Ride Tiger"!

Lower your weight slightly and open your palms as if crossing your chest. Begin to inhale. [Photo No. 423](#). Take a long step

around to the NE corner with your right heel and open both palms, eyes still looking to the West. [Photo No. 424](#). Place your weight onto your right foot and slide your left toes to the North in a 'Toe Stance' as your left palm makes as if grabbing a leg from the side and your right palm is warding off over head. (It is actually striking). Exhale. [Photo No. 425](#).



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### Sweep the Enemy and Lotus Kick:

This is not actually a kick but rather a back breaker. The Lotus flower is very difficult to get out of the ground as its roots go so far down to get water. So often they would have to cut it off low into its roots. And this is what we now do with this 'kick'.

From the previous posture, Turn your left heel out by 45 degrees and place your weight onto it as your hands both swing out in clockwise circles 180 degrees out of phase. Inhale. [Photo No. 426](#). Cut your right palm (facing upward) in and across your left inner forearm as your right heel also turns in by 45 degrees. Continue inhaling. [Photo No. 427](#).

The right palm now continues to push outward to strike as you exhale. [Photo No. 428](#). Again make two circles with both palms turning the right one palm upward so that both are now palm up. The right palm has gone slightly lower than the



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429

left as it will eventually move under the left wrist. [Photo No. 429](#). Inhale.

Lift your left foot and place it down across the top of your right foot like the letter 'T'. The right foot has not changed its position pointing to the East. This is a difficult posture. **NOTE:** I have taken this photos cheating a bit around to the right so that you can see what the palms are doing. However, this posture should be directly to the South. Continue inhaling. [Photo No. 430](#). Allow your right toes to turn out by 90 degrees to the right as your both palms continue over to your right to the North loaded ready for the next 'kick'. [Photo No. 431](#). This is the only kick where we use an exhalation as it is really not a kick. Lift your right foot and using the power of your waist, allow it to arc over to your right as your palms are forced back to the left slapping the instep of the right foot as they pass. This can be done slowly if you are able or a little quicker. [Photo No. 432](#).



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433

## Vital Low Punch:

Your right foot continues its trajectory over to the right and into the NW corner as both palms have also continued their way across to your left. [Photo No. 433](#). Using the last bit of air, exhale in a fa-jing manner as you place your weight onto the right foot and punch straight downward in your centerline while your right fist is drawn back to your right hip. You utilize the power of your waist here in a violent fa-jing shake. This is a violent grab with the right palm and a strike to the groin with

the left. Notice the position of the left fist with smallest finger outerly. [Photo No. 434](#). This is a fa-jing attack done explosively.



434



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437

### Bending to Avoid Attack, Re-attack:



438

Begin bending backwards as your right arm is raised up in an arc across your face. Inhale. **NOTE:** This is the only time in the form when you are able to have a backbone that is not vertical. [Photo No. 435](#). Your left palm which hold a fist has moved under your right axilla. Continue the right fist circling around your head as you bend backwards further. [Photo No. 436](#). Continue the right fist circling over to your right as you begin to straighten up again and strike using the 'hammer' side of the right fist across from right to left. You are striking to his temple. Exhale. [Photo No. 437](#). The fist ends up to the West along with your waist.

### Shooting Tiger:

With the weight still on your right foot, turn your waist to the NW corner and raise both fists so that you could punch to both sides of his temples using the first two knuckles of each fist. Keep your elbows lower than your wrists! Inhale. [Photo No. 438](#). Turning your waist slightly to the right, hammer your left palm downwards as if striking to a chest area as your right



fist moves further out to your right. This is as if you are holding a long pole between your palms. Exhale. [Photo No. 439](#).



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442

### Step Forward, Parry & Punch:

Rotate your left palm to palm up and turn your left toes back to the left by 45 degrees. Begin bringing your right fist down to your left. Inhale. [Photo No. 440](#). Circle both hands up to ear height and raise your right foot, crossing it over your left foot. [Photo No. 441](#). Slide your left foot around so that it comes forward into a back sitting bow stance and allow both fists to drop into position as you exhale. [Photo No. 442](#).

Continue exactly the same as at the end of the 2<sup>nd</sup> third by 'Gathering', [Photo No. 443](#). [Photo No. 444](#). Step forward with your left foot ready to strike as before only this time you do the last punch slowly. [Photo No. 445](#). Punch, [Photo No. 446](#).

### Apparent Close Up:

Slide your left palm under your right forearm exactly the same as at the end of the 2<sup>nd</sup> third. [Photo No. 447](#). Drag both palms back, [Photo No. 448](#). Rotate them up ready to attack with both palms. [Photo No. 449](#). And attack using both palms as you exhale. [Photo No. 450](#). Sit back again opening your palms as before. [Photo No. 451](#). Turn your left foot 90 degrees to the

North. [Photo No. 452](#). Drag your right foot in to parallel and double shoulder width and lower your weight onto your left leg as you scoop down with both palms just like at the end of the 2<sup>nd</sup> third. [Photo No. 453](#). Stand up as you scoop both palms up and cross the wrists right over left. The only difference this time is that we are now finishing the whole form so we must 'close the gates'. So as you come up onto your right foot, lift your left foot placing it touching your right foot but off the ground. Inhale. [Photo No. 454](#). Turn both palms over and push down as you exhale still standing on one leg. As you do this stand up straight onto the right leg. [Photo No. 455](#).



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**Finish:**

Lower your weight again taking your left foot out shoulder width to the left and parallel to the other one, stand up and have your palms at your sides exactly as you began the whole form. [Photo No. 456.](#)



451



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This brings me to the end of this monumental task. It has been a labor of love as I love this form having tried at some time in my life, all the other styles of Taijiquan. I sincerely hope that someone, somewhere is able to get some help from learning this great form.

Thank you to those eagle eyes who have helped out with correcting the many typos that my spell checker and grammar checker were not able to pick up.