

Lam Sai Wing

林世榮遺技

朱愚齋著

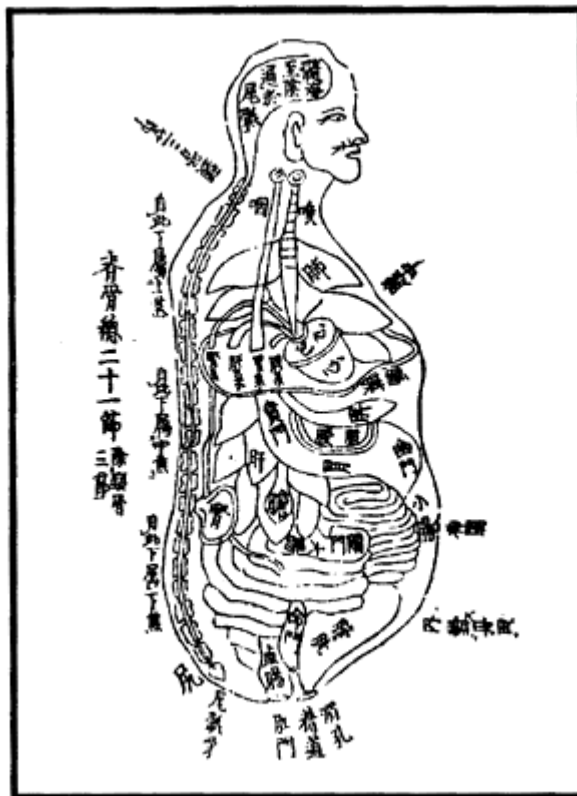


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TIET SIN KUEN

The Iron Thread



Art of Tiet Sin Qi Gong inherited from the past and handed down by Lam Sai Wing.

Lam Sai Wing

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照遺生先榮世林師拳



**Master of Pugilistic Arts venerable Lam Sai Wing (1860-1943)
The last photo (supposedly, 1940-1943)**

“This method of Qi Gong is the best for those who practice the Fighting Arts. I myself could achieve my tutor Wong Fei Hung’s results with the use of this method and Master Fei Hung could achieve the results of honorable tutor Ling Fu Chen who in his time was the best disciple of Tiet Qiao San, the unsurpassed master...”

Lam Sai Wing

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Foreword

Li Shi Hui

TIET SIN, or the Iron Thread, is one of the Fighting Arts¹ inherited from Tiet Qiao San². It is a perfect training system aiming at setting into motion body's extremities and the whole body and thanks to it to improve blood circulation and the circulation of the internal energy Qi. Bones, muscles and sinews are subjects of outer strengthened, the internal organs and the spirit Shen are subjects of internal strengthened. Therefore, the Spirit and Health are improved. A physically weak man becomes a strong one. Besides, those who practice this method of Qi Gong can prevent from falling ill with many diseases and live a long life. That's why this method is unsurpassed one among all the methods of Qi Gong.

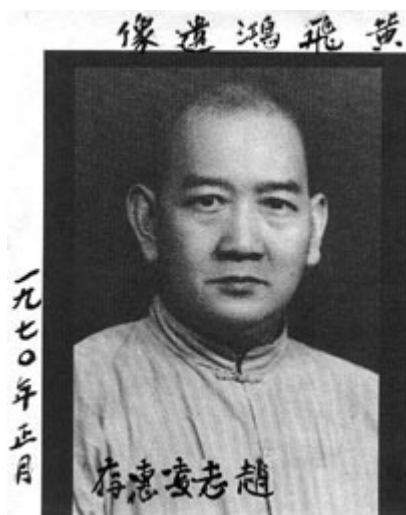
The founder of the Tiet Sin Qi Gong school is Tiet Qiao San. In his time he was called one of "Guangdong Ten Tigers". He is a well-known and esteemed master among Kung Fu followers. Tiet Qiao San, a favorite disciple of Shaolin monk Jue Yin, was famous for his mastery, he had no rivals equal to him.

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¹According to the modern classification the method *TIET SIN* belongs to a branch of "hard", or fighting *Qi Gong*. However, the division of the Fighting Arts into *Qi Gong* and *Kung Fu* (or *WUSHU*) is rather conventional in character, it appeared only in the XX century as the result of the Western approach to the study of specific oriental phenomenon. Traditionally, *Qi Gong*, or work with the internal energy, was studied in China in the mainstream of general fighting practice, it did not form a separate branch. Therefore, the author of this article uses Chinese terms "*Quan Shou*" (literally "fist-hand") and *Quan Fa* (literally "fist technique") in relation to *TIET SIN* in their original wide meaning.

In our translation we substituted them for "*Qi Gong*", a more narrow term that can be understood by a modern reader.

²*Tiet Qiao San* is translated as "*Iron Bridge III*", it is a nickname of the great master whose real name was lost in history. He lived at the end of *XVIIIth* - the beginning of *XIXth* century and had superhuman strength, hence his nickname. He could supposedly to raise up six big men with one hand and carry them more than a hundred steps without changing his countenance (*Zhu Yu Zhai* "*Short Biography of Master Tiet Qiao San*").



Wong Fei Hung
(1847-1924)



Lam Sai Wing
(1860-1943)

Tiet Qiao San was on friendly terms with Chen Yi and Xiu Yi Ji, monks from the Haichuang Temple³. Tiet Qiao San taught his disciples Cai Zan, Qu Zhu, Wu Xiguan, Ma Zhi Tien, Ling Fu Chen, Shi Yu Liang and some others.

Some time later Ling Fu Chen taught Wong Fei Hung his skills and the latter Wong Fei Hung taught Lam Sai Wing. Lam had about 10 000 disciples⁴, but only a few inherited this secret method of Qi Gong – Hu Li Feng, Pang Ji Yi, Wei Shao Bo, Su Jian Shen, Wong Ji Wen, Zhang Zhu Xiang and my tutor Zhu Yu Zhai, all in all seven men.

By now⁵ my tutor Zhu Yu Zhai passed his skill in the Iron Thread to his son Zhu Jia Yui and his disciples – Hu ZhenYan (died), Lo Ji Yi, Tan Xing, Cheng Yun Sin (missed during the war), Zhung Wei Ming, me and some others.

³The *Haichuang Monastery* is situated not far from *Guangzhou*, the administrative center of *Guangdong* province. As a widespread legend says, after the famous monastery of Southern Shaolin was burnt to ashes (supposedly in 30-th of the XVIII century) monks who escaped spread in China “like stars in the sky”. Few of them found refuge at the *Haichuang Monastery* where they started to teach monks, and later on laymen, the Fighting Arts. This monastery is the cradle of the most famous Kung Fu styles of the Southern China – *Hung Gar Kuen*, *Fo Kuen*, *Li Gar* and some others.

⁴At the beginning of the XX century *Lam Sai Wing* founded *WU BEN TANG* (“The Hall of

Fundamental Study”) in *Guangzhou* (Canton) where he taught the Fighting Art. In the 20-th of the XX century Master *Lam* together with his closest disciples (*Zhu Yu Zhai*, *Zhang Shi Biao*, *Li Shi Hui*, and others) moved to *Hong Kong* where he taught fighting styles of Kung Fu - *Hung Gar Kuen* and *Fo Kuen*. In his life he had more than 10 000 disciples, but he taught *Tiet Sin Qi Gong*, the most secret part of training, only to a narrow circle of the closest disciples. In his declining years, being anxious about the preservation of this invaluable treasure for posterity, he wrote the book that is offered to your attention.

⁵The article was written in 1957.

The Iron Thread is based on twelve secret methods for “arms-bridges”⁶, each of them corresponds to a certain principle. Those are GAN – hardness, steadfastness; ROU – suppleness, softness; BI – constraint; ZHI – straightening; FEN – separation; DING – steadiness; CUN – quickness, brevity; TIE – lifting; LIU – restraining; YIUN – movement, motion; ZHI – suppression; DIN – change.

Besides, it is necessary to keep in mind several factors. Using Qi, or vital strength of spirit, one should be able to increase his physical strength, pay special attention to strengthening his waist and kidneys⁷. Exhalation is done with shouts, it is the external manifestation of such emotions as joy, anger, sorrow and gaiety.

Those are the essentials that make this method of Qi Gong different from other kinds of Fisticuff Arts. I think that the most difficult thing in acquiring TIET SIN is to control your breath and to regulate Qi, to utter sounds and to use the internal strength. At the same time the above mentioned points are key factors for successful training. A wrong practice can be useless or even harmful. Each kind of Qi Gong has its own method of training and its own secrets. This book just gives the most complete and visual guidance for correct training in TIET SIN. It is indispensable for all who like Qi Gong and Kung Fu.

From my own experience I know that the most impressive thing in TIET SIN Qi Gong is that the physical strength of those who train themselves can be increased by nine times. It is hard to believe for those who did not practice this method. Of course, the benefit of TIET SIN lies not only in bigger physical strength. The most important thing is robust health and longer life.

Li Shi Hui

Hong Kong, the summer of Din You year (1957)

⁶The term *QIAO* (“bridge”) in the *Hung Gar* style means a forearm. There are 12 techniques where *QIAO* “bridges” are used. Those techniques were inherited from the Kung Fu school of the Southern Shaolin. They are also called “12 *Hung’s bridges*”.

⁷In accordance with postulates of the Chinese traditional medicine the kidneys are a receptacle of inherent vital energy *YUAN Qi* and a strong and flexible waist is a prerequisite for successful practice in the Fighting Arts.

Position 1. **JIAN LI KAI QUAN**

A greeting before the beginning of exercises.

Translation: This complex of exercises starts from a ritual greeting and the (self)-introduction¹. The arms are in position QIAO SHOU – “Bridges Arms”², the form of the right fist and the left palm correspond to the picture of the first position. At the same time the right leg is slightly bends (in the knee), the left foot (is like in the position) DIAO MA – “Suspended Stance”³: the toe lightly touches the earth surface. It is necessary to face south, to breathe in the air through the mouth and to “close” tightly. Both hands turn, with the centers (of the palms) up. Return back the left leg and stand “straightly”, both hands are pulled to the waist and form the position ER HU QIAN ZONG – “Two Tigers cover up their traces”.



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¹Here and further, words in brackets are meant, they are not available in the original. The style of Chinese classical writing in which this and other Lam Sai Wing's works were written suggests broader interpretation of the text, that's why some additional words are required for the translation into European languages (particularly into English) to express the meaning adequately;

²The term QIAO (“bridge”) in the Hung Gar style means a forearm. There are 12

techniques where QIAO - “bridges” are used. Those techniques were inherited from the Kung Fu school of the Southern Shaolin. They are also called “12 Hung's bridges”.

³DIAO MA or MA DIAO JIAO – literally, “A position with a suspended foot” - the posture in which the main body weight is supported by one leg; it is known in the modern KUNG FU as the “Cat's Stance”.

Position 2. ER HU QIAN ZONG

Two Tigers cover up their traces

Translation: From the first position JIAN LI – “Greetings” continue the execution. Both hands are clenched into fists, turned before you (with the centers of palms) back. Do not stick out your breast, do not raise your shoulders, look straight forward, both legs are upright. Pay attention to concentration of force LI in both thighs, the head is as if a cap weighing 1000 jins¹ lies on it. The mouth is closed, breathe in and breathe out through the nose three times, maintain stable posture, (then) arms will do the next movement.

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¹1 jin is approximately equal to 500 grammes.



Comments: After a greeting gesture (pos. 1) clench your left hand into fist with force, turn the fists with the centers of palms toward you and pull them to your waist. Simultaneously with hand movements the left leg is moved back to the right one. It is position ER HU QIAN ZONG – “Two Tigers cover up their traces”: the fists are on the sides of the waist, their back side faces the ground, the feet are in parallel with each other, the distance between them is about one fist.

Requirements to the coordination of different body parts are as follows:

the shoulders are lowered and slightly moved forward, the breast is bent inward, the diaphragm is in its lower position (that corresponds to “stomach” breathing), the stomach is strained and “filled”, the hands are tightly clenched into fists. The tongue should touch upper palate, the mouth is closed, the teeth are clenched without effort, the chin is slightly drawn in, the look is strictly forward. If you imagine vividly enough that you carry some weight on your head, the position of your head, neck and upper part of spine would adjust themselves correspondingly.

The lower part of the body: the thighs are strained, the buttocks are pulled in, the pelvis is put slightly forward and up, due to it the lower part of the spine is straightened and is on one vertical line with the upper part of spine and the neck. The knees are straightened, but not completely. Try to cling to the ground with your toes (however, do not bend them), it helps “to take root”. At the start it demands some conscious efforts, but after some practice you will take the right posture automatically.

After it, breathe in and breathe out

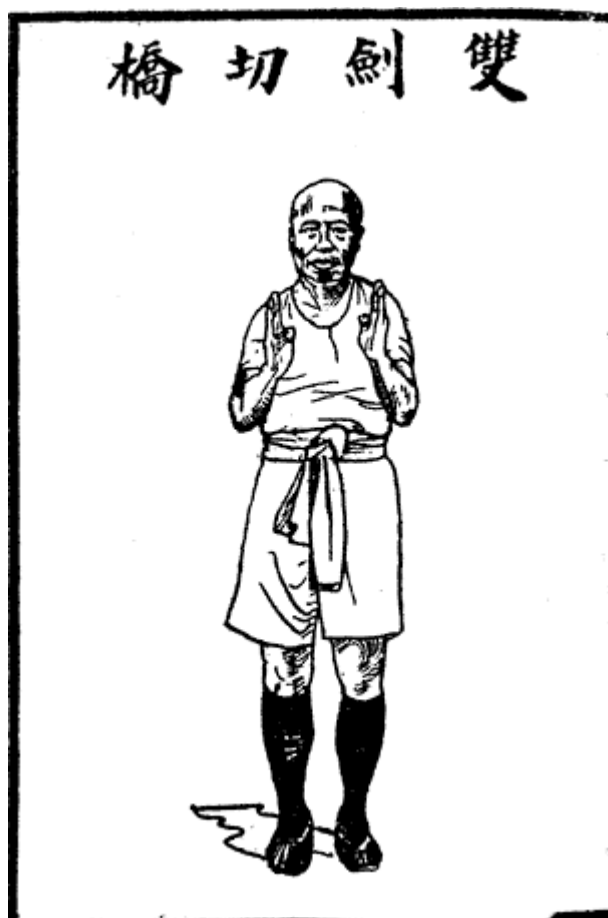
three times, at this time your fists are moved back and down at the level of the coccyx. The fists are moved through three stages when you breathe out, they are immovable when you breathe in. The movement is executed slowly and with some effort: just imagine that you try to bend a thick iron wire. At the end of the third exhalation you take **position 3**: your fists are clenched with effort, your wrists are bent towards the inner side of the forearm, the elbows are directed backward. All the above requirements to the stance are maintained.

Position 3. **SHUANG JIAN QIE QIAO**

Two Swords hack the Bridge

Translation: A straight stance as shown in the previous picture. Both fists are “pulled up” from behind, moved forward along the sides of the ribs and reach the position under armpits; (then) the fists (with palm centers) turn to face each other, unclench and form the position QIE ZHANG – “The cutting palms”. At the same time you should open your mouth and breathe out, after it the “cutting palms” move forward very slowly (and arms) stretch. (At the end of the movement) you should breathe out and utter “HE”.

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Comments: When you are in position 2 make a full inhalation through the nose. With that the breast is slightly raised up without sticking out, the shoulders remain lowered. During inhalation the hands move up and at the end of inhalation they are on the sides of ribs under the armpits, the back of the hand down. Then fists are transformed to QIE ZHANG – “Cutting palms” and do a short push forward at the breast level. That phase of the movement is shown in the picture for this position: the arms are bent, the elbows are lowered, the distance between the palms and the breast is from 20 to 25 cm.

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Explanation:

During this exercise just imagine that you are standing close to a very big and heavy iron ball that you must push as far as possible². At the first moment you should gather yourself up and move the ball from its place, then you gradually, with constant effort, straighten your arms

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¹In this TAOLU several types of breathing are used, each type relates to a certain action at the “external” level and reinforces it according to the principle “The Force Li Comes With the Breath Qi”. A sound uttered during exhalation is a manifestation of the “internal” effort and comes as if from the stomach (from the region DANTIEN), therefore one should not simulate it artificially. At first it is better to concentrate on the coordination of motion and breathing.

²At the initial stage of training mental concentration has uttermost importance,

Simultaneously with the palm push, do a short exhalation from the upper part of the lungs through the mouth, with it the thorax slightly descends; at the same time the stomach remains strained and “filled”. Without stopping in this position the arms start slowly straightening forward, the movement is executed with some effort and with gradual exhalation through the nose. At the end of the movement another short push is executed with a sharp exhalation through the mouth with the sound “HE”¹. In the final phase the arms are slightly bent in the elbows, the elbows are turned downward.

.....
 and accelerate the ball, at the end you give it a certain momentum with a push. At the external level this piece of imagination allows you to attain the right coordination of breathing with the work of muscles and sinews and at the internal level to unite the force Li with breath Qi

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 it is called “The Thought Leads Qi” in the tradition of the Shaolin School of Qi Gong. After some practice any of your movements will be filled with the internal energy Qi without any effort of your consciousness. That is the final aim of Fighting Qi GONG practice in the Shaolin School. Shaolin treatises on pugilism say: “When each movement of your body is fused with the breath Qi, your arms and legs become quick and strong like those ones of a monkey. So the man moves like a lightning in the sky and joyfully he passes along as a victor in all battles”*.

*De Chang. Shaolin Qi Gong. Zhangzhou, 1983.

Position 4. LAO SENG TIAO DAN

The Old Monk carries a yoke

Translation: The straight position like that one in the previous picture. Both palms are “separated”¹ and turned (fingers up). Then (the palms) are turned (with fingers) down and the centers (of the palms) face up. After it you “separate three joints”², clench fists and pull them up. Both elbows move away from the side ribs, facing down as before; both fists are “pulled up”, reach the level of both cheeks and stop. During that (movement) you straighten your breast and breathe out with uttering the sound “TI”.

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¹Here the meaning is that the wrist joints are bent;

²“To separate three joints” means to bend an arm in shoulder, elbow and wrist joints.

Comments: From the previous [position 3](#) (arms are stretched forward at the shoulder breadth, palm centers face each other) rotate the palms in the wrist joints – left hand counter-clockwise, the right hand clockwise to turn palm centers upward (with this the fingers are directed forward and downward). At the time of rotation the wrist joints must be strained and bent in the extreme in the direction of the outer side of a forearm. Then slowly and with some effort clench the hands into fists with simultaneous bending the wrists toward the inner side of the forearm and pull the fists to the shoulders. This movement is slow and strained as if you pull toward



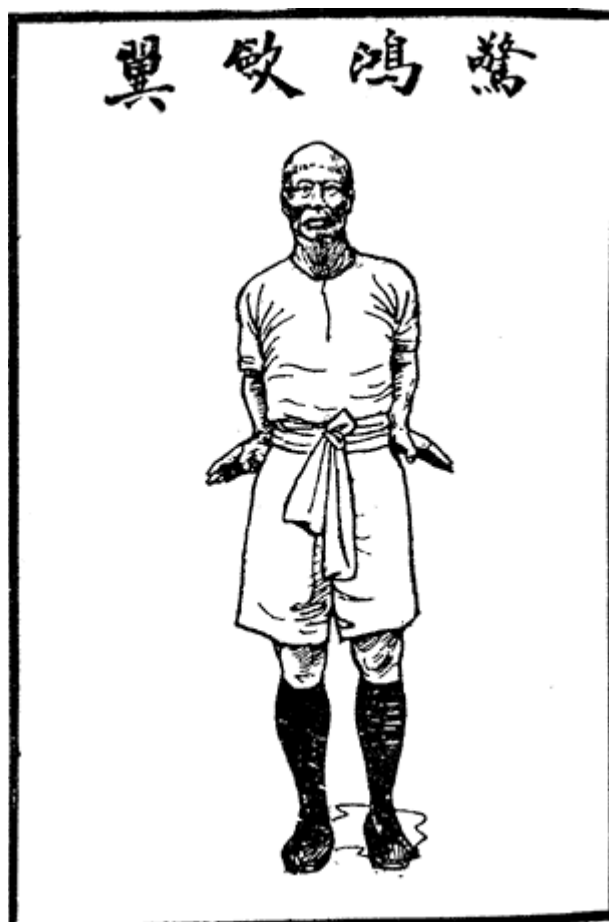
you a heavy thing. Those actions are done with a slow and deep breath-in through the nose. After a small pause raise up your fists at the cheek level and then pull them to both sides and take the position LAO SENG TIAO DAN – “The Old Monk carries a yoke”. The movement is carried out at a middle speed. Just imagine that you are in a narrow corridor and try to move aside the walls with your forearms: in the final stage the effort reaches maximum and it is accompanied by a sharp exhalation “TI” through the mouth (the lips are lightly parted, the teeth are clenched, as if you “spit out” some air from the upper part of your lungs).

Position 5. **JING HONG LIAN YI**

A frightened Goose flaps the wings

Translation: You are standing in a straight position as shown in the previous picture, both fists are raised at the level between your shoulders and cheeks. Unclench both fists simultaneously, then the palms separate and move to opposite sides from the shoulders from up to the right, to the left and downward with a “cutting” movement. When they reach the level of the waist they stop. The fingertips face outside, the wrists butt the pelvic bone, the elbows are moved back into a prop-up position. You make an exhalation with the sound “TI” through the mouth.

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Comments: The movement is carried out at the maximum speed, the palms descend along an arc: at first they move from the position above the shoulders to the center of your breast

and then descend to the left and to the right to the waist with a cutting movement. In the final phase the upper part of the body slightly bends to follow the arms.

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Position 6. ZUO YOU CUN QIAO¹

Flash-like Bridges to the left and to the right

Translation: The position of the torso is straight. Both palms from the position on the waist are pulled apart at the same time, the arms are stretched (to both sides). After reaching the shoulder level (and locating) on one line they stop; at the same time the thorax expands. The movement is made with an exhalation through the mouth and a sound “SI”.

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¹CUN QIAO is one of 12 “bridge techniques”. In fact, it is a quick strike with finger tips of an open palm. Its principle is “brevity” (quickness).



Comments: Without stopping in the pos. 5, deliver piercing blows aside with finger tips as shown in the picture for pos. 6. The movement is made as quick as possible,

the fingers are straight and strained. Imagine that there are paper screens on your left and on your right and you need to punch palm-wide regular holes.

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Position 7. **SAN DU ZHU QIAO**

Build the Pearl Bridge thrice

Translation: The position of the torso is straight. Your shoulders and your arms form a straight line, left and right arms sink down, both palms turn to the position ZHU QIAO – “The pearl bridge”. You strain the thorax and at once both “pearl bridges” very slowly pull to the shoulders and take place between your shoulders and ears. (Then) utter “SI”, (at the same time) “The pearl bridges” are slowly stretched to the left and to the right. The movement is made three times.

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Comments: After delivering blows to sides, the wrists are bent toward the outer side of the forearm, at the same time the position of hands changes according to the picture for **position 7**, the arms are slightly bent in elbows, the elbows and the wrists slightly descend (“sink” in the original text). The movement is sharp: as if you jerk your hands slightly down and toward you (however, the amplitude of the movement is small, you only slightly bend your arms in elbows). Requirements to hand position: your forefingers are completely straightened and directed upward, other fingers are bent and pressed to the edge of the palm, palm centers are directed to sides; the wrists are bent in the extreme and with effort, you should feel some strain in fingers, palms and wrists. Slightly spread your fingers in this



position: the strain in the sinews will grow. Then slowly pull your hands to the shoulders, at the same time you breathe in through the nose. That phase of the movement is shown in the picture. After it draw your palms to both sides at the shoulder level slowly, with some effort. The movement is made together with an exhalation through slightly parted lips and a low hissing sound “SI”.

Imagine that you try to move apart cliffs in a narrow cleft. Then while breathing in, slowly pull “The Pearl bridges” to your shoulders. Execute it three times.
Warning: Be careful with this exercise: do not strain yourself extremely, if you have higher blood pressure.

Position 8. **DA XIAN GONG SHOU**

To greet the Great Saint

Translation: The position of the body is straight and upright. The “Pearl Bridge” of the right arm transforms: the hand clenches into fist. The “Pearl Bridge” of the left (also) transforms: the hand is in the position “palm”. (After it) the right fist and the left palm simultaneously and very slowly move forward and draw together but the left palm is a little ahead of the right fist. The left palm, when its movement is in progress, clenches into fist and then both fists descend along the torso and move back, (as if you are) pulling (something) toward you. The movement is made without sound exhalation.

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Comments: After the execution of the previous exercise three times, clench your right hand into fist and transform the left hand into the position “palm”: all fingers except the thumb are straight. Then both arms stretch forward and you take **position 8**. The movement is made slowly and with some effort, exhalation is soundless, through the nose.

Then, clench the left palm into fist and slowly draw both fists to your waist. In that way you take **position 2**. This movement is accompanied by a deep and a long-drawn inhalation through the nose. Do not forget about mental concentration on the movement: imagine that your hands are bending a thick iron wire with its ends wound on your fists.

Position 9. ER ZI QIAN YANG MA

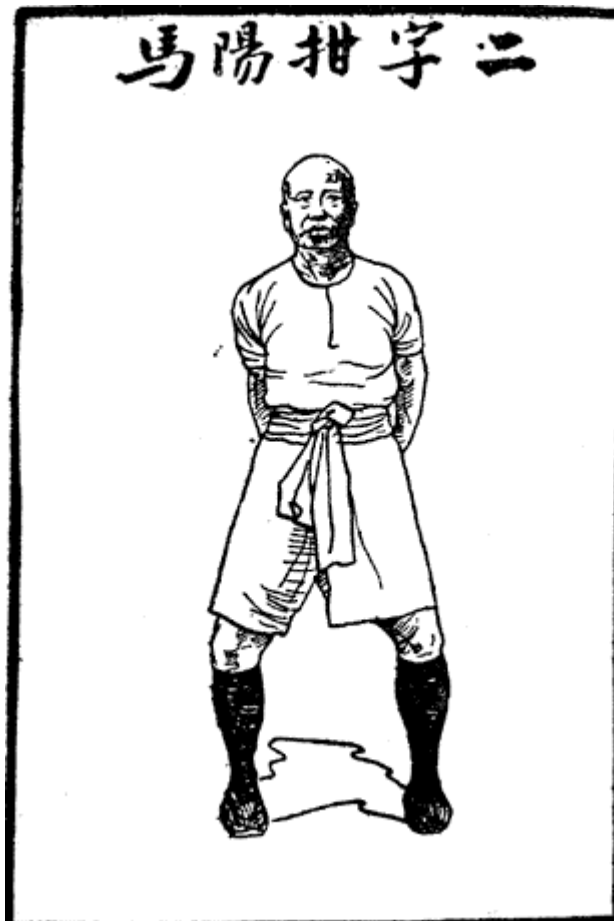
Squeeze a beam with legs in the stance of hieroglyph ER

Translation: It is an upright position. From the position in front (of your body) both fists are already pulled to you and drawn back. Stand on tiptoe, at the same time raise your heels up and bring them apart with a twisting movement.

After your heels touch the ground, the tiptoes are raised and turned. Thus, the feet are being parted to the left and to the right. When the distance between the feet becomes 1 chi and two cuns (about 0.4 m) they stop. After it the body “settles down” (descends a little), both knees are slightly bent, the thighs are open (outside), the force Li concentrates in the shins, (thus) a “squeezing” position is formed. The movement is made without sound exhalation.

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Comments: **Position 9** differs from **position 2** only in feet position. It is necessary to pay special attention to the position of your shins: they must be strictly vertical, the knees are not drawn together. Imagine that you tightly grapple a beam of square cross-section with your knees and shins, the side of the beam is about the length of your shin (about 40 cm or a little longer, depending on your height).



Your knees are bent a little, your feet are parallel, the toes should “cling” to the ground (however, don’t bend your toes, the soles should be tightly pressed to the ground). The inner side of your thighs and shins should feel some strain. At the same time the requirements contained in the comments on **position 2** are applied to the upper part of the body, don’t forget about it. Drawing feet apart is done during an exhalation.

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Position 10. **YAN HU DANTIEN**

Cover DANTIEN

Translation: Stance ER ZI QIAN YANG MA. The mouth is tightly closed, you breathe out through your nose and utter “WU”. Both fists go out from your back, the right fist is down, the left fist is up, (the left forearm) presses (from above) to the right forearm, (as if) you “undercut” forward (with your forearms) in a crossed position. Take the defensive position YAN HU after reaching the level of DANTIEN.

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Comments: When you are in position 9, sharply breathe in the air through your nose. Then, your arms move from behind your waist forward to position 10, at the same time you make a short strained exhalation of a small amount of the air from the upper parts of the lungs. The movement is made with an increasing effort; the mouth is closed, the teeth are clenched, the tongue is raised to the upper palate, exhalation is made through the nose. The amount of exhaled air is controlled with muscles of the throat and vocal cords, due to it a higher pressure is built up in the abdominal cavity compressed with muscles of diaphragm, abdomen and waist. At that time you utter “WU”. In the final stage of the movement the sound is interrupted: the air is “shut off” and the pressure in the stomach (and accordingly in the region of DAN



TIEN) increases. At the external level it corresponds to the moment of the highest strain of muscles and sinews in the whole body: you must have a feeling of being a “monolith” deeply rooted in the earth. This maximum strain with stopped breathing lasts about 1 second¹. Requirements to the stance: the stomach is “filled”, strained and slightly stuck out forward, the backbone is slightly arched outside in contrast to the thorax which is arched inside. Muscles and sinews of the whole body toughen; however, the main effort is concentrated in your arms and the lower part of the stomach.

¹The stopped breathing after inhalation accompanied by muscle and mental strain is a very effective means for the development of extraordinary capabilities of a human body. However, it is a drastic means, its wrong use can lead to dangerous consequences. If you have some problems with your health,

you should see your doctor before starting to train. At any rate, you should not strain yourself too much at the beginning. At first, you should catch the “inner” sense of the movement and only after that make muscular efforts. Carefully analyze your feelings. When you feel that your body has got stronger, increase loads step by step.

Position 11. **CHOU SHOU HU XUN**

Raise up arms and cover breast

Translation: You are in the previous position (pos. 10). Your feet firmly stand in the stance ER ZI QIAN YANG MA. At first, open your mouth and remove “turbid Qi” – ZHUO QI, an exhalation is accompanied by a sound “HE”. After it, bend your elbows and raise up (your arms). The right fist, hooked inside, is outside; the left fist is inside and weighs on forward, i.e. the left forearm weighs on the right one. (Both arms) simultaneously raise up, reach the level of the throat and stop.

.....
Comments: After the execution of the previous exercise, weaken your muscles (but not completely; muscles, especially muscles of abdomen, hands and forearms, retain some strain). At the same time breathe out through the mouth with a sound “HE”. Then your arms move up at the level of your throat. At the same time breathe in through the nose.



Observe that your fists should be tightly clenched, wrists should be bent towards the inner side of your forearm, the forearms should press each other. Get a feeling of some strain in your arms.

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Position 12. LIANG SHOU ZHE TIAN

Cover the sky with both arms

Translation: Like the previous position, feet are in the stance ER ZI QIAN YANG MA. The air reaches the mouth and goes out with a sound “YAO”. You concentrate force between your elbow joints, your fists are half-unclenched, the left hand from inside weighs on (the right forearm), the right hand from outside are bending inside, a crossed position (of the hands) is formed. Raise your hands to the level of the forehead and stop there.

.....



Comments: The expression “to concentrate force between your elbow joints” seems to mean that it is necessary to move your elbows inside with some effort. Then the fists are transformed into the

position “Tiger’s claws” and your arms are jerked up with force. At the same time your knees slightly bend and the torso descends a little. Those actions are accompanied by a sound “YAO”.

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Position 13. **QIN CONG XIAN JIAN**

QIN CONG hands a Jian¹

Translation: Position ER ZI QIAN YANG MA. Force is concentrated in both elbows and between elbows, both hands descend from the forehead down, your mouth utters a sound “XI”. The downward movement of your elbows is accompanied by an exhalation.

.....
¹Jian is a sword with a narrow and straight blade.



Comments: It is a sharp movement, your elbows with some effort are brought together inward, as if you squeeze between them some thing, your forearms are vertical. Besides, this movement has an applied meaning; by the way, many other

movements also have an applied meaning in this TAO LU, as TIET SIN is a combat style. If the enemy has caught you for your throat or your clothes, free yourself from his lock with a sharp elbow blow from up to downward at his forearms.

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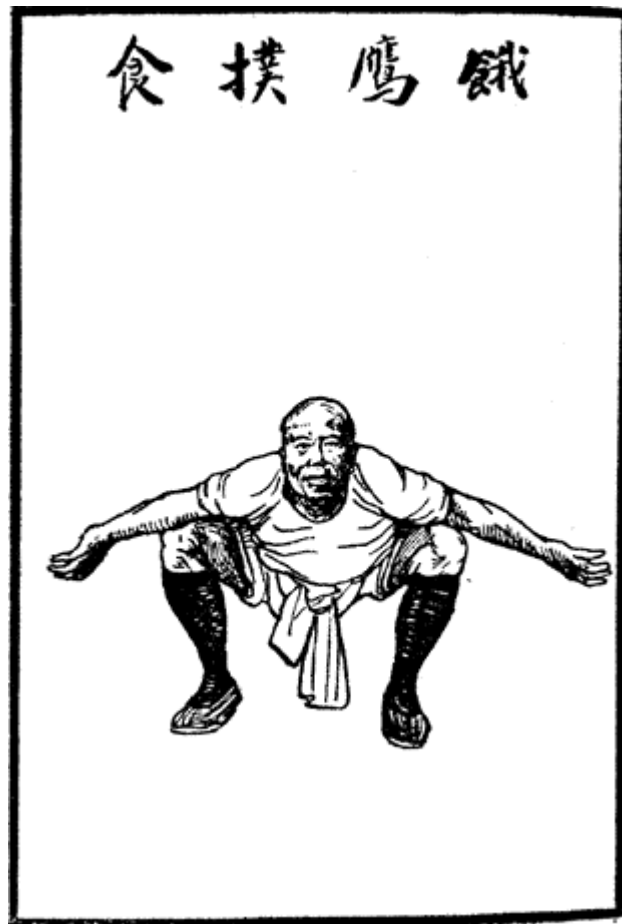
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Position 14. **E YING PU SHI**

The Hungry Kite swoops down on its prey

Translation: You firmly stand in the stance ER ZI QIAN YANG MA. At first, from the position ER ZI QIAN YANG MA you pass to a low stance SEI PING DA MA¹, immediately after it you bend in your waist, raise up your head, your eyes stare straight forward. Both arms are brought apart to the left and to the right like spread wings of a bird. The movement is soundless.

.....
¹SEI PING DA MA – literally, “a firm stance of a big horse”, i.e. a low stance.



Comments: Thighs in the stance E YING PU SHI are in parallel with the ground, back is slightly concave, shoulder-blades are brought together, but it is done without big

effort, the crown of your head is directed up, eyes stare straight forward and far off. In the process of taking the stance a deep breathing in through the nose is being made.

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Position 15. **PO QIAO**

Press (push) with bridges

Translation: From the low position SEI PING DA MA the torso raises up. (In such a way) you pass on from the low stance SEI PING DA MA to (the stance) ER ZI QIAN YANG MA – “Squeeze a beam with legs in the stance of hieroglyph ER”. The elbows of both arms “sink”(i.e. turn down), the arms moves up toward your breast on the left and on the right. The position PO QIAO –“Press (push) with bridges” is formed. Utter a sound “WEI” simultaneously with the arms movement.

.....



Comments: Being in the previous position, turn your elbows down, the hands with fingers up. Then, simultaneously with straightening your body, your arms move along an arc toward the breast and upward. This movement is powerful

and quick, work of your legs, torso and arms is coordinated, as if you make a push with your palms from down upward, using the force of arms, legs and waist. In the final stage of the movement you utter a cry "WEY".

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Position 16. **DING JIN QIAO**

A solid Iron Bridge

Translation: Feet are in the position ER ZI QIAN YANG MA¹. Force is concentrated in the thumbs of both hands and wrists. Both palms move forward with a pushing movement TUI. The movement of the arms is accompanied by a sound “HE”. You stare ahead.

.....
¹”Squeeze a beam with legs in the stance of hieroglyph ER” - see comments to [pos. 9](#)”.



Comments: From the previous position, draw your elbows a little back and turn hands with the centers of palms forward at the shoulder level. At the same time, change the position of your hands to the following position: four of your fingers are completely straight and spread wide with effort, the thumb is perpendicular to the palm plane directed forward. Your wrists are bent toward the outer side of your forearm.

One should feel some strain in wrists and thumbs. Then, slowly and with some effort stretch your arms and take the position “A solid Iron Bridge”. Straightening of arms is accompanied by a low and prolonged expiration with a sound “HE” through slightly opened mouth. Here and further, the above requirements to the stance ER ZI QIAN YANG MA are valid, remember about it (see comments to [pos. 9](#)).

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Position 17. **HU XIAO LONG YIN**

Roar of the Tiger and twitter of the Dragon

Translation: From the stance ER ZI QIAN YANG MA, part aside the toes of both feet a little, immediately descend the upper part of your body, (in this way) pass from the stance ER ZI QIAN YANG MA to the stance SEI PING BA FEN MA¹. At the same time, raise your elbows forward, the palms of both hands (turn) up and move with flounces to a position above your shoulders and below the level of the ears. (Those actions) are accompanied by a sound “E”(as in “bed”). The flounces (with your arms) are continuously executed many times. You stare ahead.

.....
¹SEI PING BA FEN MA – “Stable Eight Fen Stance of a Horse” – lower “Horse Stance”, i.e. the legs are widespread, the center of gravity is situated low.

Comments: From the previous position, descend into the low stance SEI PING BA FEN MA. Immediately after that your arms are bent in elbows with a flounce, you take the position shown in the picture. Simultaneously with the arm movement, you make a short strenuous exhalation through your mouth. At that moment your teeth are almost clenched, your lips are stretched, the position of the tongue and the vocal chords corresponds to the position when one pronounces the sound “E” (as in “bed”),



but due to a strong thrust of expired air the sound is like rather something between whistle and hiss. Then, breathe in the air through the nose with some effort and open your mouth a little – a short breath, not longer than one second. After that breath your arms slowly straighten in elbows and take the position DING JIN QIAO – “Solid Iron Bridge”, with this the low stance SEI PING BA FEN MA remains the same. While straightening your arms, breathe out through your nose, uttering low roar (the sound comes as if from the belly), the mouth

is closed, the teeth are clenched with some effort, the tip of the tongue touches the upper palate. Then, make a short breath-in similar to the above-described one, after that your arms are drawn in a frounce to the shoulders

(with expiration) etc. It is enough to repeat it three times in the beginning. With higher level of training, the number of repeats may be (gradually!) increased to 6, 9 or 18, i.e. the number divisible by three.

Position 18. **SHUANG CUN QIAO**

A pair of bridges as quick as a lightning

Translation: The toes of both feet in the stance SEI PING BA FEN MA¹ turn a little inside, the upper part of the body raises up, in such a way you return from the stance SEI PING BA FEN MA to the stance ER ZI QIAN YANG MA – “Squeeze a beam with legs in the stance of hieroglyph ER”. Both palms rush forward from the breast and make a “clap”² – it is a forward blow BIAO³. The movement is accompanied by a sound “WEI”.

¹SEI PING BA FEN MA - “Stable Eight Fen Stance of a Horse” - lower “Horse Stance”, i.e. the legs are widespread, the center of gravity is situated low;

²A clap made by sleeves of your clothes, while performing this sharp movement;

³BIAO CHUAN – “piercing blow” – a blow with ends of fingers of an open palm.



Comments: After the execution of the previous exercise your hands jerk to the breast and immediately deliver a sharp piercing blow forward with finger tips of an open palm. At the same time the legs are straightened, you take the stance ER ZI QIAN YANG MA.

The moment of delivering the blow coincides with the moment of coming into the stance. Note that your arms in elbow joints do not straighten completely or to the full extent, they keep a hardly visible bent position: “arms are straight and not straight, bent and not bent”. A shout “WEI” coincides with the final concentration

of a piercing effort in the final stage of this movement: imagine that you should thrust your fingers into tough elastic substance as deep as possible. Requirements to hands position: four fingers are completely straight, pressed to each other with some effort and strained, the thumb is bent and pressed to the edge of the palm.

Position 19. **ZHI QIAO**

Slashing bridges

Translation: The stance ER ZI QIAN YANG MA¹. Both palms return (to the position) lower than the ears, you separate three joints and after it clench your fists. Then, both fists move forward very slowly and obliquely downward. The movement is accompanied by a sound “WEI”, you look ahead.

.....
¹”Squeeze a beam with legs in the stance of hieroglyph ER” - see comments to [pos. 9](#)”.

Comments: After delivering a double blow BIAO your hands return to the position above your shoulders to the level a little lower than your ears again. However, this time the centers of your palms are directed forward, elbows are drawn to both sides and a little back, all fingers are straight with some effort and spread wide. Make a breath-in through the nose

at the same time. Then, lower your hands to your breast and at the same time clench them into fists with a catching movement.



Without stopping the movement, slowly and with some effort, lower your arms to both sides and a little forward and take the position ZHI QIAO. The effort is directed to sides and downward. At the end of the movement the strain of muscles of your whole body reaches maximum and is accompanied by a shout “WEI”.

Do not forget: the sound must come out from your “belly”. Actually it means a sharp contraction of stomach muscles. However, the stomach does not pull in and remains “filled” and a little protruded. Thus, the sound is manifestation of higher pressure inside the abdominal cavity. Because of it Qi rushes from Dantien and fills muscles and sinews.

Position 20. **FEN JIN CHUI**

A blow separating gold

Translation: The stance ER ZI QIAN YANG MA. At first, both fists from the position below and on sides are pulled and returned back to your breast. The right arm is outside, the left one is inside, (the forearms) form a crossed position. Your mouth is closed, you breathe out through the nose with a sound “WU”, at the same time your fists are parted to both sides with a “splitting” movement. You stare ahead.

Comments: Your arms are before your breast in a crossed position, from this position they move upward and to sides and then downward in the vertical plane. The fists are tightly clenched, wrists bent to the inner side of the forearm, forearms strained. The arm movements are accompanied by an expiration through the nose with a sound “WU”. The coordination of breath and muscle force completely



corresponds to **pos. 10** (see comments on **pos. 10**). The only difference is that in this case the force is directed to sides and downward. Requirements to the stance are also similar.

Position 21. ER HU QIAN ZONG

Two Tigers cover up their traces

Translation: Your feet are in the position ER ZI QIAN YANG MA. According to position 9 where the method of taking the stance (is described), you turn your heels and toes in a reverse sequence and draw your feet together. That movement is made in three stages, you draw feet together and take an upright position¹. At the same time both fists are also pulled to you and moved back in three movements. After the fists have been moved back, you utter a sound “HE” to breathe out “turbid Qi”.

.....

¹The meaning here is that the feet from the position on shoulder width are drawn together in three stages.



Comments: Shift body weight to the heels and turn your feet with its toes inside. Then tiptoe and bring together the heels. With the third movement place your feet parallel each other. The distance between the feet is equal to the width of a fist.

At the same time pull your fists to the torso and then back to the waist. In this case requirements to the stance completely coincide with the requirements given in comments on pos. 2. The expiration with a sound “HE” is made through the mouth.

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Position 22. SHAN MIAN ZI WU

Open out a fan in the stance ZI WU

Translation: From the previous position, your left leg makes a step to the left, the toe of the right foot turns a little to the right, thus the position ZI WU MA¹ is formed. Your face is turned to the right, both fists move from behind your back forward and upward, (the forearms) form a crossed position before your breast. Your right arm is outside, the left arm is inside, the mouth is closed. While breathing out through the nose, you utter a sound “WU”.

.....
¹ZI WU MA - it is known in the modern WUSHU as the stance “Bow and Arrow” (see picture).



Comments: From the position ER HU QIAN ZONG, make a step with your left leg to the left and a little forward, at the same time pivot on the right foot to the right by 90 degrees. In such a way you take a stance ZI WU. Your step is resolute and powerful, the stance is stable and firm, the center of gravity of your body is low. Try to “grasp” the ground with your toes (however, don’t bend them). Feel as if no force can move you. After your left foot has been put on the ground, your arms at once move from your back forward and cross before the breast in the position SHAN MIAN – “An

open fan”. The arm movement is made rather quickly and with a growing effort, at the same time you breathe out through the nose with a sound “WU”. In the final position, the upper part of your spine is slightly bent, the shoulders are moved forward; on the contrary, the thorax is bent inward and lowered a little, the stomach is strained and “filled”. At the moment of the biggest effort your expiration is stopped: you “lock” air and set excess pressure in the region of DANTIEN. However, breathing stops only for a few fractions of a second. After it, weaken your muscles and breathe out through your nose in a natural way.

Position 23. **KAI GONG SHE DIAO**

The marksman draws the bow

Translation: Your feet are in the position ZI WU. Utter a long sound “WEI” through your mouth. Both fists accompanied by the sound move: the left fist bends upwards and moves to the left as if you draw a bow, the right fist bends downward and draws to the position above the shoulder. You turn your eyes on the left fist.

.....



Comments: In the position SHAN MIAN ZI WU, raise up your elbows at the level of your shoulders and draw them aside a little. At that time your fists are drawn to the breast, the wrists touch each other as before. At the same time make a long inhalation through your nose. Then, the arms from the position before your breast start moving to both sides in horizontal plane with some strain. At the beginning of the movement the effort is “explosive” in character as if you tear a thick

iron wire before your breast and the ends of this wire are wound up around your fists (however, note that your arms move slowly and smoothly, without jerks). This “tearing” effort is accompanied by an expiration through the mouth with a sound “WEI”. Then, the arm movement continues with a constant strain and is accompanied by a soundless expiration through your nose. Your fists are tightly clenched, your wrists are bent like a hook in the direction to the inner side of the forearm, you look at your left fist.

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Position 24. **WAI BANG SHOU**

An outward movement of an arm

Translation: Your feet are in position ZI WU. The mouth is closed, you breathe out through the nose and utter a sound “WU”, “WU”, “WU”. The right fist changes its position for ZHI ZHANG – “A finger and a palm”, the left hand is clenched into fist as before. Simultaneously, accompanied by an expiration through the nose with a sound, the palm and the fist are turned and drawn to your breast: the center of the palm is directed outwards, the fist bends to yourself. You turn your eyes on the left fist.



Note: The picture shows the initial phase of the next movement WAI BANG SHOU ER – “The second outward arm movement” ([pos.25](#)). The text describes an arms movement from outside inward NEI BANG ZHI, as a result of it you take [pos. 27](#) (see the comments).

Comments: Being in the previous position, weaken muscle strain and make a deep inhalation through your nose. At the same time the right fist transforms into the position ZHI ZHANG - “A finger and a palm” (see the picture). After it the right palm and the left fist **with three movements** are drawn to the breast and take the position NEI BANG ZHI (see [pos. 27](#)). Each of the three movements is executed with some effort and accompanied by an expiration through

the nose with a sound “WU”. During pauses between movements muscle strain is decreased, at that moment you can make a very short, shallow inhalation through the nose. Duration of each phase of the movement, including pauses, is about one second or a little longer. After the third inward arms movement, make a complete inhalation through the nose (at that time the thorax slightly rises). Then you immediately proceed to the next technique WAI BANG SHOU ER – “The second outward arms movement” ([pos. 25](#)). The initial phase of the movement is shown in the picture for this position.

Position 25. **WAI BANG SHOU ER**

The second outward arm movement

Translation: Your feet are in the position ZI WU. The left fist moves and reaches the position before your breast, turns (with its center) downward. (Then) the right palm in the position ZHI ZHANG is moved to the right side with a “cutting” movement GE, at the same time the left fist is moved to the left side with a “separating” movement FEN; you utter a sound “WU” with your mouth shut. Your face turns to the left, you turn your eyes on the left fist.

.....



Comments: The initial position for this movement is shown in the picture illustrating [pos. 27](#). Then, with a “tearing” effort your arms start drawing to sides, at the same time you utter a sound “WU” with your mouth shut.

That phase of the movement is shown in the picture illustrating [pos. 24](#). Then, the arms continue drawing to sides slowly and with unchanging strain and take [pos. 25](#), at that time you continue breathing out through the nose (soundless).

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Position 26. **ROU QIAO NEI BANG**

**Soft bridge from the inner side as regard to your
arm**

Translation: Your feet are in the position ZI WU. Close your mouth and utter “WU”, “WU”, “WU” through your nose. The right palm (in the position) ZHI ZHANG¹ is drawn back to your breast, at the same time the left fist comes back to your breast. After it they are slowly pushed forward, the mouth is closed; you breathe out with uttering “WU”.

.....
¹“A finger and a palm” – see picture.



Comments: From the previous position the arms come back to the breast **with three movements** and take position 27. Each movement is accompanied by a strained expiration through your nose with a sound “WU” (a detailed description see in the comments to pos. 24). Then, shift your left leg a little to the right and turn about. In such a way you find yourself in the left stance ZI WU. Simultaneously with it, make a full

inhalation. Then, your elbows descend to ribs, your wrists are crossed (see the picture), the right palm and the left fist execute a slow and powerful push with a growing effort from the breast forward. The movement is accompanied by an expiration through your nose. In the final phase (shown in the picture), when the effort reaches its maximum, an expiration is accompanied by a sound “WU”.

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Position 27. **NEI BANG ZHI ER**

The arms move inward for the second time

Translation: Your feet are in the position ZI WU¹. The right palm in (position) ZHI ZHANG² and the left fist come back inside, the movement is accompanied by a sound “TI”.

.....
¹ZI WU MA - it is known in the modern WUSHU as the stance “Bow and Arrow” (see picture);

²ZHI ZHANG - “A finger and a palm”.



Comments: You turn about again and take the right stance ZI WU. During that turn you breathe in, at

the moment of taking the stance you breathe out through the mouth with a sound “TI”.

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Position 28.

DING QIAO**Solid bridge**

Translation: Your feet are in the position ZI WU. The right palm in (the position) ZHI ZHANG moves from the right with a “pressing” movement downward, the left fist raises up into a “supporting” position. You utter a sound “DE”. While continuing (the movement), open your mouth and utter a sound “HE”. The right (arm with the palm in the position) ZHI ZHANG straightens very slowly, the left fist is directed upward.

.....



Comments: You turn about again and come back to the left stance ZI WU, at the same time you breathe in. At the moment of taking the stance the elbows of both arms descend to ribs, at the same time the left fist starts moving from your breast forward slowly and with some effort and the right palm starts a slow motion from up downward along the side of your body. The stance is firm, your muscles

are extremely strained, the left fist “pushes” forward, the right palm “pushes” downward. In the initial phase of the movement you make a short strained expiration with a sound “DE” through the clenched teeth, “lock” air and set excess pressure in the region of DANTIEN. In the final phase (shown in the picture) you open your mouth and breathe out with a sound “HE”.

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Position 29.

ROU QIAO

Soft bridge

Translation: From the position ZI WU¹ the torso turns so that your face is directed straight forward, you proceed to the position ER ZI QIAN YANG MA². The mouth is closed, you utter a sound “WU”. Simultaneously the right ZHI ZHANG³ and the left fist execute a pushing movement forward very slowly.

.....
¹ZI WU MA - it is known in the modern WUSHU as the stance “Bow and Arrow”;

²ER ZI QIAN YANG MA - “To squeeze a beam with legs in the stance of hieroglyph ER” - see comments to [pos. 9](#)”;

³ZHI ZHANG - “A finger and a palm”.



Comments: Turn to the right by 90 degrees: your face will be turned to the same direction as it was at the beginning of TAO LU. During the turn the left fist and the right palm are drawn to ribs under your armpits, the elbows are bent and moved back, the shoulders are also moved back, the thorax widens. At the same time, breathe in deeply with your breast

and your stomach. Then, without a pause, your arms are straightened (in elbows) slowly and with some strain as if you move away a very heavy thing, at the same time you breathe out through your nose with a sound “WU”. Pay special attention to the fact that the general requirements to the stance contained in the comment on [position 9](#) are valid here and further!

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Position 30.

ZHE TOU**Protect the head**

Translation: Your legs are in the position ER ZI TIAN YANG MA. The torso with its breast turns to the right, the left foot is displaced backward, the toe of the right foot is slightly turned to the right, (because of it) the stance ZI WU is formed. You utter a sound “I-I-YE!” (“I” as in “sit”). At the same time the right hand changes position for QUAN ZHANG – “The whole palm”, the center of the palm is turned downward. (The right palm), following (the transition) into the position, moves upward as if it covers the head from above. The left fist delivers a blow “PAO” to the left, you turn your eyes to the left.



Comments: From the previous position, you turn your body to the right by 90 degrees and take the stance ZI WU. At the same time both arms descend and then move upward, the right palm in the position QIUAN ZHANG make a semi-circle in the vertical plane and stops above the head crown, the left fist is moved to the front and up. The arms movement is slow and strained, in the initial phase

expiration is soundless through the nose; in the final phase your mouth is opened a little and you utter “I-I...” (as in “beat”). A yell “...E!” (as in “yell” or in “bed”) coincides with the maximum effort in the end point of trajectory of arms movement, at that time the thorax slightly descends, all the muscles are extremely strained, the position is stable and firm.

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Position 31. **TUO ZHANG**

Propping up palm

Translation: Your feet are in the position ZI WU. The right foot put in the front turns inside with its toe, the left toe turns outside; the upper part of your torso from the right-sided position turns straight forward, the upright position SEI PING BA FEN MA¹ is formed. The left fist is drawn to the waist, the right palm turns with its center upward and are drawn to the position below the ear and above your shoulder. You utter “SI” with open mouth.

.....
¹SEI PING BA FEN MA – “Stable Eight Fen Stance of a Horse” – lower “Horse Stance”, i.e. the legs are widespread, the center of gravity is situated low.



Comments: From the position ZI WU you turn your torso to the left by 90 degrees and come back to the stance SEI PING BA FEN MA. With that the left fist is drawn to the waist, the right palm turns upward and descends to the level of the thigh joint moving along a descending arc with a jerky movement, from there it continue moving along ascending arc

and stops above the shoulder as shown in the picture. The movement is powerful and fast; the work of legs, body and arms is coordinated as if you make a push with a palm from down upward using the force of arms, legs and waist. You make an expiration through the mouth with a sound “SI” in the final phase of the movement.

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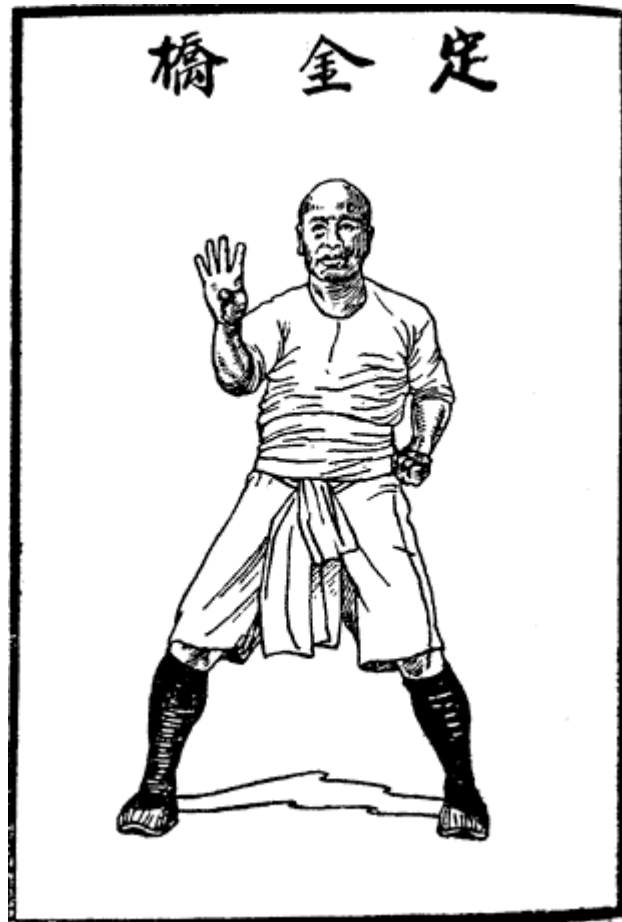
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Position 32. **DING JIN QIAO**

Solid iron bridge

Translation: Your legs are in the position SEI PING BA FEN MA. The left fist is on your waist as before, in the previous position, and does not move. From the position above the shoulder and below the ear, the right palm moves forward with a pushing movement very slowly. Your mouth utters “HE”, “HE”, “HE”.

.....



Comments: This position is exactly the same as pos. 16 except that one arm is used here. All requirements to the movement and to the stance

coincide. In this case expiration is divided into three phases, each phase is accompanied by a sound “HE”.

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Position 33. **QIE SHEN CUN QIAO**

Torso turn and lightning bridge

Translation: From the position SEI PING BA FEN MA¹, the left toe slightly turns to the left, the right foot with its toe slightly turns inward, the upper part of body turns to the left, the center of gravity is (also) shifted to the left; the distinct position ZHI WU² is formed. The left fist maintains its position at the waist as before and does not move, the right palm delivers a sharp straight blow CHUI to the right. Shout a sound “CHI” with the open mouth.

.....
¹SEI PING BA FEN MA – “Stable Eight Fen Stance of a Horse” – lower “Horse Stance”, i.e. the legs are widespread, the center of gravity is situated low;

²ZI WU MA - it is known in the modern WUSHU as the stance “Bow and Arrow”.

Comments: Requirements to this kind of a blow are contained in the comment on [pos. 6](#), but the type of expiration somewhat



differ: as if you “spit out” some part of air, your teeth are almost clenched, your lips are slightly stretched.

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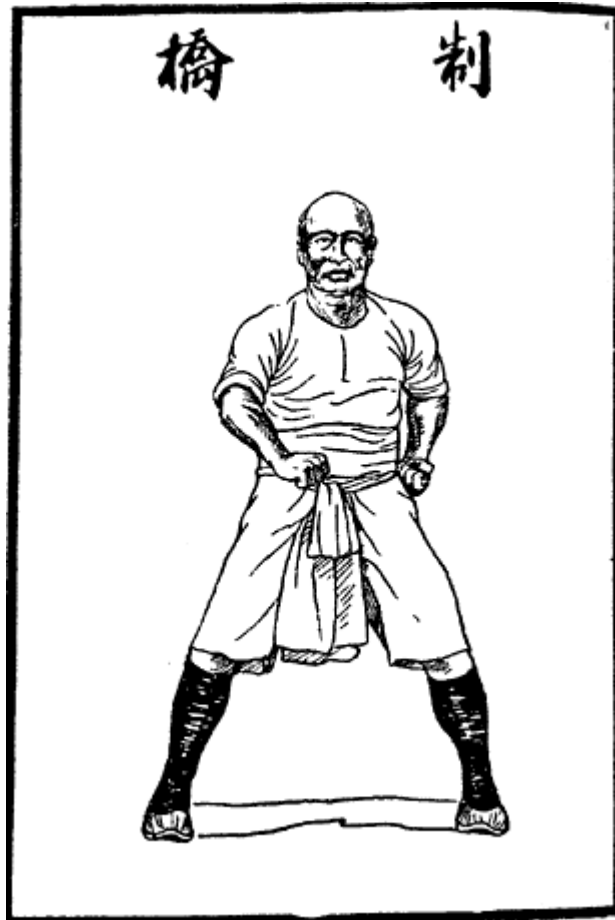
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Position 34.

ZHI QIAO**Slashing bridge**

Translation: From the stance ZI WU, the left foot turns inward, the right foot with its toe turns to the right, the upper part of the body returns to the upright position; the steady position SEI PING BA FEN MA is formed. The left fist remains near the waist as before and does not move; the right palm raises up to the level of the ear on one side as if you smooth out your moustache, (then the right palm) clenches into fist and lowers with a “pressing” movement very slowly, reaches the position before the stomach and stops. Your mouth utters “ZHA”.

.....



Comments: This movement is described in details in the comment on [pos. 19](#). The difference is that only one (right) arm is used here and the sound accompanying expiration is uttered at the moment of “grasping”

movement of the right hand before your breast. Besides, the expiration itself is not so strained as before (the sound is almost the same as that one of “a sigh of relief”).

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Position 35. **FEN JIN QUAN**

A fists separating gold

Translation: You stand in the balanced position SEI PING BA FEN MA. Both fists raise up and cross in a position before the breast, then the fists draw to the left and right side, obliquely downward and outside with “splitting” blows PI. (At the same time) you utter “WU” with the closed mouth. While continuing (expiration), open your mouth, “spit out QI” and utter “HE”, “HE”, “HE” three times. Both fists are drawn back with three movements, simultaneously with the sound.

Stances from pos. 22 to pos. 35 are subdivided into left-sided and right-sided. The position SHAN MIAN (“The fan in front of the face”) as well as all “bridges”, arms, stances and positions are right-sided, they are similar to the above-described. Unfortunately, we had no possibility to give descriptions and pictures again. We hope that the reader will be able to make sense of it on his own.

.....
Comments: This position fully coincides with pos. 20. Then, you draw your feet together with three movements and draw fists back to your waist to take the position ER HU QIAN ZONG – “Two Tigers cover up their traces” (pos. 21). All actions are described in detail in



the comment on (pos. 21). After it all movements from pos. 22 to pos. 35 inclusive are executed to the left side: you pivot to the left and take the left-sided stance ZI WU MA, your arms are in the position SHAN MIAN – “The fan in front of your face”, the right arm is in front and so on. Thus, the pictures for this series are specular (mirror) reflection of the corresponding pictures from the previous series (positions 22-35), they are not available in the original manuscript.

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Position 36. SHAN MIAN SHI ZI SHOU

The fan of crossed arms in front of the face

Translation: From the balanced position SEI PING BA FEN MA, your right leg makes a quick step to the right, the left leg follows it, the torso pivots to the right and the firm position ZI WU is formed. Your mouth is closed, you utter “WU” through the nose. Both arms raise up to the position before your face and form a “crossed” position JIAO JIA.

.....



Comments: After the execution of movements 22-35 on the right side you are in the stance SEI PING BA FEN MA (pos. 35). Your right leg steps to the right, at the same time your torso also pivots to the right by 90 degrees, you take the right stance ZI WU. Without stopping, your left leg makes a step forward and you take the left stance ZI WU.

At the same time, your arms move forward and upward and take a

“crossed” position (see the picture), at that time you breathe out through your nose and utter “WU. This position is completely the same as pos. 22 except arms position which is somewhat other (see the picture). Motion in the stance ZI WU is quick and stable, your step is resolute and powerful, you may not make “body jumps” (i.e. motion of the torso in the vertical plane), the center of gravity of the body is at the same level all the time.

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Position 37. **SHUANG ZHE SHOU**

A pair of covering arms

Translation: You should take the stable position ZI WU. Both fists lower, unclench and form the position “palm”; they continue (the movement) and draw to both sides and raise up along a circle above your head crown. The centers of your palms face down, the left palm is above, the right palm is down, (in such a way) the position YIN ZHANG¹ is formed. When you execute a covering movement with your arms, you utter “WU”.

.....
¹YIN ZHANG – literally: “downward palm(s)”.



Comments: From the previous position SHAN MIAN SHI ZI SHOU, you turn clock-wise by 180 degrees and take the right-sided stance ZI WU. During that turn your fists unclench, the hands in the position “Palm” descend to the thighs and after taking the right-sided stance ZI WU draw aside and raise up to the position above the head. The hands move in a circle as if you try to embrace a big ball. At the

same time, you breathe in through your nose deeply. In the final phase of the movement your arms toughen, the effort is directed downward as if you “press” toward the crown of your head. At the same time you make a short and strained expiration through your nose with a sound “WU”, your thorax slightly descends, the stomach muscles extremely toughen up, your stomach is “filled” and slightly sticks out.

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Position 38. **BAI HU XIAN ZHAO**

The White Tiger shows its claws

Translation: In the same position ZI WU: from the head crown, both palms descend over sides down, move from the right and from the left to the breast and raise up with a supporting movement TO. You utter “WU” through the mouth.

.....



Comments: This movement is quick and strong as if you push something

up, you breathe out sharply, the shout is loud.

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Position 39. **MENG HU PA SHA**

The fierce Tiger scratches sand

Translation: In the same position ZI WU¹: both palms take the shape of HU ZHAO – “Tiger’s claws” and they are drawn to the left and to the right with a scratching downward movement very slowly. You utter “HUA”.

.....
¹ZI WU MA - stance "The Bow and the Arrow".



Comments: Your arms move downward with a pressing effort; muscles of arms, shoulders, back and

stomach work. A breath-out is long through the mouth with a ringing shout “HU-U-U-A!” at the end.

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Position 40. **DING JIN QIAO**

Solid iron bridge

Translation: From the position ZI WU, both feet turn with their toes directed straight forward, your torso pivots into a balanced position, (the stance) SEI PING BA FEN MA is formed¹. Both palms raise up to the position above your shoulders, they are at the level a little lower than the ears; then they push forward very slowly. You open your mouth and "spit out Qi" with a sound "HE".

.....
¹Here is some discrepancy between the text and the picture: the text says about the stance SEI PING BA FEN MA, but the picture shows the stance ER ZI QIAN YANG MA. We remind you: legs in the stance SEI PING BA FEN MA stand apart wider and bent in knees to a higher degree; thus, the center of gravity is low, the stance is very firm and steady.



Comments: This movement is described in detail in the comments on [pos. 16](#).

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Position 41. **HU XIAO LONG YIN**

Roar of the Tiger and twitter of the Dragon

Translation: In the firm stance SEI PING BA FEN MA, the torso descends a little, your legs look like piles driven into the ground, the low position SEI PING BA FEN MA is formed. Both palms are drawn (to you) and returned back to the position above the shoulders with a founce. Make the founce movement many times in succession. Utter “E”, “E”, “E” with the mouth opened and the teeth clenched.

.....



Comments: This movement is described in detail in the comments on [pos. 17](#).

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Position 42. **SHUANG CUN QIAO**

A pair of bridges as quick as a lightning

Translation: In the low position SEI PING BA FEN MA your torso is slightly raised up, you take the balanced position SEI PING BA FEN MA. Both palms move forward with a clap and execute a “piercing” blow BIAO, you utter “CHI” through the mouth.

.....
¹SEI PING BA FEN MA – “Stable Eight Fen Stance of a Horse” – lower “Horse Stance”, i.e. the legs are widespread, the center of gravity is situated low.



Comments: This movement is described in detail in the comments on [pos. 18](#).

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Position 43.

ZHI QIAO**Slashing bridges**

Translation: The stance is SEI PING BA FEN MA. Both palms are drawn back and placed low the ears. You separate three joints and clench into fists. Then the movement is in progress and both fists move forward very slowly, at the same time they press downward obliquely. Your mouth is closed, you breathe out and utter a sound “ZHA”.

.....



Comments: This movement is described in detail in the comments to [pos. 19](#). The only difference is the sound which accompanies expiration: it is uttered at the moment of the

“grasping” movement of your right hand before your breast. Besides, the expiration itself is not so strained as before (the sound is almost the same as during a “sigh of relief”).

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Position 44. **FEN JIN QUAN**

Fists separating gold

Translation: The position is SEI PING BA FEN MA. Both fists from the position “below and on sides” are drawn and returned to your breast, your right arm is outside, the left arm is inside. A “crossed” position JIAO JIA is formed. The mouth is closed, you utter “WU” through your nose; simultaneously both fists are drawn to sides with a “splitting” movement PI. Your eyes are turned forward.

.....



Comments: This movement is described in detail in the comments on [pos. 20](#).

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Position 45. ER HU QIAN ZONG

Two Tigers cover up their traces

Translation: The position is SEI PING BA FEN MA. Both fists from the position “down and on sides” draw toward you and backward in three movements, at that time you open your mouth and “spit out QI”. Utter “HE”, “HE”, “HE”.

.....



Comments: See the comments on [pos. 21](#).

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Position 46.

QILIN BU

Unicorn's step

Translation: From the position SEI PING BA FEN MA, your left leg advances and stands in front (of the right one), the position SHAN MIAN SEI PING BA FEN MA – “A fan before the face in Stable Eight Fen Stance of a Horse” is formed. Both fists raise up from behind and move forward, reach the level of your mouth where they are aligned and stop. A “crossed” position is formed: the right arm is outside, (your fist) is hooked toward yourself (inside), the left arm is inside and press forward (to the right arm). You utter “WU” through the nose.

Execute left and right position of “A fan before the face”, “bridges”, arms, steps in the same way, but to the opposite side.



Comments: You are in the stance SEI PING BA FEN MA (pos. 45). Shift body weight to the right leg; at the same time the left foot moves along an arc from the left to the right, passes in front of the right leg and descends to the ground on the right from the right foot at a distance of one step approximately, its toe is turned to the front. At this moment the heel of the right foot takes off the ground, the main weight of your body is on the left leg. Your knees are brought together, the right knee sets against the calf muscle of the left leg. This method of movement is called QILING BU – “Unicorn's step”. When moving the left foot, its sole slides over the ground, that means that the foot should not be raised

too high; the step is quick, but firm; the legs are bent in knees: in each phase of the movement the center of gravity is at the same height. Then, without stopping in the position QILING BU, you turn about on your soles and take the stance SEI PING BA FEN MA. At the same time your arms with an increasing effort move from your back from down upward to the position “A fan before the face”. In the final phase of the movement you utter “WU” and shut off air in DANTIAN (see details in the comment on pos. 22). Then you repeat **positions** from 36 to 46 inclusive to another side: the left leg steps to the left, the torso turns to the left etc.

Position 47. **JIA MU CHUI**

Squeeze a tree and strike

Translation: From the position SEI PING BA FEN MA both feet with their toes turn a little to the left, the upper part of the torso (also) turn to the left, the position ZI WU is formed. Both arms in the front move to the left as a single whole, then (move) forward again. The right fist with its center points upward, presses downward according to the position; the left fist with its center points downward, the left arm is bent in elbow and (its) fist is above the right fist. Utter “WU”.

.....



Comments: Proceed from [pos. 46](#) to the left stance ZI WU. At that time breathe in deeply through the nose and at the same time draw fists to your left shoulder with some effort. Then, turn the left fist with its center downward and the right fist with its center upward and slowly move your arms with an increasing effort forward to the position shown in the picture. Note

that the fists must be tightly clenched and wrists bent; you should feel a “twisting” effort in the sinew of your forearms. In addition, your elbows are drawn inward with some effort as if you squeeze a tree with your elbows. In the final phase forward pressing force reaches its maximum and accompanied with a strained expiration with a sound “WU”.

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Position 48. **TI HU JING JIU**

Raise a jug and bring wine

Translation: Both feet with their toes turn from position ZI WU to the right at the same time, the whole torso also turns to the right, the right position ZI WU is formed. You bend your right arm (in elbow) and draw to yourself, (your fist) rises to the level of your ear. The left arm is bent (in elbow), the fist turns and follows the movement of (the right) arm. Open your mouth, “spit out QI” with a sound “HE”.

.....



Comments: Turn about (by 180 degrees) and take the right stance ZI WU. At the same time your arms move

to the position shown in the picture. The fists are tightly clenched as before, wrists bent, arms toughened.

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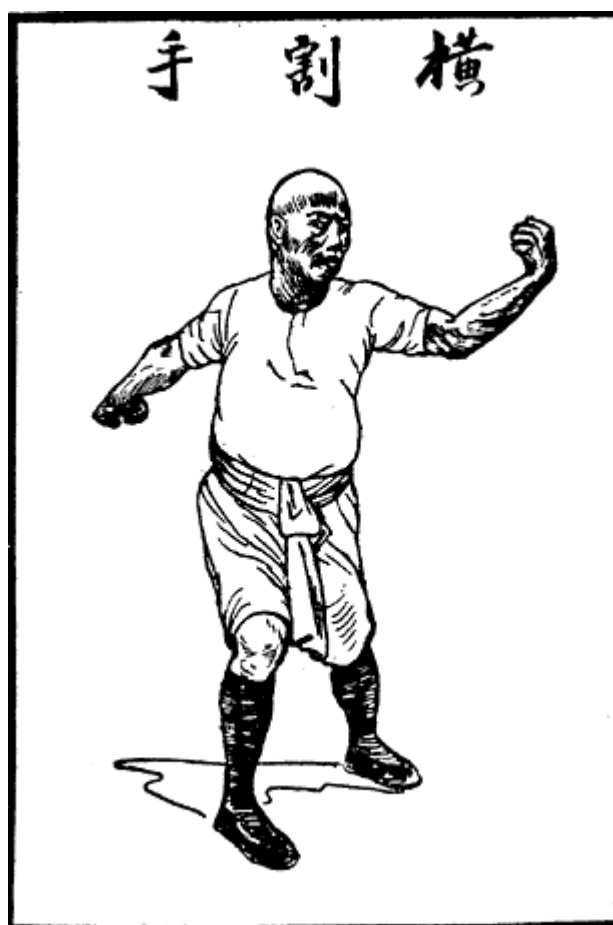
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Position 49. **HENG GE SHOU**

A hand cutting across

Translation: The position is ZI WU as before. Your right arm is risen to the ear and bent, your fist, while moving downward, unclenches into the position ZHI ZHANG – “Finger and palm” and draws backward with an oblique cutting movement. Your left arm with “hooked” fist moves to the left and a little upward in a “supporting” position. Your eyes look at the left fist. Utter one sound “WU” with the closed mouth.

.....



Comments: The initial phase of this movement is shown in [fig. 24](#), the final

phase in [fig. 25](#) (see also the comment on [position 25](#)).

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Position 50. **HEI BANG SHOU**

Arms move inward

Translation: The position is ZI WU. The left arm with the bent fist (wrist) in a “supporting” position and the right palm ZHI ZHANG move inward with a very slow “squeezing” movement. You close your mouth and utter “WU”, “WU”, “WU”. Arms movement accompanies the sound.

.....



Comments: This movement is described in detail in comment on [position 24](#). In this case the only difference is in the initial position of

the right arm: it is almost completely straightened in elbow and correspondingly the trajectory of its movement is somewhat longer.

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Position 51. **NEI BANG ROU QIAO**

Draw (arms) inside, (then) a soft bridge

Translation: At first you turn from the position ZI WU and take the position SEI PING BA FEN MA. During a left turn the left fist and the right palm ZHI ZHANG¹ also move and take the position under armpits, (then) push forward very slowly. Utter “WU” with the closed mouth.

.....
¹ZHI ZHANG - “A finger and a palm”.



Comments: Turn from the right position ZI WU to the left by 90 degrees and take the stance SEI

PING BA FEN MA. This movement is explained in detail in the comment on [pos. 29](#).

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Position 52. **NEI BANG ROU QIAO**

Draw (arms) inside, (then) a soft bridge

Translation: At first turn from the an upright position SEI PING BA FEN MA to the left position ZI WU. During a turn to the stance the left fist and the right palm ZHI ZHANG are also drawn to armpits, (then) push forward very slowly. Close your mouth and utter “WU”.

.....



Comments: Turn by 90 degrees to the left to take position ZI WU, at the same time you make a full inhalation and draw the left fist and the right palm in the position ZHI ZHANG to armpits (at that time the palm turns, with its forefinger downward). Then the right palm and the left fist

execute a slow and powerful push from your breast forward with an increasing effort. The movement is accompanied by an expiration through your nose. In the final phase (shown in the picture), when the effort reaches its maximum the expiration is accompanied by a sound “WU”.

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Position 53.**ZHE TOU****Protect the head**

Translation: At first you turn from the left stance ZI WU to the right stance ZI WU. The left fist moves to the left side and (the arm) straightens. The right hand with joined fingers rises above your head crown into a “protective” position, the palm center points downward. You utter “I-I-E!”

.....



Comments: This movement is explained in detail in the comment on [pos. 30](#).

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Position 54. **TUO ZHANG**

Supporting palm

Translation: At first turn from the right position ZI WU¹ to the balanced SEI PING BA FEN MA². The left fist is drawn to your waist, the right palm in a circle lowers and then rise with a “supporting” movement again. You utter “CHI” with your mouth.

.....
¹ZI WU MA - stance "The Bow and the Arrow";

²SEI PING BA FEN MA - “Stable Eight Fen Stance of a Horse” - lower “Horse Stance”, i.e. the legs are widespread, the center of gravity is situated low.



Comments: This movement is explained in detail in the comment on [pos. 31](#). There is some difference

in character of expiration (and, accordingly, the sound): here it is shorter and sharper.

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Position 55. **HU XIAO LONG YIN**

Roar of the Tiger and twitter of the Dragon

Translation: As before, you are in the balance position SEI PING BA FEN MA. The left fist moves directly forward (and rises) to the level of your face, the left arm straightens, (then) the left palm rises with a flounce and takes a position above your shoulder. Open your mouth, clench teeth and utter “E”, “E”, “E”.

.....



Comments: Sink a little down in the stance SEI PING BA FEN MA. Immediately after it the left fist starts moving from down upward and forward, the movement is slow and strained, expiration is soundless through the nose (imagine that you raise up a pail with water). Stop your fist at the level of the chin, sharply breathe in through your nose;

immediately the left fist unclenches and the palm is moved to the position above your shoulder with a flounce; at that time you make a sharp expiration through the mouth with a sound “E”. Then the exercise “Roar of the Tiger and twitter of the Dragon” is executed according to instructions of the comment on [pos. 17](#).

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Position 56. **CUN QIAO**

A lightning bridge

Translation: The left toe slightly turns from the position SEI PING BA FEN MA to the left, the right toe slightly turns inward, the upper part of your torso turns to the left, the center of gravity shifts to the left side; at once you turn from the position SEI PING BA FEN MA to the left stance ZI WU. The left fist is drawn to the waist, the right hand with joined fingers executes a “piercing” movement BIAO strictly to the right. The movement is accompanied by a sound “JIE”.

.....



Comments: This position is fully identical to [pos. 33](#). The only difference is in the sound uttered

during a blow delivered with finger tips. See details in the comment on [pos. 6](#) and [pos. 33](#).

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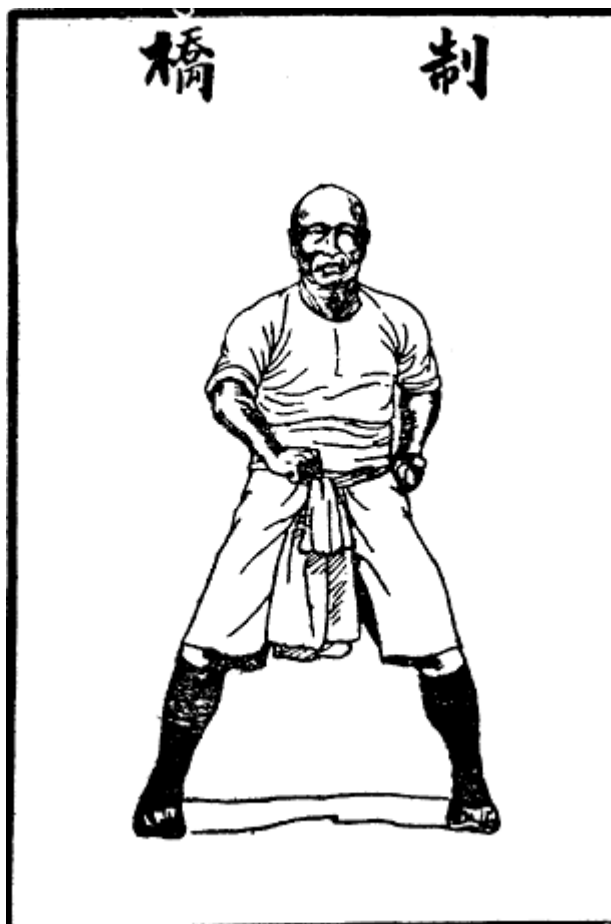
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Position 57. **ZHI QIAO**

A slashing bridge

Translation: Turn the toe of the left foot from the left stance ZI WU a little inward, the toe of the right foot outward, the upper part of the torso turns strictly forward and returns to the upright position SEI PING BA FEN MA. The left fist is at your waist as before and does not move, the right arm “separates three joints”, clenches into fist at the level of your shoulder, then very slowly lowers with a “pressing” movement. Utter a sound “WEI” with your mouth.

.....



Comments: This movement is explained in detail in the comment on [pos. 34](#).

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Position 58. **FEN JIN CHUI**

A blow separating gold

Translation: Both fists in the firm stance SEI PING BA FEN MA rise to a position before your breast at the same time and form a “crossed” position. The right fist is hooked inside, the left fist with its center also points inward and presses on (the right fist). Then, both fists draw to both sides simultaneously with a “overhanging” movement GUA¹. Utter “WU”.

The left and right positions “A fan before the face”, “bridges”, arms, stances and positions are similar, they are executed to another side independently.

.....
¹GUA QUAN, or "Overhanging Fist", is a blow (or a block) with the back side of a fist and (or) the outer side of your forearm delivered from up to down; the fist moves from the shoulder to the waist making a semi-circle in the vertical plane.

Comments: This movement is explained in detail in the comment on [pos. 35](#).

All positions from [47](#) to [58](#) inclusive are executed to another side.



Position 59.

SHI ZI SHOU**Cross arms**

Translation: Your right leg makes one step forward from the position SEI PING BA FEN MA, the left leg follows (the right one), at that time you proceed (to the stance) ER ZI QIAN YANG MA¹. Both fists move forward and upward from behind your back along both sides from the left and the right and form a “crossed” position. The centers of both fists are turned inside, the right fist is hooked and outside, the left fist presses the right one from inside. Utter “WU”.

.....
¹We remind you: legs in the stance SEI PING BA FEN MA stand apart wider and bent in knees to a higher degree; thus, the center of gravity is low, the stance is very firm and steady.



Comments: You are in the stance SEI PING BA FEN MA. Your right leg steps forward, then pull the left leg to it. In such a way you advance by one step and proceed to the position ER ZI QIAN YANG MA. Your step is resolute and powerful, your soles glide over the ground, the knees do not straighten.

The center of body gravity is at the same level all the time. You stare ahead. When your left foot touches the ground, your arms move forward and upward with some effort to the position SHI ZI SHOU (see figure). In this case expiration is similar to that one described in the comment on position 10.

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Position 60.

ZHE TIEN**Cover the sky**

Translation: Your legs are in the position ER ZI QIAN YANG MA. Both fists change their form and become ZHI ZHANG, the centers of both palms turn forward. The right palm is outside as before and hooked (in wrist), the left palm presses forward from inside to (the right palm); the “crossed” position is still preserved. Your arms rise and reliably protect your head. Open your mouth, “spit out turbid QI” and at the same time utter one “HE”.

.....



Comments: This position is fully identical to position 12. The only

difference is in character and sound of expiration: it is shorter and curt in this case.

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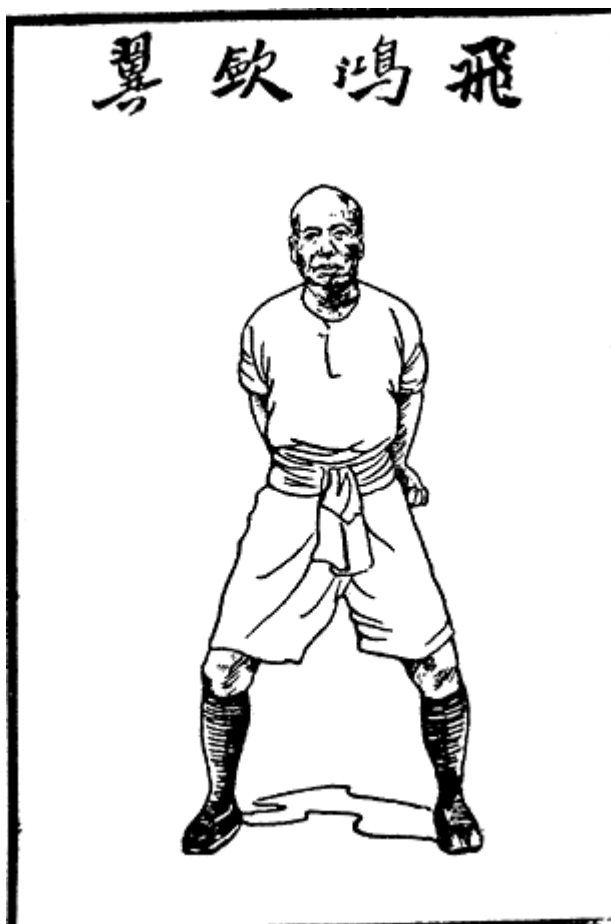
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Position 61. **FEI HONG LIAN YI**

A flying Goose flaps the wings

Translation: Your legs are in the position ER ZI QIAN YANG MA. The palms raised above the head are separated and lowered from left and right to your pelvis with a “cutting” downward movement GE. Utter “CHI” through your mouth.

.....



Comments: This arms movement is described in detail in the comment on [position 5](#).

The only difference is in the initial posture (compare [pos. 4](#) and [pos. 60](#)).

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Position 62. **WEI WU XIAN ZHANG**

WEI WU presents a crook

Translation: Your legs are in the position ER ZI QIAN YANG MA. (From the position) from back left and right, both palms move in front (of the torso) upward with a “supporting” movement and reach a position at the shoulder level. Utter “WEI!” during palms movement.



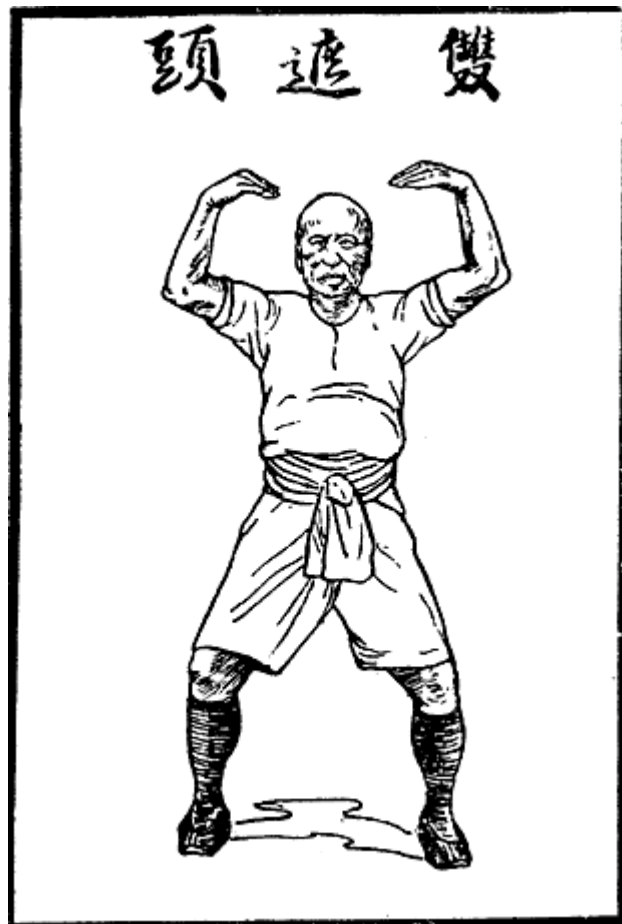
Comments: Arms movement is quick and strong as if you push something upward. Your yell is curt and loud.

Position 63. **SHUANG ZHE TOU**

Protect your head with both (arms)

Translation: Your legs are in the position ER ZI QIAN YANG MA. Both palms draw to the left and to the right to ribs from the position before the shoulders and lower, at once they move upward again. The centers of the palms are turning downward, the palms are above your head against each other in an open position and protect the head. Utter “E-XIA!” through your mouth.

.....



Comments: The palms lower to the level of the thigh joint, then, without interrupting movement, they draw aside and move upward into a position above your head. The hands move along a circle as if you embrace a big ball. In the final phase of the movement your arms toughen, the effort is directed downward as if you press toward the crown of your

head; at that time you make a prolonged expiration through your mouth with a sound “E-E”, it ends with a sharp and strained expiration “XIA!”. Simultaneously with that the thorax slightly lowers, the muscles of your stomach extremely toughen, the stomach is “filled” and protruded a little (see figure).

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Position 64. **PO QIAO**

Press (push) with bridges

Translation: Your legs are in the position ER ZI QIAN YANG MA. Both palms draw to the left and to the right from a position above the head and lower down and back; then, at once they rise from the lower left and from the lower right before the breast with a “supporting” movement, the centers of the palms face up; the position PO QIAO – “Press (push) with bridges” is formed.

.....



Comments: From the position above the head (see [position 63](#)), your hands with a circular movement lower through sides to the level of thigh joint from where

they, without stopping, rise to a “supporting” position on the level of your shoulders. The movement is quick and strong as if you make a upward push from down.

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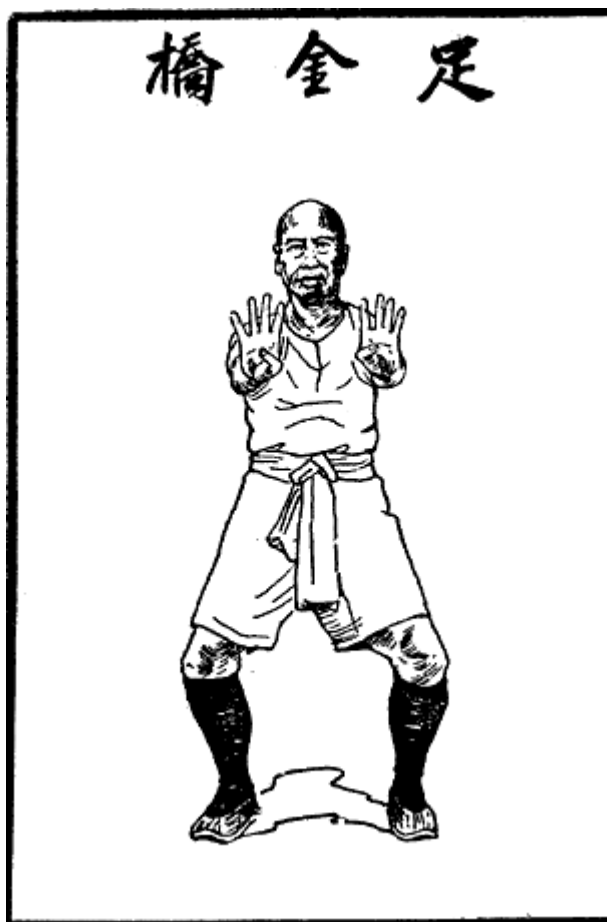
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Position 65. **DING JIN QIAO**

A solid iron bridge

Translation: Your legs are in the position ER ZI QIAN YANG MA. At first, both palms rise and take a position on sides of the ears, then they move due forward very slowly and push with four fingers. When straightening your arms, utter “HE”, “HE”, “HE”.

.....



Comments: This position fully coincides with position 16. All requirements and recommendations in the text and in the comment on

this position are effective in this case. The only difference is that now during uninterrupted expiration you utter the sound “HE” three times.

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Position 66. **SHUANG CUN QIAO**

A pair of bridges as quick as a lightning

Translation: Your legs are in the position ER ZI QIAN YANG MA. Both palms draw back (i.e. toward you), the elbows lower a little, four fingers of both hands put vertically squeeze together stretch horizontally and in such a way form the position “full palm”. (Then the hands) move forward with a “piercing” movement BIAO. Utter “WEI!” through the mouth.

.....



Comments: This movement is described in detail in the comment on [position 18](#) (only in this case the height of the stance does not change).

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Position 67. **SHI ZI SHOU**

Cross arms

Translation: You are in the position ER ZI QIAN YANG MA. Both palms are stretched forward, you separate three joints¹, (at the same time) your hands clench into fists and then (from position) in front, draw inside; the centers of both fists face inside. The right fist is outside and hooked inside; the left fist press from inside forward. At the same time utter “WU”. Both fists form a “crossed” position.

.....
¹“To separate three joints” means to bend an arm in shoulder, elbow and wrist joints.

Note: First of all, it should be pointed out that in this place the Chinese edition shows a figure for pos. 17 and pos. 41 - “Roar of the Tiger and twitter of the Dragon”. It does not conform with the position name and explanation to it. It may be only suggested that figures were mixed up during type-setting and that was the cause of this non-conformance. We took the liberty to show in this place the figure for



position 59 with same name (instead of figure for pos. 17 or pos. 41 in the original).

Comments: After delivering a “piercing” blow BIAO the palms clench into fists and they are drawn, with some effort, to the breast to be in a “crossed” position (see figure).

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Position 68. **FEN JIN QUAN**

Fists separating gold

Translation: At first, from the position ER ZI QIAN YANG MA, you lower yourself into the position SEI PING BA FEN MA. At that time, from a crossed position of the arms before the breast, both fists are simultaneously drawn to both sides with a “splitting” movement. Utter “WU”.

.....



Comments: This movement was described in detail in the comment on [position 20](#). The only difference is that in this case, while drawing the

fists aside and downward with a “splitting” movement, you proceed to a lower stance and by it reinforce arms action due to body weight.

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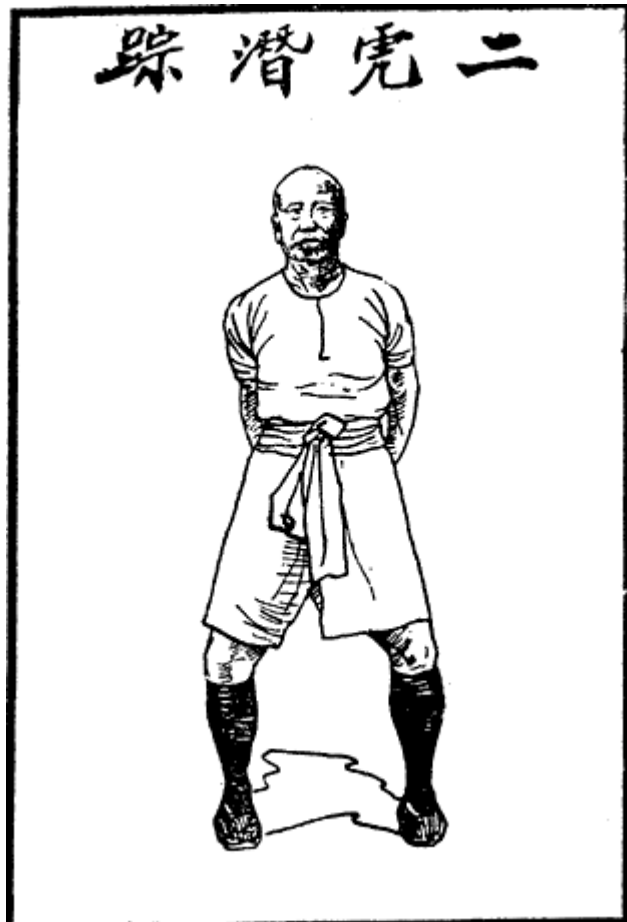
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Position 69. ER HU QIAN ZON

Two Tigers cover up their traces

Translation: You return from the position SEI PING BA FEN MA back to the position ER ZI QIAN YANG MA. Both fists with three separate movements draw back with some effort. You open your mouth and remove “turbid QI” with uttering “HE”, “HE”, “HE”.

.....



Comments: The arms movement and your breath are described in the

comment on [position 2](#). The figure for [position 45](#) shows a side view.

Position 70. **JIAN LI SHOU SHI**

A greeting gesture and final position

Translation: Both fists in the position “Two Tigers cover up their traces” draw to behind your back with three separate movements, (after it) the arms return back along sides, move outside; the left fist opens into the position “palm” and rises together with the right fist to the level opposite the nose tip. The left foot is lightened and “suspended”, the right foot stands firmly. This position is similar to the first position JIAN LI – “Greeting”. This exercise complex starts and ends with it.

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