

# Simplified TAI CHI CHUAN



NEW  
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DESIGN

**24 Postures**  
*with Applications*

AND

**Standard**  
**48 Postures**

太極拳與應用

**LIANG, SHOU-YU AND WU, WEN-CHING**

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- Martial applications for each movement of the twenty-four posture form
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## CHAPTER ONE

# General Introduction

### 1.1: Introduction

Taijiquan (tai chi chuan) is a healing/martial art that combines martial arts movements with energy (*qi* or *chi*) circulation, breathing, and stretching techniques. It utilizes the ancient philosophy of *yin* and *yang* and the five element theories, for its foundation and to establish its training principles. The training of taijiquan includes the integration of mind, qi, and body. The focus on qi circulation was initially used for the purpose of increasing the internal strength of the physical body for combat. The same techniques that were capable of developing internal power for combat also proved to be effective as life-prolonging, healing, and rejuvenating exercises. These health benefits are the primary contributions that led to the popularity of taijiquan today.

In today's hectic life, many of us are often too busy to be concerned about our health, until our health becomes a problem. Lucky for us, modern medicine has a cure for many common diseases. Unfortunately, some are still incurable. Many times the root of the sickness is not corrected, and the sickness reoccurs or manifests itself in other forms. The value of taijiquan is in its potential to strengthen and repair the physical and energetic body, which in turn has the potential to prevent and cure diseases.

With regular practice of taijiquan, it is possible to keep blood and energy circulation smooth in the entire body, and prevent disease. Traditional Chinese medical theory places prevention in the highest esteem, correcting a problem before any symptom occurs. If a problem already exists, it can be regulated through the regular practice of taijiquan, before it causes any major damage. If the problem is already causing damage, then drastic measures may need to be taken to repair it. Once the damage is repaired, the non-jarring, slow, and integrated movements of taijiquan make an excellent recovery exercise for regaining health.

There is a story about a famous Chinese doctor who was greeted with gifts by his grateful patients and was named the greatest doctor of his time. He humbly refused to accept the title. He then told the story about his two older brothers, who were also doctors. Below is a version of the story:

I am the doctor who cures the disease when it has already occurred and is doing damage. My second brother is the doctor who cures the disease when it just starts to occur. My oldest brother is the doctor who prevents disease. My ability to repair physical damage is easily noticeable, and the word of my ability has spread far throughout the country. My second brother's ability to cure the disease before it does any major damage is less noticeable. He is, therefore, only known around this region. My oldest brother's ability to help prevent disease before it occurs is hardly noticeable. He is, therefore, hardly known in his province.

Dear friends, even though I am the most famous of my three brothers, I am not the greatest doctor because I can only repair the damage. My second brother, even though he is less famous than I am, is far greater than I am because he is able to correct the disease before it does any damage. My oldest brother, the least known, is the greatest of us all because he is able to prevent problems before they occur.

So, what is it in taijiquan that gives it this “magical” power? Physically, the slow and relaxed condensing and expanding movements provide a total body exercise. As the muscles are allowed to relax, blood circulation can be improved. This total body exercise is not limited to the arms and legs. It also refers to the ribs, spine, and internal organs. The gentle movements loosen up the spine and ribs, as well as the organs. By “massaging” the organs, you can loosen up the tension around them and increase the blood circulation. Many life-threatening diseases occur from problems associated with the organs, so why not “massage” the organs and keep them healthy? The slow movements allow the body to move with less tension than high-paced movements, which require fast muscle contractions. The slow movements of taijiquan allow the lungs to be more relaxed and to increase the intake of oxygen.

Taijiquan helps release tension created by a hard day at work. Mentally and energetically, tension is released from the head and other areas, where energy stagnates. Modern science has documented that each section of the brain does a specialized set of tasks. Over the course of a day, week, month, or year, we may be overstimulating one section or another of our brain. This overstimulation often creates excess tension that is unable to dissipate from the head. When this happens, we may not be able to think as clearly. We may lose our temper easily or even get headaches. Taijiquan exercise helps to redistribute energy in our bodies by leading excess energy from tense areas, so as to regain balance. Performing taijiquan early in the morning clears the mind and prepares one to tackle any task during the day. That is one of the reasons, to the amazement of many foreign visitors in China, that millions of Chinese practice taijiquan in the park

every morning before work. After all, what is disease (dis-ease) but a lack of ease? By learning to live with ease, one prevents disease.

## 1.2: The Theoretical Foundation of Taijiquan

A good understanding of the cultural and historical background of an art can help provide a deeper appreciation of the art. This is especially true for taijiquan. Like all other Chinese arts and science, Chinese culture, as a whole, is the root and foundation of its developments. Chinese view the universe as one interrelated organism, not as separate entities; everything resonates to reach balance and harmony. This view, on a smaller scale, also applies to the human body. It is believed that studying the universe will give us an understanding of the small universe—the human body. Conversely, by studying the small universe, we can gain insight into the cosmos. The Chinese believe that heaven and humans combine as one (*tian ren he yi*). They also believe the human body is a small heaven and earth (small universe), and the universe is a big human body (*yi shen yi xiao ti an di*, [and] *ti an di yi da ren shen*). In this section we will give a brief overview of the yin and yang and five element (*wuxing*) theories of the universe and the concept of energy (qi), and how this applies to the human body—the small universe.

### Yin and Yang and Five Element Theories of the Universe

The yin and yang and five element theories are the core of ancient Chinese philosophy. The yin and yang theory is based on the thought that everything in the universe is produced, developed, and constantly changing due to the interaction of yin and yang. The five elements (*wuxing*) are categories of material things that make up the universe. *Wuxing* is often translated as five elements, five phases, five processes, five shapes, or five states. The most common translation is five elements. This theory classifies everything into five categories represented by five elements: metal, water, wood, fire, and earth. It explains the interactions among the five elements. It also explains the manifested properties of material things as they undergo changes.

### Yin and Yang Theory

Ancient Chinese philosophers believed that everything in the universe was interrelated. Everything in the universe has an opposing yet inseparable counterpart. The counterparts are referred to as yin and yang. Yin and yang is constantly changing. This is the reason for all activity in the universe. This concept of constant change became an approach to understand the laws of nature. The basic theory of yin and yang can be summed up briefly as yin and yang opposition (*yin yang dui li*), yin and yang interdependence (*yin yang hugen*), yin and yang decreasing and increasing (*yin yang xiao zhang*), and yin and yang transformation (*yin yang zhuan hua*).

**Yin and yang opposition** explains that within all things in nature, there are opposing but coexisting characteristics of yin and yang. For example, the sky is yang and the earth is yin; man is yang and woman is yin; fire is yang and water is yin. However, keep in mind that the terms yin and yang are abstract and relative, not absolute. Under specific conditions, the yin and yang characteristics may change and within the yin or yang, there are subdivisions of yin and yang.

**Yin and yang interdependence** refers to the interdependent characteristic of yin and yang. One cannot exist without the other. In distinguishing the characteristics of yin and yang, there needs to be a reference. This reference is the yin or yang counterpart. For example, when classifying a cup, the inside is yin and the outside is yang. If the cup doesn't have an outside (yang), it would not be a cup and therefore would not have an inside (yin). All yin and yang must coexist and depend on each other. Without one, there isn't the other.

**Yin and yang decreasing and increasing** describes the interaction and potential exchange between yin and yang. The existence of yin and yang is not a static state. It is always changing, interchanging potentials. It is always either yin decreasing and yang increasing or yin increasing and yang decreasing. For example, during a twenty-four-hour period, the sun comes up on the horizon (an increase in yang) and evening diminishes it (a decrease in yang). In the afternoon, the sun begins to go down on the horizon, causing a decrease in yang, and as evening approaches, there is an increase in yin. Another example can be seen in the waxing and waning of the moon. This is true for everything in the universe.

**Yin and yang transformation** describes the way yin and yang properties change into each other. The transformation occurs under extreme conditions of yin and yang decreasing and increasing. For example, if you were to throw a ball straight up, the upward velocity is classified as yang. This speed slows down as it reaches its maximum height (decreasing yang). At the maximum height, the velocity becomes zero (extreme condition), and the ball begins to fall (yang velocity becomes yin velocity).

There is no conclusive evidence on when and how the yin and yang philosophy was first introduced to the Chinese culture. Some say it is at least five thousand years old. Some recent archaeological findings suggest the yin and yang concept may be over ten thousand years old, which is from the discovery of ancient clay pots with markings that may represent yin and yang. This concept was explained in detail during the Zhou dynasty (1122–249 BC) when the Zhou dynasty's *Book of Changes* (*Zhouyi*) was compiled. The contents of *Zhouyi* consist of two volumes. The first is the *Book of Changes* (*Yi Jing* or *I Ching*), which is about prediction and probability. The second volume, *Yi Chuan*, contains the theoretical and philosophical explanation of the *Book of Changes* (*Yi Jing*). *Zhouyi* is the oldest and most influential book of the Chinese classics, containing information about everything from astrology, meteorology, and geology to human



## CHAPTER TWO

# Guidelines for Taijiquan Practice

### 2.1: Introduction

To successfully learn taijiquan (tai chi chuan), you will need to understand some of the principles and guidelines that have accumulated over the centuries by masters of this ancient art. These principles and guidelines are the foundation of taijiquan. In this chapter, we will introduce the general theories behind taijiquan, and the guidelines for physical and mental awareness during practice.

To achieve the maximum benefit from taijiquan practice, it is said that you should practice taijiquan twenty-four hours a day. This doesn't mean that you need to do the taijiquan sequence all the time, but you need to make taijiquan a way of life. The practice of taijiquan will not only provide a whole body workout, but it will also cultivate the energy within your body, increase your mental awareness and centering, and build good habits for proper body alignment. When you have accomplished these goals in practice, you will automatically carry these good habits into your daily life. You will gain a greater awareness of yourself, keeping your physical body properly aligned while sitting, standing, driving, eating, watching TV, working, typing, brushing your teeth, and everything else you do regularly. This is what is meant by practicing taijiquan twenty-four hours a day and making taijiquan a way of life.

### 2.2: Guidelines for Body Movements

The guidelines in this section are not only used for performing taijiquan as a health exercise, but are also used for martial arts. We will briefly explain the martial arts applications. We will also introduce some of the important guidelines related to each section of the body.

#### 1. Head: Vitality of Spirit Leads to the Top of the Head (Xu Ling Ding Jin)

“Vitality of spirit leads to the top of the head” implies the energizing of your head by a slight lifted feeling. When your head is slightly lifted, it will be upright, with the neck relaxed, and you will appear to have a sense of vitality. With your head upright,

it will be easier to keep your balance. To have a suspended feeling, imagine that the *baihui* cavity on top of your head is being suspended by a thread.

## 2. Eyes: Eyes Focus with Concentration (Yan Shen Zhu Shi)

Your eyes are generally the first to move when you generate intent with your mind. When practicing taijiquan for health, your eyes correspond with the arm or leg performing the most important movement at the time. When your eyes are focused in the direction of your primary limb, you express the intent of the movement. This way your movements are alive, have a pleasing, artistic appeal, and express the vitality of your spirit.

Today, taijiquan is primarily used as a healing exercise. The focus of your eyes corresponds to your mind, leading the movement of qi (chi). For example, if you were to pick up a pencil from the floor, your eyes usually look in the direction of the pencil first, ahead of your movement. Your hand then proceeds to pick up the pencil, thus showing that the qi led to the hand by your mind caused the action of picking up the pencil. In this type of focusing, the eyes focus on the movement of the primary limb. On the other hand, the martial arts focus is quite different—it is primarily to show a sense of enemy and to raise the vitality of your spirit. In applying the posture as a martial technique, your eyes should focus in the direction of your opponent, not the movement of your limbs.

## 3. Mouth: Tongue Gently Touches the Roof of the Mouth (She Qing Ding Shan Ge)

After a hard day, you may find yourself with your teeth clenched unintentionally. Any tension in the mouth can restrict your breathing. Pay attention to your jaw, making sure it is not tensed. During practice, keep your mouth closed, with your lips lightly touching each other. Then touch the tip of your tongue to the roof of your mouth. With your tongue touching the roof of your mouth, saliva will be generated. Your saliva is not only an excellent digestive juice, but it is also an excellent “moisturizer” and “coolant” for your body during taijiquan practice.

Energetically, your tongue connects the conception vessel and the governing vessel. The conception vessel has its primary energy path from your mouth down along the centerline of your throat, chest, and abdomen to your perineum area. The governing vessel has its primary energy path from your perineum up along the midline of your spine to your neck, and it loops over your head to your mouth. Your tongue serves as a bridge to connect the two vessels, providing a complete circuit for a smooth energy transition between the two vessels.

## CHAPTER THREE

# Preparation Exercises and Qigong

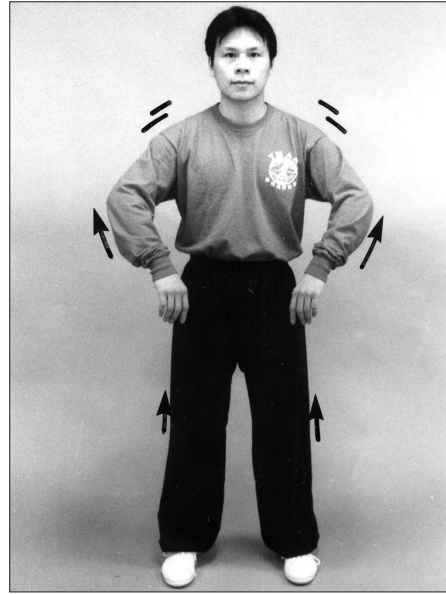
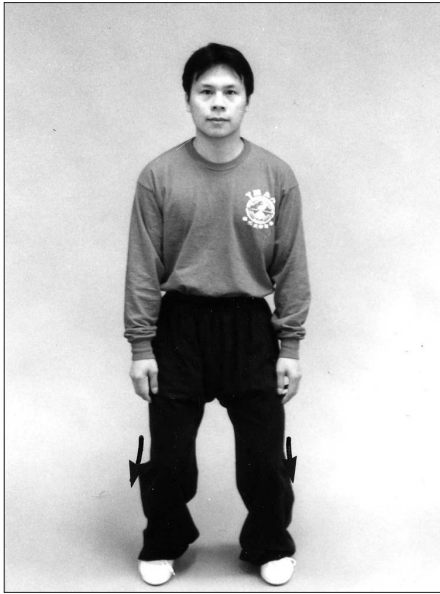
### 3.1: Introduction

When doing any type of exercise, it is always advisable to do some simple warm-up exercises and stretching. It is not only important to get your physical body ready, but your mind must also be ready to exercise. This is especially true for taijiquan (tai chi chuan), since the intent of your mind leads the movements of your body. The following series of exercises will prepare you physically and mentally for your taijiquan training.

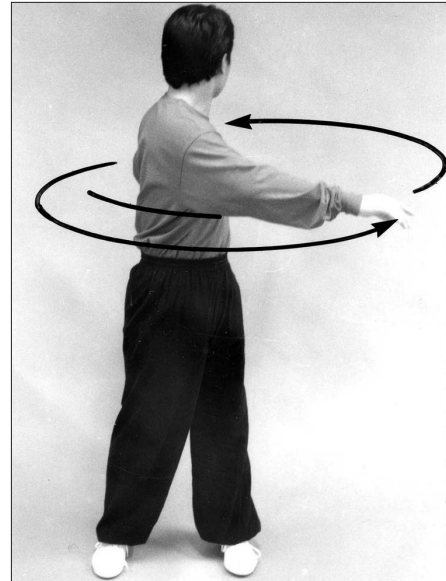
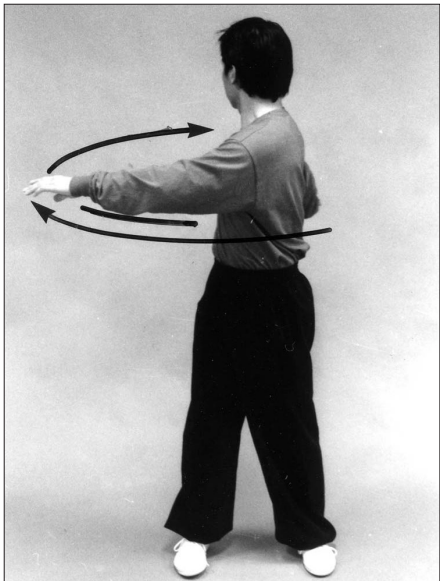
### 3.2: Warm-up Exercises



1. **Shaking Arms:** Stand with your feet shoulder width apart. Raise your forearms up slightly and gently shake your arms, loosening your wrist and elbow joints. Do this exercise for about ten seconds.



**2. Shaking Body:** Stand with your feet shoulder width apart and your arms placed naturally at your sides. Gently bounce your upper body up and down, bending and straightening your knees continuously. This warms up all your joints. Do this exercise for about ten seconds.



**3. Swing Arms from Side to Side:** Stand with your feet shoulder width apart. Swing both arms from side to side by turning your waist from left to right, then right to left. Don't allow your knees to move too much. This exercise is primarily for loosening your upper body. Moving your knees excessively is detrimental to your knees and reduces the effectiveness of this exercise. Do ten times on each side.

## CHAPTER FOUR

# 24 Posture Taijiquan with Applications

### 4.1: Introduction

Simplified Taijiquan (Tai Chi Chuan) was compiled by the Chinese Sports Commission in 1956 with the goal of standardizing and popularizing taijiquan. It consists of twenty different postures from the Yang Style Long Sequence. Three of the postures are done on both left and right sides, and one of the postures repeats itself, making a total of twenty-four postures. This is why it is also commonly referred to as 24 Posture Taijiquan. Because this sequence is based on Yang Style Taijiquan, the training guidelines and principles of Simplified Taijiquan follow the characteristic “flavor” of the Yang Style. The entire Simplified Taijiquan sequence should be performed at an even pace, with no abrupt changes in the transition, and should follow the guidelines and principles outlined in chapter two.

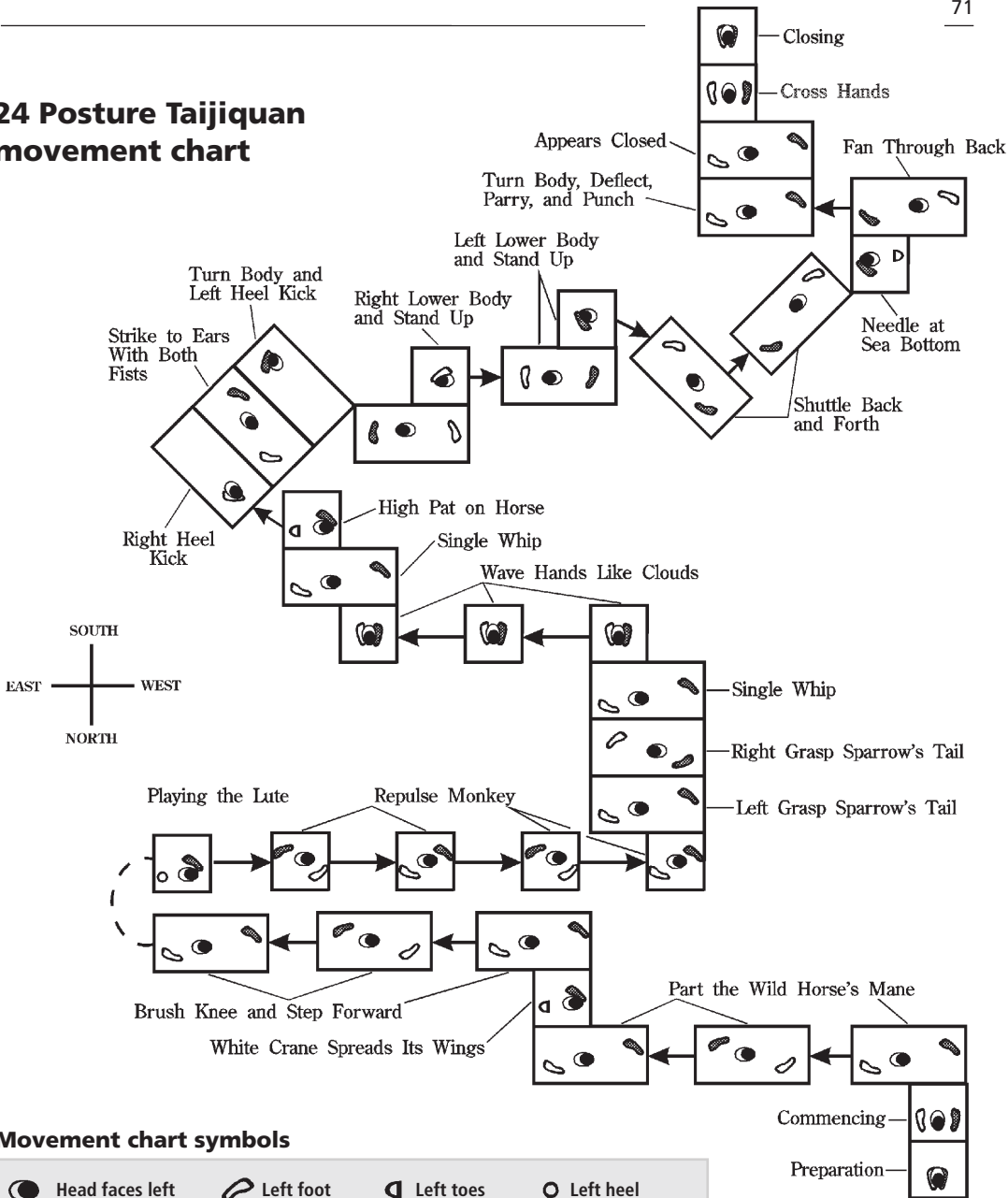
It is never an easy task to learn from a book. When following the instructions in this book, it is important to remember they are presented with as much relevant information as possible. For beginners, there may be too many details to assimilate at one time. In classroom instruction, the instructor often tells students to pay attention to only one or two aspects of the sequence at a time. As students get better at the primary aspects of the sequence, the teacher will then introduce more aspects of the movements. As you learn from this book, it is recommended that you do the same—focus on one aspect at a time. You might want to read the entire book before attempting to learn the postures. Many of the key points are explained after the movement descriptions. Some of the unclear parts of the photographs are further clarified by mirror images of the postures. When you begin to learn the postures, don't be overly concerned with coordinating your breathing with the movements. Once your movements are smooth, start to pay attention to your breathing. Then reread the principles described in chapter two and try to incorporate them into the entire sequence.

## 4.2: 24 Posture Taijiquan with Key Points and Applications

### 24 Posture Taijiquan (Simplified Taijiquan) Posture Names

1. Commencing (*Qi Shi*)
2. The Wild Horse Parts Its Mane (*Ye Ma Fen Zong*)
3. White Crane Spreads Its Wings (*Bai He Liang Chi*)
4. Brush Knee and Step Forward (*Lou Xi Ao Bu*)
5. Playing the Lute (*Shou Hui Pipa*)
6. Reverse Reeling Forearm (*Dao Juan Gong*)
7. Left Grasp Sparrow's Tail (*Zuo Lan Que Wei*)
8. Right Grasp Sparrow's Tail (*You Lan Que Wei*)
9. Single Whip (*Dan Bian*)
10. Wave Hands Like Clouds (*Yun Shou*)
11. Single Whip (*Dan Bian*)
12. High Pat on Horse (*Gao Tan Ma*)
13. Right Heel Kick (*You Deng Jiao*)
14. Strike to Ears with Both Fists (*Shuang Feng Guan Er*)
15. Turn Body and Left Heel Kick (*Zhuan Shen Zuo Deng Jiao*)
16. Left Lower Body and Stand on One Leg (*Zuo Xia Shi Du Li*)
17. Right Lower Body and Stand on One Leg (*You Xia Shi Du Li*)
18. Shuttle Back and Forth (*Chuan Suo*)
19. Needle at Sea Bottom (*Haidi Zhen*)
20. Fan through Back (*Shan Tong Bei*)
21. Turn Body, Deflect, Parry, and Punch (*Zhuan Shen Ban Lan Chui*)
22. Appears Closed (*Ru Feng Si Bi*)
23. Cross Hands (*Shi Zi Shou*)
24. Closing (*Shou Shi*)

# 24 Posture Taijiquan movement chart



## Movement chart symbols

Direction of movement	Narrow stance	Wide stance	
	Stepping with lead foot change		Movements confined within the box; movements overlap totally
	No change in lead foot Movements partially overlap		Shift on paper for clarity

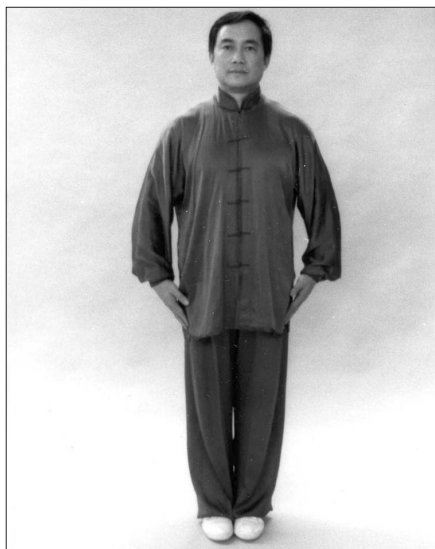
Commencing

Preparation

## Preparation

In this book, we will face south as the reference point for the starting position. We suggest that you refer to the 24 Posture Taijiquan movement chart that shows footprints and directional arrows, along with the movement chart symbols. The starting and ending positions are relatively in the same location. For the sake of clarity, we have drawn the movements above each other instead of overlapping. This is the reason for the large area covered with movements, when in fact the entire sequence is done overlapping in a rectangular space.

## Movements



Stand with feet together and hands to your sides. (Face south. Inhale and exhale naturally a few times.)

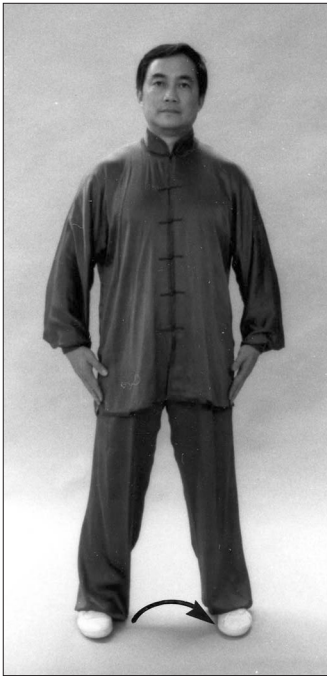
## Key Points

Training the mind is of the highest importance in taijiquan. The preparation posture is to prepare the mind for the physical movements. Before starting the movements, the mind should be calm and steady. Stand naturally upright. Bring your thoughts inward instead of outward. Eyes look evenly forward. Relax your entire body. Imagine there is a waterfall gently pouring over your head. As the water passes through your body, tension is released in your head, neck, shoulders, chest, spine, elbows, hands, hips, knees, ankles, feet, and toes—and then into the ground. Repeat this process until you feel completely relaxed and calm.

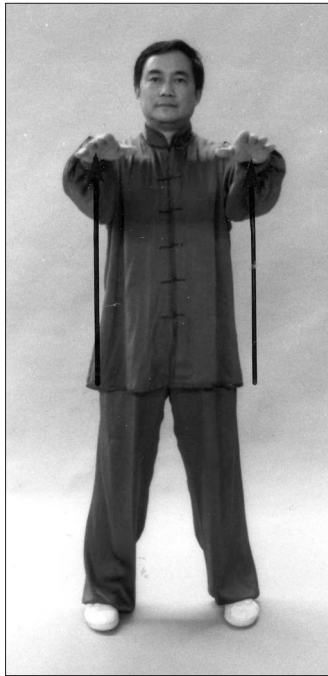
Before starting the postures, touch your tongue to the roof of your mouth. As saliva is being generated, swallow it and use your mind to follow the saliva down your throat to your stomach. Then bring your attention to your dan tian—your body's center of gravity.



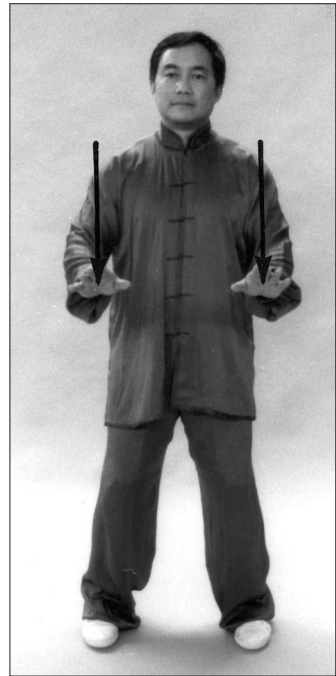
## SECTION I

**Posture 1: Commencing (Qi Shi)****Movements**

Bend your knees slightly. Then step to your left with your left leg, shoulder width apart. (Begin to inhale.)



Rotate your palms as you raise your arms up slowly to shoulder level, palms facing down.



Pull your arms in slightly and lower them to abdomen level as you bend your knees slightly. (Exhale.)

**Key Points**

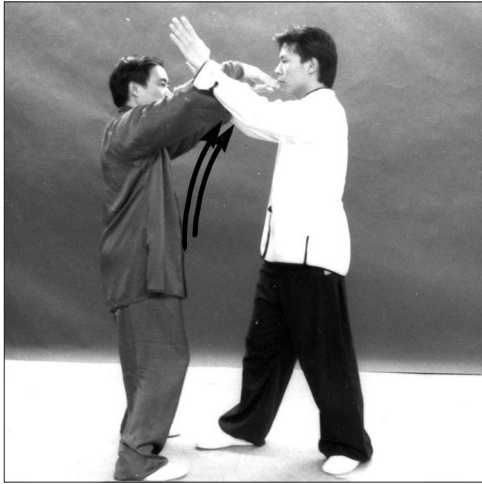
When moving your arms up and down, do not let your elbows extend too far to the sides, nor should the elbows be locked. When lowering your arms, the elbows should be lowered slightly before the hands. This will create a wavelike movement in your arms, making the movements rounded and smooth. The bending of your knees and lowering of your hands should be done simultaneously.

Commencing posture refers to the beginning of the sequence. It can be thought of as the starting move. It can also be a martial technique. As the arms move up, they can intercept an opponent's punch. As the arms begin to move down, the palms can strike forward to counterattack the opponent. When training this posture as a martial technique, you must train the movements repeatedly to achieve the effectiveness of

the technique. This is true for all martial techniques. When you train a single posture repeatedly, it is called single posture training (*dan lian*).

When you lower your hands, imagine you are pushing an object down with your palms. As your body lowers, imagine you are immersing your body into the deepest part of the ocean. Do not bend your knees excessively or extend over your toes. Go as low as your legs can handle without leaning forward with your body. Your weight should be evenly distributed between your legs.

### Application



White attempts to grab Gray's neck with both hands. Gray raises both arms and intercepts White's arms with his forearms.



Gray then follows up with a double palm strike to White's chest.



As an alternative, Gray could seal White's arms down by pressing his palms down on White's elbows and throwing him off balance.

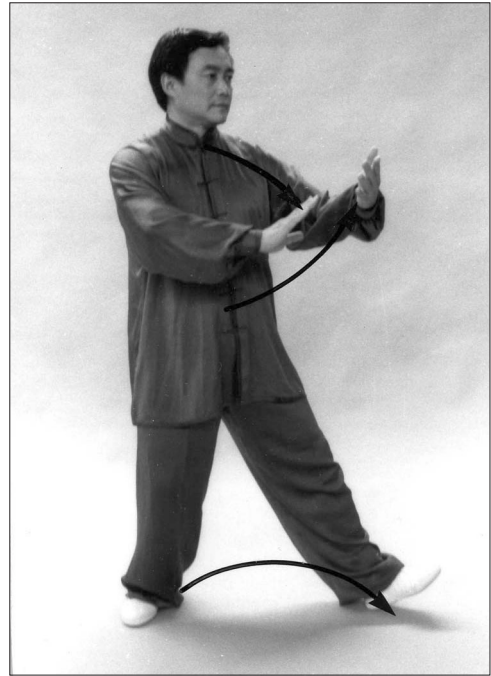
## Posture 2: The Wild Horse Parts Its Mane (Ye Ma Fen Zong)

### Movements

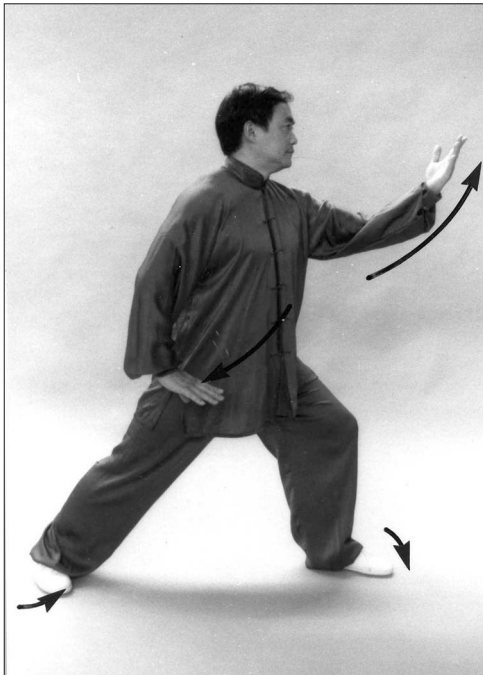
#### The Wild Horse Parts Its Mane, left side



Shift your weight to your right foot while touching your left foot next to your right. Turn your body slightly to your right, and then back again while circling both palms counterclockwise and rotating them to face each other. The palms resemble the embrace of a ball in front of your chest. Eyes look in the same direction as your right hand. (Inhale.)



Step to your left with your left foot, touching down with your heel first. Begin turning your body to your left while pulling your right hand down and extending your left hand forward. (Step east. Begin to exhale.)

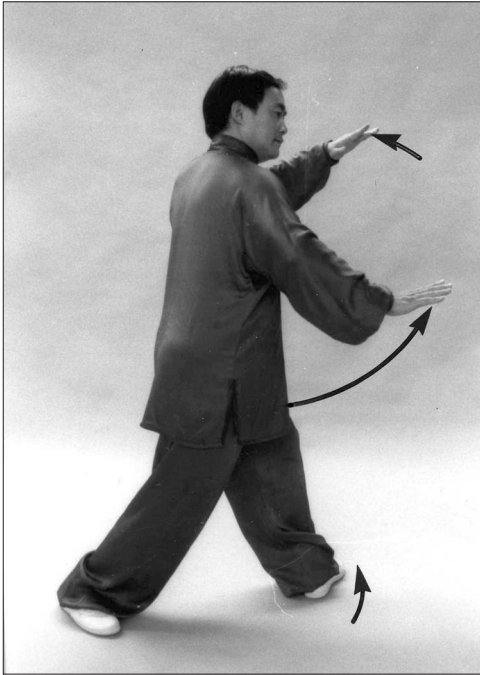


Shift your weight forward into a left bow stance while extending your left palm forward until it is at eye level and lowering your right palm until it is next to your hip. (Face east.)

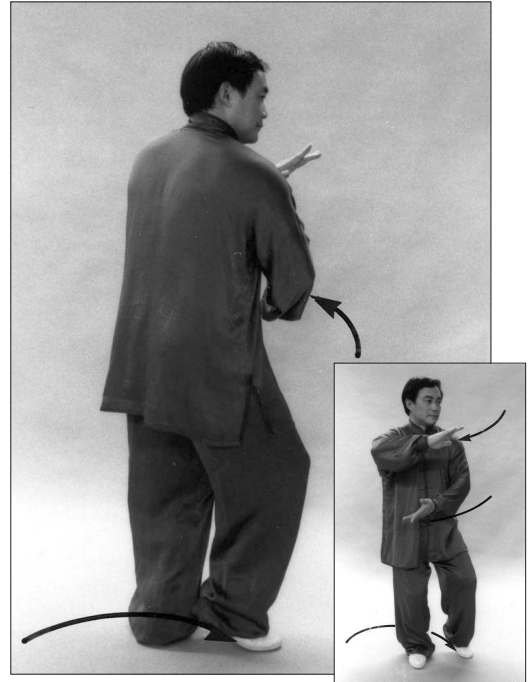
**The Wild Horse Parts Its Mane, right side**



Shift your weight back to your right foot. Lift up the ball of your left foot. (Begin to inhale.)



Turn your left foot outward and shift your weight on it while you begin to turn your body to your left. Rotate your left palm until it is facing down and let your right hand circle forward with the rotation of your body. Eyes gaze in the direction of your left hand.



Bring your right foot forward next to your left while bringing your left palm next to your chest, palm down, and bringing your right palm next to your abdomen, palm up. (See mirror image.)



Step forward with your right foot, touching down with your heel first. Begin turning your body to your right while pulling your left hand down and extending your right hand forward. (Begin to exhale.)

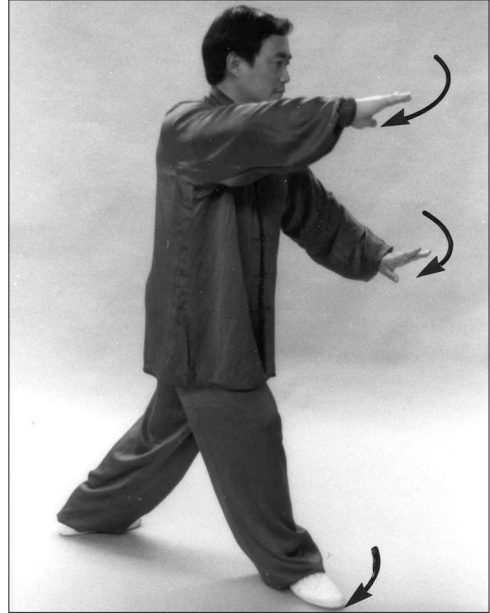


Shift your weight forward into a right bow stance while extending your right palm forward until it is at eye level and lowering your left palm until it is next to your hip. (Face east.)

### The Wild Horse Parts Its Mane, left side



Shift your weight back to your left foot. Lift up the ball of your right foot. (Begin to inhale.)



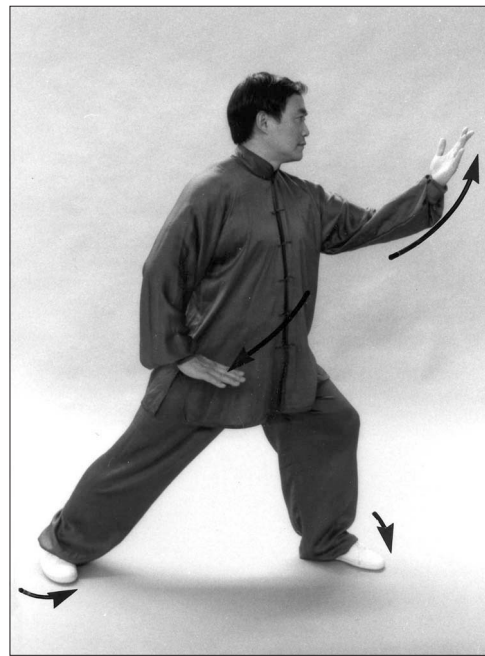
Turn your right foot out and shift your weight on it while you begin to turn your body to your right. Rotate your right palm until it is facing down, and let your left hand circle forward with the rotation of your body. Eyes look in the direction of your right hand.



Bring your left foot forward next to your right while bringing your right palm next to your chest, palm down, and bringing your left palm next to your abdomen, palm up.



Step forward with your left foot, touching down with your heel first. Begin turning your body to your left while pulling your right hand down and extending your left hand forward. (Begin to exhale.)



Shift your weight forward into a left bow stance while extending your left palm forward until it is at eye level and lowering your right palm until it is next to your hip. (Face east.)

### Key Points

Do not allow your upper body to lean forward or backward. Your chest should be naturally open and relaxed. When extending the arms apart, maintain a circular extension. The waist should lead the rotation of the upper body. Make sure when you step into the bow stance, your feet are not in a straight line. The front foot and the back foot should be on each side of the centerline. When stepping into the bow stance, make sure the heel touches down first, and then gradually shift your weight to the front leg. Do not fall into the stance. The back leg naturally extends until it is straight, but not locked. The angle formed with the front foot and back foot should not exceed 90 degrees. When necessary, adjust your back foot to match.

The wild horse parts its mane has the implication of separating the horse's mane. The palms pass each other as they move in separate directions. The horse's mane is separated by the wind as it heads into the wind. It is as though a wild horse were galloping freely in the prairie, releasing all cooped-up tension and stress. As you do this posture, imagine you are throwing a Frisbee. As you extend your arms, pay attention to the muscles in your body being stretched loose and the energy allowed to flow freely.



## Applications

### First application



White punches to Gray's chest with his right fist. Gray intercepts with his left forearm and brings his right palm over White's forearm.



Gray then steps forward with his left foot behind White. At the same time, Gray grabs hold of White's right wrist with his right hand and extends his left arm up from under White's right arm. Notice that White's elbow is locked tightly on Gray's chest and White's shoulder is elevated by Gray's shoulder.



As an alternative, Gray could extend his left arm up from above White's right arm toward White's neck. Notice that White's right elbow is locked tightly on Gray's chest and Gray's arm is pressing down on White's neck.

### Second application



White punches to Gray's chest with his right arm. Gray intercepts with his left forearm and brings his right palm over White's forearm, attempting to grab hold of White's wrist.



White pulls his arm back to prevent Gray's grab. Gray then steps behind White and extends his left arm toward White's neck while grabbing the inside of White's knee and pulling it up. This pulls White off balance and makes him fall.

### Third application



White side kicks into Gray's chest with his right foot. Gray scoops White's leg up with his left forearm and brings his right palm over White's foot.



Gray then steps his left foot behind White's left leg while hooking onto White's shin with his right hand and extends his left palm toward White's neck. Notice that Gray's left knee locks White's left leg in place, preventing White from escaping.

# ABOUT THE AUTHOR: Master Liang, Shou-Yu

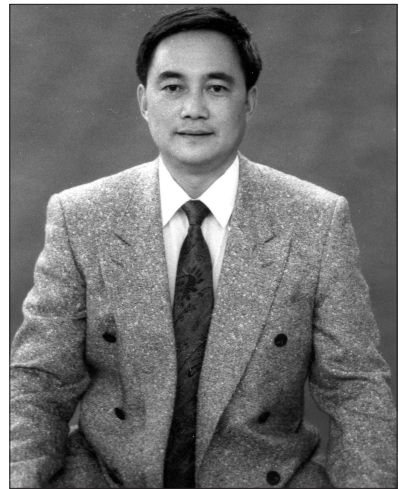
Master Liang, Shou-Yu was born in 1943 in Sichuan, China. At age six he began his training in *qigong* (the art of breathing and internal energy control), under the tutelage of his renowned grandfather, the late Liang, Zhi-Xiang. He was taught the esoteric skills of the Emei Mountain sect, including Dapeng Qigong. When he was eight, his grandfather made special arrangements for him to begin training Emei Wushu (martial arts).

In 1959, as a young boy, Mr. Liang began the study of Qin Na (Chin Na) and Chinese Shuai Jiao (wrestling). From 1960 to 1964, he devoted his attention to the research and practice of wrestling and wushu.

Added to the advantage of being born to a traditional wushu family, Mr. Liang also had the opportunity of coming into contact with many legendary grandmasters. By the time he was twenty, Mr. Liang had already received instruction from ten of the best-known contemporary masters of both Southern and Northern origin. His curiosity inspired him to learn more than one hundred sequences from many different styles. His study of the martial arts has taken him throughout mainland China, including Henan Province to learn Chen Style Taijiquan (Tai Chi Chuan), Hubei Province to learn the Wudang (Wudang) system, and Hunan Province to learn the Nanyue system.

With his wealth of knowledge, Mr. Liang was inspired to compete in martial arts competitions, in which he was many times a noted gold medalist. During his adolescence, Mr. Liang won titles in Chinese wrestling (Shuai Jiao), various other martial arts, and weight lifting.

As he grew older, through and beyond his college years, his wide background in various martial arts helped form his present character and led him to achieve a high level of martial skill. Some of the styles he concentrated on included the esoteric Emei



system, Shaolin Long Fist, Praying Mantis, Chuo Jiao, Qin Na, vital point striking, many weapons systems, and several kinds of internal qigong.

Mr. Liang received a university degree in biology and physiology in 1964. However, during this time of political turmoil, and because of his bourgeois family background, the Communist government sent him to a remote, poverty-stricken village to teach high school. Despite this setback, Mr. Liang began to organize teams in wushu and wrestling.

Then came a disastrous time in modern Chinese history. During the years of the Cultural Revolution (1966–1974), all forms of martial arts and qigong were suppressed. Because he came from a bourgeois family, Mr. Liang was vulnerable to the furious passions and blind madness of the revolutionaries. To avoid conflict with the Red Guards, he gave up his teaching position and used this opportunity to tour the various parts of the country. During his travels, he visited and discovered great masters in wushu, and made friends with people who shared his devotion and love for the art. Mr. Liang went through numerous provinces and cities, visiting the many renowned and revered places where wushu originated, developed, and was refined. Among the many places he visited were Emei Mountain, Wudang Mountain, Hua Mountain, Qingcheng Mountain, Chen Village in Henan, the Changzhou Territory in Hebei Province, Beijing, and Shanghai. In eight years he made many wushu friends and met many great masters, and his mastery of the techniques and philosophy of the art grew to new horizons.

At the end of the Cultural Revolution, the Chinese government again began to support the martial arts and qigong, including competition. There was a general consensus that they should organize and categorize the existing external and internal martial arts. Research projects were set up to seek out the living old masters, select their best techniques, and organize their knowledge. It was at this time that the Sichuan government appointed Mr. Liang as a coach for the city, the territory, and the province. So many of his students were among the top martial artists of China that, in 1979, he was voted one of the top professional wushu coaches since 1949 by the People's Republic of China. Also, he often served as a judge in national competitions.

After the Cultural Revolution, despite his many official duties, Mr. Liang continued to participate actively in competitions both at the provincial and national levels. Between 1974 and 1981, he won numerous medals, including four gold medals. His students also performed superbly both in national and provincial open tournaments, winning many medals. Many of these students have now become professional wushu coaches, college wushu instructors, armed forces wushu trainers, and movie stars. In 1979, Mr. Liang received several appointments, including committee member of the Sichuan Chapter of the Chinese National Wushu Association and Coaches Committee.

When Mr. Liang first visited Seattle, Washington, in 1981, it marked a new era in the course of his life. His ability immediately impressed wushu devotees, and the

Wushu and Taiji Club of the Student Association at the University of Washington retained him as a wushu coach. At the same time, Mr. Liang was giving lessons at the Taiji Association in Seattle. In the following year, Mr. Liang went north to Vancouver, Canada, and was appointed taiji coach by the Villa Cathy Care Home. The same year, he was appointed honorary chairman and head coach by the North American Taiji Athletic Association.

In 1984, Mr. Liang was certified as a national first-class ranking judge by China. He was also appointed chairperson and wushu coach by the University of British Columbia. In 1985, Mr. Liang was elected coach of the First Canadian National Wushu Team, which was invited to participate in the First International Wushu Invitational Tournament that took place in Xian, China. The Canadian team won third place after competing against teams from thirteen other countries.

The following year, Mr. Liang was elected coach of the Second Canadian National Wushu Team, which competed in the Second International Wushu Invitational Tournament, held in Teintsin, China. A total of twenty-eight countries participated. This time, the Canadian team earned more medals than any other country, except the host country. Mr. Liang's role and achievements were reported in fourteen newspapers and magazines throughout China. The performances and demonstrations of the Canadian team and Mr. Liang were broadcast on the Sichuan television station.

Mr. Liang has not limited his contributions of taiji, wushu, and qigong to Canada. He has also given numerous seminars and demonstrations to students and instructors in the United States and Europe, including instructors and professionals from such disciplines as karate, taiji, and Shaolin Kung Fu. Students in Boston, Houston, Denver, New York, Pennsylvania, Georgia, Virginia, and Italy have benefited greatly from Mr. Liang's personal touch. Since the beginning of his glorious martial arts life, he has been featured by more than thirty newspapers and magazines in China, Europe, the US, and Canada, as well as being interviewed by several television stations in China, the US, and Canada. Mr. Liang has published instructional video programs teaching *Lian Gong Shi Ba Fa*, *24 Form Taijiquan*, and *Vital Hsing Yi Quan* and has coauthored a book, *Hsing Yi Chuan*.



## ABOUT THE AUTHOR: Mr. Wu, Wen-Ching

Mr. Wu was born in Taiwan, Republic of China, in 1964. In 1976, he went to West Africa with his family, where he attended an international school. Mr. Wu graduated as the salutatorian of his high school class.

In 1983, Mr. Wu went to Boston, Massachusetts, to attend Northeastern University. It was at this time that Mr. Wu was accepted by Dr. Yang as a student. Mr. Wu's dedicated training helped him excel in Shaolin Long Fist and White Crane Kung Fu as well as in Yang Style Taijiquan (Tai Chi Chuan). In five years, Mr. Wu completed the cooperative and academic requirements at Northeastern University and received his BSME degree, with honors, and also qualified as an assistant instructor under Dr. Yang.

After graduation, Mr. Wu began working as a mechanical engineer during the day and teaching Shaolin Kung Fu and taijiquan classes at YMAA Headquarters in the evenings. He also continued his advanced training under Dr. Yang's personal guidance.

After years of dedicated training, Mr. Wu proved his moral character and martial arts potential in both internal and external styles to Dr. Yang. In May 1989, Mr. Wu was publicly accepted by Dr. Yang as a disciple.

In 1986, Mr. Wu had the good fortune to be introduced to Master Liang, Shou-Yu by Dr. Yang. Mr. Wu's martial potential and moral character won the liking of Master Liang. For the last seven years Master Liang has willingly shared much of his vast knowledge with Mr. Wu. Mr. Wu has learned Xingyiquan, Baguazhang, White Ape Sword, and taijiquan from Master Liang.

With Dr. Yang and Master Liang's encouragement, Mr. Wu competed in eight events in the 1990 United States National Chinese Martial Arts Competition held in Houston, Texas. Mr. Wu was ranked first nationally in every event he competed in. He



was awarded two of the highest medals in the competition: Men's All-Around Internal Style and External Style Grand Champion.

On November 6, 1990, with Dr. Yang's permission, Mr. Wu founded Yang's Martial Arts Association of Rhode Island (YMAA-RI) and continues to pass down his lineage of Chinese martial arts. In less than two years YMAA-RI established a solid foundation, attracting students from Rhode Island and neighboring states. During the past two years, Mr. Wu not only offered his expertise to students at YMAA-RI, but he has also traveled to several other states and countries to offer seminars on taijiquan, Xingyiquan, Baguazhang, and Shaolin Kung Fu. He was also featured on a cable talk show introducing taijiquan and its benefits to the audience. During this time, he also translated the major part of *Traditional Yang Family Style Taijiquan*, a video by the fourth- and sixth-generation Yang family descendants. It is his goal to carry on his teachers' legacies, not only by improving his own ability and understanding, but by benefiting others through his teaching and writing.