Classical Baguazhang

Volume I

Baguazhang Lianxi Fa
(Baguazhang Practice Method)

by

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Second Edition

Smiling Tiger Martial Arts
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Foreword to the First Edition

Finally, the first and only English translation of Chiang Jung-Chiao's unique Pa Kua Chang fighting system is now available to the public. Pa Kua Instructors throughout the entire United States have been teaching this particular form for many years, and now their students can enjoy Chiang Jung-Chiao's own explanation of each posture and their transitions.

It is an honor to be associated with my good friend, Sifu Joseph Crandall, who, through this painstaking endeavor, has continued to bring authenticity to the world of Pa Kua Chang.

Sifu Jerry Alan Johnson
January 1, 1992
Translator's Preface to the First Edition

This is the first in a series of Baguazhang texts. All the books in this series are to be translations of old and new Chinese manuscripts written on Baguazhang. In every case I will endeavor to translate the texts as closely as possible into English without embellishment, and wherever possible, to include the original pictures and diagrams. It is my hope that with the information in these excellent manuals accessible to the public in English, that this wonderful art will be able to develop and expand in the world. When more students understand the basics, more practitioners will be able to rise to the pinnacles of this art.

I chose Jiang Rongqiao's book to be the first in this series because of the popularity of his style of Baguazhang in America. Jiang was a vigorous promoter of the Internal Martial Arts and wrote many books on them. He first trained in Shaolin under his father, Jiang Fatai, and Chen Yueshan studying Mizong Quan, the whip, sword, spear, and Qinna. In 1914 he started studying with "Single Saber" Li Cunyi and later with "Lightning Hands" Zhang Zhankuei. He studied Xingyi and Bagua with these two illustrious masters. In 1926 he was invited to teach at the Nanjing Guoshu Institute at the bequest of Li Jinglin. He later traveled to Henan to visit the Chen Family Village, the home of Chen Style Taiji; and to Sung Mountain to visit the Shaolin Temple. He then traveled to Hupei to visit Wudang Mountain. Some of his students were: Jiang Zongyi, Jiang Zongtao, Zhang Wenguang, Sha Guozheng, Li Yuansong, Cao Gong, Yang Bangtai, Zou Shuxian, Lu Yongcai, and Wan Tiansheng.

Joseph Crandall

Translator's Preface to the Second Edition

It has been some years since I started translating Chinese martial arts books into English. In that time, my skills in translating have improved slightly and the cost of printing these books has risen dramatically. In an attempt to keep this material available to the public I have begun to look into offering my book electronically on CD ROM. Starting with this volume, I will edit my books, hopefully making the English easier to read and in the case of Classical Baguazhang Vol. I, condensing the layout a bit to keep the production costs down for those who insist on paper. These books will then be made available on CD ROM at a substantial cost reduction for the buyer. There are no significant changes in this Second Edition, so I do not believe it necessary for the practitioner to obtain a copy if they already possess the First Edition.

Joseph Crandall
December 11, 1999
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Introduction

Baguazhang consists of forms that combine a palm method and a stepping method with changing, turning, and walking around a circle. The eight basic palm methods are: Single Change Palm, Double Change Palm, Double Striking Palm, Piercing Palm, Flicking Palm, Overturning Body Palm, Shaking Body Palm, and Turning Body Palm. The four basic stepping methods are: Rising, Falling, Hooking-in and Swinging-out.

In Baguazhang, one can practice the eight palms singly and also link the eight palms together, continuously coming and going, to and fro, piercing and inserting.

The special characteristics of Baguazhang are: Walking, the gaze, the sitting position, and overturning. These special characteristics make the body nimble and agile. They strengthen the lower limbs when practiced diligently. Through the practice of Baguazhang our society will become strong and healthy.

The earliest origins of Baguazhang are unknown. In the book *Lan Yi Wai Shi*, there is a section titled Jingbian Record, where this conversation is recorded:

"In the second year of Jiaqing, Wang Xiang, a man of Jining Shandong taught Feng Keshan his fighting method. Keshan received his whole art. In the fifteenth year of Jiaqing, Niu Liangchen observed that Keshan's fighting method contained stepping in eight directions. Liangchen said, 'Your steps fall like a combination of the Bagua.' Keshan said, 'How do you know this?' Liangchen said, 'I practice Kan Gua.' Keshan said, 'I practice Li Gua.' Liangchen said, 'You make Li, I make Kan, we two men, Li and Kan, should meet at the palace and practice each others skills.'"

From this one can see the arising of the Bagua style up until the present day is only about 100 years.

From the middle of Qing Daoguang's reign to the sixth year of Guangxu is when Baguazhang was developed and flourished. In Beijing, many men practiced Baguazhang. The principal teacher of Baguazhang, Master Dong Haichuan, was transmitting the mastery of Baguazhang to men at that time. Among those that studied with him were Cheng Tinghua, Yin Fu, Sung Changrong, and Zhang Zhankui.

I followed Master Zhang Zhankui and trained with him for many years. This work contains only a rough idea, just the physical movements, devoid of the foremost developments. It is my desire to give Baguazhang to everyone so that they can have this method of training the body. This book is incomplete. From the standpoint of Bagua fighting it is lacking in studies of the profound. It is unavoidable that this work has many shortcomings, yet it is to be hoped that readers will raise many valuable suggestions in order that, henceforth, corrections may be made.

Jiang Rongqiao
Chapter I

The Rules of Baguazhang

Straighten the neck; lift the crown. Tuck the buttocks; hold the anus.

Let the neck bone become naturally straight. In practice, raise or bend your head. Tilt your head from side to side. When the head lifts, the chin should tuck in. The buttocks contract inwards. The tailbone does not stick out even a hairsbreadth. The rectal muscles are contracted internally.

Relax the shoulders; sink the elbows. Strengthen the belly; open the chest.

Your shoulders should tilt downward. They should be relaxed, but still they should be sunken in. In practice, let your shoulders rise up. Your elbows should always be sunken and dropped downward. In practice your elbows must always remain in a "half-moon" shape. The abdomen is the place for nurturing the qi. You must allow inhalation and exhalation to move deep within, right to the abdomen. This will make the abdomen completely permeated with the pulsating qi. Thus, there is a common saying, "Qi sinks to the dantian; internally there is a vibration." If your chest sticks out, this will naturally affect the breath and the sinking of your qi into your dantian. If your chest is pressed inward, this will squeeze the heart and obstruct the flow of blood. Thus, simply relax and open the chest; lift it and depress it.

Rolling, Drilling, Pressing, Wrapping, opposite forces (literally: "the hidden and the obvious) are together.

This refers to the various types of energy encountered during one's practice. Rolling is a circular coiling of the arm. Drilling is both the circling and spiraling forward of the arm. Pressing is pressing apart. Wrapping means embracing within. These four types of movement contract the muscles to generate strength. If you have the circular and rotating movements, but lack the outward penetrating movements and powers, you will lack the force of the outward and forward movement, hence, the force will not always be optimum. In practice, always mix the circular twirling movements with the rotating forward movements. Thus, the circular movement will become a screw-type motion. Within rolling there must be drilling. Two contradictory types of energy, the forward moving and outward moving are thereby brought together. This movement is like a propeller (or screw). Similarly, there must be wrapping within pressing. There is a resistance between contraction and expansion. We can say that the energy of Bagua derives from the mutual opposition of these four forces.
Dragon Form, Monkey Appearance, Tiger Sitting, Eagle Overturning.

These regulations deal with the ever-changing body forms, body postures and foot postures. The first characteristic of Bagua is the endless walking. The stepping should be circular, flowing without break, with the form of a swimming dragon. In the midst of being relaxed and natural come the elements of sturdiness. The second characteristic of Bagua is the gaze. In practice whenever you change your step or rotate your body and change your hand position, both of your eyes should always stare at your hands. This is the so-called "hands and eyes follow each other." The gaze manifests the inner spirit. It must have spirit just like a monkey who is staring at an object when he tries to grab it. The third characteristic of Bagua is the sitting position. In practice, whenever you change your steps or rotate your body and flip the hands, your legs are never straight; they are bent. Make sure you "sit the kua" and maintain the stability of "sitting on a post." This sitting posture in combination with the leg method must have the appearance of a crouching tiger, sunken and full of power. The fourth characteristic of Bagua is overturning. This is the movement of turning the body. While turning the body, make sure you adopt the swift attitude of the hawk and eagle. They circle and spiral through the void, overturn their bodies, and gracefully descend.

Twist in a spiral as you circle; press (literally "heel-kick) the foot and scrape the calves.

While circling, the waist should twist, the elbows should twist, the palms should twist, and the neck should twist. Thus, your head, arms, hands, and body must be twisted toward the center of the circle. This torque should give the limbs a spiral energy. "Raise your foot, rub the muscle." When stepping the front foot must be lightly raised and placed back down. However, the rear foot should have a pressing energy. As you advance, make sure the shin-bones stick close and rub as they cross. Don't lift the foot too high or too wide.

Bend the legs, treading mud step; the arches of the feet are empty.

When stepping or rotating, both legs must be bent and the body must assume a sitting down posture. Thus, all your power is transferred into both legs. When your legs step forward, raise them too high. It should be like you are dragging them in the mud. "The sole of the foot is empty," means that ball of the foot and the heel of the foot fall to the ground levelly at the same time and the toes grip the ground, thus your foot becomes hollow.

Rise levelly, fall and hook; continuousness everywhere.

Rising levelly means that the foot raised must have the shape of "foot heart empty" and that it is level. Falling and hooking means that the falling step not only must fall levelly but also must hook inward. Continuousness means that there is no break in thought, no break in consciousness, no break in energy, and no break in movement. From a continuous center is created the vertical and horizontal, above and below, left and right, the four sides, the eight directions and one qi, all are continuous.
The waist is like the axle; the hands are like the revolving wheels.

In Bagua, the waist is the axis for all movement. For the hands to move, the body must move first. For the body to move, the waist must move first. Using the waist's movement is most important. In practicing Bagua, the movement of the hands and the shoulders must be circular like the movement of a wheel. The reason for making circular movements is that they are agile, and the function appears continuous and unbroken.

The fingers are separated; the palm is concave.

The forearms are fixed toward the center. The shoulders are level. Separate all of your fingers from one another. Never hold them together. Your palm must also be hollow. Swinging the arms means that in walking the circle, both arms must strongly swing to the center of the circle. You should not have a forward pushing motion. Level shoulders means that in walking the circle, turning the body or changing the palms, you must maintain an upright, level, and comfortable posture. You must not have the appearance of one shoulder rising and one shoulder falling.

Root like mountains and hills; step like water.

"Rootedness" refers to the tranquil nature of the movements. Bagua's "Rooted Stepping" must be firm and stable like a mountain so that no force can push you away. Your stepping should be lively. Bagua's "Treading Mud Step" must be quick and light, like flowing water. In Bagua, your stepping should be neither heavy nor inert, nor floating and wild.

Fire above, water below; water is heavy, fire is light.

The heart corresponds to fire. The kidneys correspond to water. Thus (as in a rule above) make the belly substantial and the chest empty.

The intention (yi) is like a waving flag or a bright lamp.

In ancient times, a swinging flag guided the troops in the daytime. At night, a lighted lamp guided the armies. Similarly, in Bagua, the intention guides the movements.

The abdomen is the root of the qi; the qi is like floating clouds.

In practice always make it a habit to do deep breathing as discussed in an earlier rule. However, we have not discussed how the breathing should be done. First of all, the breath should not be sucked violently in your stomach, but should be drawn in slowly like the clouds' movement across the sky.
The intention is clear and alert; qi moves through every pore.

In the practice of Bagua, if you let your will control the movements so that your will becomes the swinging flag or the lighted lamp, then by this process you will develop the elements of alertness and sensitivity. Your qi flows to one hundred holes. This means that if you practice the slow breathing technique, then the oxygen that you take into your body will be distributed evenly over your whole body.

Whether opening and discharging or closing and contracting, movement and tranquility should support each other.

When you expand, make sure that you are relaxed. When you retract, make sure that you are very tight. The posture of your expanding must be opened up, extended, comfortable, and far placed. Whereas the posture of your retracting must be innerly receiving yet overtly tight. The reverse principle of the active inactive is that in practice, for every movement of the active, there must also be that of the inactive. In actuality, the extreme end point of the active is also the starting point for the inactive, and the extreme point of the inactive leads to the starting point of the active. Remember that you must have both to form a harmonious movement.

Spirit, Qi, Will, Power, all combine to become one.

The above regulations stated are always to be done together and never to be done singly. Only this will give you harmonious movement. Also the hands and the feet are in harmony. The shoulders and the hips are in harmony. The elbows and the knees are in harmony. The spirit and intention are in harmony. The qi and force are in harmony. Inner and outer are in harmony. These six harmonies must be combined as one.

Conclusion:

The truth of Bagua lies in the above regulations. This is to say that on one hand you can master just the Bagua forms. But if you put all the regulations into your form every time that you practice, then you will be able to say that you have mastered the principle and techniques behind Bagua.
Baguazhang's Three Practice Steps.

In practicing Baguazhang there are three stepping methods: fixed frame, moving frame, and changing frame.

The first method to be practiced is the fixed frame. This is the foundational stepping method of Baguazhang. The fixed frame is one step, one movement, slow and grounded, customarily pressing the ground.  hurry.

The second method is the flowing frame. This method does not stop between changing forms but quickly moves on to the next form. This method is like a swimming dragon or a flying phoenix, very graceful, like floating on waves, and very beautiful to see.

The third method is the changing frame. This method changes according to your will. You arrange the forms however they please you. Thus your will begins to penetrate your practice and you are able to change unceasingly, a thousand times or ten thousand times.

Baguazhang's Three Levels

Baguazhang is divided into: Upper Level, Middle Level, and Lower Level practice methods. In the Upper Level, the body is upright. Walk like an ordinary man walks. crouch down. In the Middle Level, both legs bend the knees to slightly crouch. The body weight falls into the legs. It is like walking in mud or floating on water. The Upper and Middle Levels are used for walking very quickly. The Lower Level is Baguazhang's most difficult practice method. One must strongly bend the legs. The spine presses into the heel. The knees form a triangle. The all of the body weight falls into the legs. Walk very slowly.

Of the three levels, the Middle Level is most common. It seems that everyone doing Baguazhang is doing Middle Level. If you only have time to practice a single frame, then practice the Lower Level skills.
Baguazhang's Palm Methods

Baguazhang's palm methods are divided into: yang palm, fu palm, shu palm, pao palm, pi palm, liao palm, tiao palm, and luoshan palm.

1. **Yang Palm**: The palm faces up. The five fingers are spread open. The center of the palm is hollowed.

2. **Fu Palm**: The palm faces down. The five fingers spread open.

3. **Shu Palm**: The four fingers are spread open and standing upright. The thumb points diagonally up and makes an arc with the index finger. The palm faces outward. The wrist is bent back. The palm may also face inward or to the left or right.
4. **Pao Palm:** The five fingers are spread open. The outside of the thumb faces upward. The palm faces inward. Bend the elbow toward the front of the body to make a ball-embracing form.

5. **Pi Palm:** The five fingers are spread open. The outside of the thumb faces up. The fingers point to the front. From above to below, do a straight split.

6. **Liao Palm:** The five fingers are spread open. The outside of the thumb faces up. The palm faces inward. From below towards the front, the hand rises up.
7. **Tiao Palm:** The five fingers are spread open. From below towards the front, and then upwards, the hand flicks out with the fingers pointing up.

![Tiao Palm Diagram]

8. **Luoshan Palm:** The five fingers are spread open. The arm goes up towards the front and turns outward. The outside of the little finger is opposite your face. The palm faces outside. The fingers point up.

![Luoshan Palm Diagram]
Chapter 2

BAGUAZHANG - A Description of the Movements

The First Palm.

1. Make Ready Form

Stand at the north end of the circle facing west. The arms hang naturally down by the sides of the legs. The little fingers of both hands are in contact with the outsides of both legs. The palms face the front. Look levelly toward the front. (picture 1)

**Essential points:** The neck and head are upright. The whole body relaxes. The feet are positioned next to each other. The shoulders droop.

2. Lean on the Horse and Inquire the Way

The right foot advances one step forward. The foot toes-in. Simultaneously, both hands rise up and reach diagonally to the front. The palms face up making Yang Palms. The right hand is in front. The left hand is behind. Both elbows are bent, making a half circle shape. The eyes gaze levelly at the right hand. (picture 2)

**Essential points:** Relax the shoulders. Relax the waist. Relax the hips. The right hand rises no higher than the eyebrows. The left hand is about 7 to 8 inches away from the inside of the right elbow.
3. Conceal the Flowers Beneath the Leaves (right)

The left foot steps up past the right foot, and toes-in. Both legs are slightly bent. The upper body turns toward the north direction. Simultaneously, the right forearm turns in causing the little finger to be inclined up and the thumb, on the outside, inclined down. Bend the elbow to enclose the chest. The left hand then pierces levelly under the right armpit with palm facing up. Bend the elbow to embrace the breast. (picture 3 and rear view 3)

Essential points: The head turns right. Look at the right elbow.

4. The Wild Goose Leaves the Flock (left)

(1) Both feet remain in place without moving. The upper body turns left. The left palm, from below the right elbow, swings across the front of the body and rises up to head level in the left direction (toward the southwest). The right arm simultaneously turns outward, in accord with the left palm's turn. Place the right hand at the inside of the left elbow. Both palms are Yang Palms. Look at the left palm. (picture 4)
(2) The movement does not stop! The left palm and arm turn inward. The body turns left. Complete a Shu Palm. The right palm follows closely, the arm turns inward. The elbow bends toward the left side of the ribs and presses down. The palm faces down. The body continues to turn left. The head follows the left palm and turns to face the left side. Look at the left hand. (picture 5)

(3) The left foot toes-out. The right foot steps up to the northwest. Walk one circle. Return to the northern point and stop like picture 5.

**Essential points:** The left shoulder and left elbow ultimately force the body direction to the outside left. The left hand rises until it is even with the eyebrows. The right hand pushes to the lower front direction. The waist twists leftwards. All must be uniform in order to walk quickly.

5. **The Purple Swallow Opens the Scissors (right)**

The right foot advances one step to the front past the left foot (to the west). Both feet form an Outward Ba Stance. The left hand and arm simultaneously turns out causing the thumb's outer edge to face up. It then pushes to the right side over the right arm. The palm facing out. The right hand stretches out under the front of the left arm. The outside of the little finger is inclined up. Both palms, above and below, are crossed. The head turns to the right. Look at the left hand. (picture 6)

**Essential points:** Relax the shoulders. Relax the waist. Relax the hips. Both arms encircle the front of the breast. It is not necessary to embrace the breast tightly.
6. Close the Door and Push the Moon (left)

The left foot moves slightly to the left side. The toes swing outward. The body turns left. The left hand and arm turn in causing the outside of the thumb to face down. The left elbow gets pulled back, from right to left, with the palm facing out. The right hand and arm simultaneously turn out sending the palm and fingers in a downward direction. It pushes out in a left downward direction. The palm is inclined upwards. Look at both hands. (picture 7)

**Essential points:** Both arms must curve to make a half circle shape, but they must not be curved too tightly.

7. Conceal the Flowers Beneath the Leaves (left)

The right foot steps up past the left foot, and toes-in. Both legs are slightly bent. The upper body turns toward the north direction. Simultaneously, the left hand moves to the left side. The right hand then pierces levelly under the left armpit with palm facing up. It makes a Yang Palm. (picture 8 and rear view 8)
8. Wild Goose Leaves the Flock (right)

(1) Both feet remain in place without moving. The upper body turns right. The right palm, from below the left elbow, swings across the front of the body and rises up to head level in the right direction (toward the southeast). The left arm simultaneously turns outward, in accord with the right palm’s turn. Place the left hand at the inside of the right elbow. Both palms are Yang Palms. Look at the right palm. (picture 9)

(2) The movement does not stop! The right palm and arm turn inward. The body turns right, and completes a Shu Palm. The left palm follows closely. The arm turns inward. Bend the elbow toward the right side of ribs, and press down. The palm faces down. The body continues to turn right. The head follows the right palm and turns to face the right side. Look at the right hand. (picture 10)

(3) The right foot toes-out. The left foot steps up to the northeast. Walk one circle. Return to the northern point and stop like picture 10.

9. The Purple Swallow Opens the Scissors (left)

The left foot advances one step past the right foot towards the front (towards the east). Both feet form an Outward Ba Stance. The right hand and arm simultaneously turns out causing the thumb’s outer edge to face up. It then pushes to the left side over the left arm, with the palm facing out. The left hand stretches out under the front of the right arm. The outside of the little finger is inclined up. Both palms, above and below, are crossed. The head turns to the left. Look at the right hand. (picture 11)
10. Close the Door and Push the Moon (right)

The right foot moves slightly to the right side. The toe swings outward. The body turns right. The right hand and arm turn in causing the outside of the thumb to face down. The right elbow gets pulled back from left to right with the palm facing out. The left hand and arm simultaneously turn out sending the palm and fingers in a downward direction. It pushes out in a right downward direction. The palm is inclined upwards. Look at both hands. (picture 12)
Chapter 3 – The Second Palm

1. Conceal the Flowers Beneath the Leaves (right)

The left foot steps up past the right foot, and toes-in. Both legs are slightly bent. The upper body turns toward the north direction. Simultaneously, the right hand moves to the right side. The left hand then pierces levelly under the right armpit with the palm facing up. It forms a Yang Palm. (picture 13)

2. The Wild Goose Leaves the Flock (left)

(1) The feet remain in place without moving. The upper body turns left. The left palm, from below the right elbow, swings across the front of the body and rises up to head level in the left direction (toward the southwest). The right arm simultaneously turns outward, in accord with the left palm's turn. Place the right hand at the inside of the left elbow. Both palms are Yang Palms. Look at the left palm. (picture 14)

(2) The movement does not stop! The left palm and arm turn inward. The body turns left. Complete a Shu Palm. The right palm follows closely. The arm turns inward. The elbow bends toward the left side of the ribs and presses down. The palm faces down. The body continues to turn left. The head follows the left palm and turns to face the left side. Look at the left hand. (picture 15)

(3) The left foot toes-out. The right foot steps up to the northwest. Walk one circle. Return to the northern point and stop like picture 15.
3. The Purple Swallow Opens the Scissors (right)

The right foot advances one step to the front past the left foot (to the west). The feet form an Outward Ba Stance. The left hand and arm simultaneously turn out causing the thumb's outer edge to face up. It then pushes to the right side over the right arm with the palm facing out. The right hand stretches out under the front of the left arm. The outside of the little finger is inclined up. Both palms, above and below, are crossed. The head turns to the right. Look at the left hand. (picture 16)

4. Close the Door and Push the Moon (left)

The left foot moves slightly to the left side. The toes swing outward. The body turns left. The left hand and arm turn in causing the outside of the thumb to face down. The left elbow gets pulled back from right to left with the palm facing out. The right hand and arm simultaneously turn out sending the palm and fingers in a downward direction. It pushes out in a left downward direction with the palm inclined upwards. Look at both hands. (picture 17)

5. Fierce Tiger Leaves the Cage (left)

The right foot advances one step past the left foot. Both legs bend slightly. The body turns left. The right palm pierces out and up over the inside of the left elbow. It forms a Loshuan Palm. The little finger's outer side is parallel with the face. The left palm simultaneously pushes out in front of the body, forming a Shu Palm. Look at the left hand. (picture 18)

**Essential points:** Both shoulders relax. The right palm rises slightly higher than the head. The right forearm is slightly inclined towards the front. The left palm is level with the breast. The left elbow is slightly bent, positioned by the inside of the right elbow. Both palms, upper and lower, form a straight line.
6. Golden Pheasant Spreads its Wings (left)

The right elbow bends. The right hand drops down past the front of the breast and comes to the right side of the waist. The thumb points to the rear. The four fingers point to the front. The left foot simultaneously stretches out towards the northwest. The left leg straightens. The right foot simultaneously toes-in. The right knee bends as you crouch down. The left palm follows the left leg, turns, and straightens out. The palm turns to face up. The head follows the left palm, and turns to face left. The upper body stoops forward. Look at the left palm. (picture 19)

Essential points: The entire body weight is on the right leg. The left leg makes a Lying Stance.

7. Remove the Flowers Joined to the Trees (left)

The left foot swings out. The upper body straightens up. The right leg straightens. The right foot goes forward half a step. The left palm and forearm turn out, causing the palm to face up. It rises up forming a Yang Palm, with the elbow slightly bent. Look at the left hand. (picture 20)

Essential points: Both legs share the weight equally. The left palm is raised head level.
8. Remove the Helmet from Behind the Head (right)

(1) The right foot advances one step past the left foot and toes-in, making an Outward Ba Stance. The body simultaneously turns left. The right hand and arm turn in. The palm faces up. It pierces out under the left arm from the right side of the waist. The left hand's position does not change. Both hands, upper and lower, form a cross. Look at the right hand. (picture 21)

(2) The feet move. The right hand swings to the right from under the left arm and rises up. The palm still faces up. The upper body turns to the right. The left palm is placed in the crook of the right elbow. Look at the right hand. (picture 22)

(3) Continuing without stopping, the right hand moves to the back of the head. From the back of the head, it rises up overhead, with the palm facing up. The left hand goes from inside the right elbow down to the front of the belly. It still forms a Yang Palm. Look levelly ahead. (picture 23)

**Essential points:** Relax the thighs. Both arms, from beginning to end, have bent elbows, not straight arms.
9. Embrace the Moon to the Center of the Breast (left)

The right hand drops down in front of the body and moves to the front of the right hip, with the thumb facing back, completing a Fu Palm. The left foot straightens towards the left. The upper body follows for a left turn. The left hand simultaneously bends the elbow and goes left. The outside of the thumb faces up. The palm faces inward to make the embrace the breast form. Look at the left palm. (picture 24)

**Essential points:** Both legs are slightly bent. The weight is evenly distributed. The left arm is slightly bent forming a half circle. The height of the left palm is even with the breast.

10. Conceal the Flowers Beneath the Leaves (left)

The right foot steps up past the left foot, and toes-in. Both legs are slightly bent. The upper body turns toward the north direction. Simultaneously, the left hand moves to the left side. The right hand then pierces levelly under the left armpit, with the palm facing up. Make a Yang Palm. (picture 25)

11. Wild Goose Leaves the Flock (right)

(1) The feet remain in place without moving. The upper body turns right. The right palm, from below the left elbow, swings across the front of the body and rises up to head level in the right direction (toward the southeast). The left arm simultaneously turns outward, in accord with the right palm's turn. Place the left hand at the inside of the right elbow. Both palms are Yang Palms. Look at the right palm. (picture 26)
(2) The movement does not stop! The right palm and arm turn inward. The body turns right, and completes a Shu Palm. The left palm follows closely. The arm turns inward. The elbow bends toward the right side of ribs and presses down. The palm faces down. The body continues to turn right. The head follows the right palm and turns to face the right side. Look at the right hand. (picture 27)

(3) The right foot toes-out. The left foot steps up to the northeast. Walk one circle. Return to the northern point and stop like picture 27.

12. Purple Swallow Opens the Scissors (left)

The left foot advances one step to the front past the right foot (to the east). Both feet form an Outward Ba Stance. The right hand and arm simultaneously turn out, causing the thumb's outer edge to face up. It then pushes to the left side over the left arm, with the palm facing out. The left hand stretches out under the front of the right arm. The outside of the little finger is inclined up. Both palms, above and below, are crossed. The head turns to the left, look at the right hand. (picture 28)

13. Close the Door Push the Moon (right)

The right foot moves slightly to the right side. The toe swings outward. The body turns right. The right hand and arm turn in causing the outside of the thumb to face down. The right elbow gets pulled back from left to right with the palm facing out. The left hand and arm simultaneously turn out sending the palm and fingers in a downward direction. The palm pushes out in a right downward direction. The palm is inclined upwards. Look at both hands. (picture 29)
14. Fierce Tiger Leaves the Cage (right)

The left foot advances one step past the right foot. Both legs bend slightly. The body turns right. The left palm pierces out and up over the inside of the right elbow. It forms a Loshuan Palm. The little finger's outer side is parallel with the face. The right palm simultaneously pushes out in front of the body, forming Shu Palm. Look at the right hand. (picture 30)

15. Golden Pheasant Spreads its Wings (left)

The left elbow bends. The left hand drops down past the front of the breast and comes to the left side of the waist. The thumb points to the rear. The four fingers point to the front. The right foot simultaneously stretches out towards the northeast. The right leg straightens. The left foot simultaneously toes-in. The left knee bends as you crouch down. The right palm follows the right leg and turns and straightens out. The palm turns to face up. The head follows the right palm, turns to face right. The upper body stoops forward. Look at the right palm. (picture 31)

16. Remove the Flowers joined to the Trees (right)

The right foot swings out. The upper body straightens up. The left leg straightens. The left foot goes forward half a step. The right palm and forearm turn out causing the palm to face up. It rises up forming a Yang Palm, with the elbow slightly bent. Look at the right hand. (picture 32)
17. Remove the Helmet From Behind the Head (left)

(1) The left foot advances one step past the right foot, and toes-in making an Outward Ba Stance. The body simultaneously turns right. The left hand and arm turn in. The palm faces up. It pierces out under the right arm from the left side of the waist. The right hand's position does not change. Both hands, upper and lower, form a cross. Look at the left hand. (picture 33)

(2) The feet move. The left hand swings from under the right arm to the left and rises up. The palm still faces up. The upper body turns to the left. The right palm is placed in the crook of the left elbow. Look at the left hand. (picture 34)

(3) Continuing without stopping, the left hand moves to the back of the head. From the back of the head, it rises up overhead with the palm facing up. The right hand drops from the inside of the left elbow to the front of the belly. It still forms a Yang Palm. Look levelly ahead. (picture 35)
18. Embrace the Moon to the Center of the Breast (right)

The left hand drops down in front of the body and moves to the front of the left hip. The thumb faces the rear, completing a Fu Palm. The right foot straightens towards the right, and the upper body follows for a right turn. The right hand simultaneously bends the elbow and goes right. The outside of the thumb faces up. The palm faces inward, making the embrace the breast form. Look at the right palm. (picture 36)
Chapter 4 – The Third Palm

1. Conceal the Flowers Beneath the Leaves (right)

The left foot steps up past the right foot, and toes-in. Both legs are slightly bent. The upper body turns toward the north direction. Simultaneously the right hand moves to the right side. The left hand then pierces levelly under the right armpit, palm facing up. Form a Yang Palm. (picture 37)

2. Wild Goose Leaves the Flock (left)

(1) The feet remain in place without moving. The upper body turns left. The left palm, from below the right elbow, swings across the front of the body and rises up to head level in the left direction (toward the southwest). The right arm simultaneously turns outward, in accord with the left palm’s turn. Place the right hand at the inside of the left elbow. Both palms are Yang Palms. Look at the left palm. (picture 38)

(2) The movement does not stop! The left palm and arm turn inward. The body turns left. Complete a Shu Palm. The right palm follows closely, the arm turns inward. The elbow bends toward the left side of the ribs and presses down. The palm faces down. The body continues to turn left. The head follows the left palm and turns to face the left side. Look at the left hand. (picture 39)

(3) The left foot toes-out. The right foot steps up to the northwest. Walk one circle, return to the northern point and stop like picture 39.
2. **The Purple Swallow Opens the Scissors (right)**

The right foot advances one step to the front past the left foot (to the west). Both feet form an Outward Ba Stance. The left hand and arm simultaneously turn out causing the thumb's outer edge to face up. Then the palm pushes to the right side over the right arm, with the palm facing out. The right hand stretches out under the front of the left arm. The outside of the little finger is inclined up. Both palms, above and below, are crossed. The head turns to the right, look at the left hand. (picture 40)

3. **Close the Door and Push the Moon (left)**

The left foot moves slightly to the left side. The toe swings outward. The body turns left. The left hand and arm turn in, causing the outside of the thumb to face down. The left elbow gets pulled back from right to left with the palm facing out. The right hand and arm simultaneously turn out sending the palm and fingers in a downward direction. The hand pushes out in a left downward direction. The palm is inclined upwards. Look at both hands. (picture 41)

4. **Sparrowhawk Spirals to Heaven (right)**

The right foot advances one step past the left foot. The feet form a Ba Stance. The upper body turns left. The right hand simultaneously goes outside. The left arm and rises up. The back of the palm faces out. The left hand drops down in the front, with the palm facing out. Look at the right hand. (picture 42)

**Essential points:** Both legs are curved. Both knees turned in. The right palm is about 7 or 8 inches above the top of the head.
5. White Snake Coils its Body (right)

The feet stay in place, not moving. The right hand, above the head, turns to the right forward direction, then toward the left, then toward the back, making a small circle. The right arm follows turning inward. The palm faces up forming a supporting hand. The body simultaneously turns left. The left hand follows and winds from the front around the left hip toward the back. The elbow bends. The palm faces outward. Look at the left shoulder. (picture 43)

**Essential points:** Twist the waist. Relax the thighs. Both arms are equally bent.

6. Embrace the Moon to the Center of the Breast (left)

The left foot steps behind the body toward the right and toes-out. The body turns back toward the left. The right foot toes-in. Bend the knees and crouch. The right hand drop down in front of the body and moves to the front of the right hip, thumb facing back, completing a Fu Palm. The left hand, from behind the back, winds toward the front of the body. The left arm turns out causing the outside of the thumb to face up. The palm faces inward, making the embrace the breast form. Look at the left palm. (picture 44)

7. Pretty Girl Offers the Book (right)

The right foot advances one half step past the left foot. The right hand simultaneously pierces out under the left arm toward the front. The elbow is bent and the palm faces up. The left arm turns inside so that the outside of the little finger faces up. Then the left arm rises upward and bends the elbow so that the hand stops on the outside of the right shoulder. Look at the right hand. (picture 45)

**Essential points:** Both legs are slightly bent. Relax the shoulders. The right palm rises to eyebrow level.
8. Tai Shan Presses the Top (right)

The right foot toes-in. The left foot toes-out. The body turns to face the west. The right hand simultaneously turns back to the right and goes to the top of the head. The palm faces up. The left palm follows and drops from the outside of the right shoulder to the front of the belly. The palm faces up. Look levelly to the west. (picture 46)

**Essential points:** The weight is distributed evenly on both legs. The right palm rises up to 4 or 5 inches above the head.

9. Black Bear Turns Over On Its Back (left)

The right foot advances one step past the left foot. The body turns left to face the south. The legs bend the knees to form a horse stance. The right hand simultaneously follows the body and presses down on the right side with the palm facing down. The left hand simultaneously presses down by the hip on the left side with the palm facing down. Both arms are slightly bent. Look at the left hand. (picture 47)

**Essential points:** Both legs are slightly bent. Relax the waist. Relax the thighs.

11. Yellow Eagle Pinches the Adam's Apple (right)

The left foot toes-out. The right foot toes-in. The body turns left. The left hand rises up in front of the body. The right hand, from under the left hand reaches, towards the front of the body. The fingers point up. The palm faces the front. The left hand then drops back toward the left side of the hip. The fingers point to the front. The palm faces down. Look at the right hand. (picture 48)

**Essential points:** The right palm rises to eyebrow level. Both arms are slightly bent. Drop the shoulders. Drop the elbows.
12. Yellow Eagle Pinches the Adam's Apple (left)

The right foot advances one step past the left foot. Both legs are slightly bent. The left hand reaches out to the front from below the right hand. The fingers point up. The palm faces forward. The right hand simultaneously drops back to the right side of the hip. The fingers point forward. The palm faces down. Look at the left hand. (picture 49)

**Essential points:** The left hand rises to eyebrow level. Both arms are slightly bent. Drop the elbows. Drop the shoulders.

13. Monkey Plucks the Fruit (left)

The right foot toes-in. The left foot toes-out. The body turns back to the left. The front faces northwest. The left hand simultaneously curls the ring and little fingers. Use the thumb to hold them down. The index and middle fingers straighten out. The left hand drops towards the front of the body. The elbow moves to the rear, then straightens to the front, with the palm facing up. The right hand does not move. It follows the body's turn. Look at the left hand. (picture 50)

**Essential points:** Relax both shoulders. The left hand rises to eyebrow level.

14. Monkey Sits in a Cave (left)

The left foot draws back half a step. Use the toe to touch the ground. The right leg bends at the knee to form a half-crouch making a Hawk Ascending Stance. The left hand simultaneously comes back and stops by the side of the left shoulder. Look at the left hand. (picture 51)

**Essential points:** The right leg supports all of the body's weight. The upper body turns slightly to the front. Guard against shrugging the shoulders and arching the back.
15. Unicorn Spits Out the Book (right)

The left foot drops down west half a step. The right foot then advances one step. The left foot rises up, touching the inside of the right leg, and forming the single upright stance. The right hand pierces upward from under the front of the left arm. The palm faces up and the elbow is bent slightly. Simultaneously, the left hand fingers relax and open up. The arm turns inward causing the palm to face down. The left hand drops down to the rear as the elbow bends. Place it behind the left side of the hip. Look at the right hand. (picture 52)

Essential points: The right leg is slightly bent. Relax the shoulders. The right hand rises to head level.

16. Flying Swallow Seizes Water (left)

The left leg drops behind the body and straightens. The left foot toes-in. The right toe simultaneously toes-in. The right knee bends to crouch down, forming a Lying Stance. The right arm turns inward causing the back of the hand to face down. The arm stretches straight. The left hand slides along the left leg as the arm stretches out. The palm turns to face up. The upper body stoops forward. The head turns to face left. Look at the left hand. (picture 53)

Essential points: The whole body weight drops on both legs for a while. The right leg has all the weight while crouching down.

17. Embrace the Moon to the Center of the Breast (left)

The body straightens and rises up. The left foot toes-out and the right foot toes-in. The legs are slightly bent. The right hand moves to the side of the right hip, with the thumb facing back, completing a Fu Palm. The left hand turns outward. The outside of the thumb faces up. The palm faces inward, making the embrace the breast form. Look at the left palm. (picture 54)
18. Conceal the Flowers Beneath the Leaves (left)

The right foot steps up past the left foot, and toes-in. Both legs are slightly bent. The upper body turns toward the north direction. Simultaneously, the left hand moves to the left side. The right hand then pierces levelly under the left armpit, with the palm facing up. Make a Yang Palm. (picture 55)

19. Wild Goose Leaves the Flock (right)

(1) Both feet remain in place without moving. The upper body turns right. The right palm, from below the left elbow, swings across the front of the body and rises up to head level in the right direction (toward the southeast). The left arm simultaneously turns outward, in accord with the right palm's turn. Place the left hand at the inside of the right elbow. Both palms are Yang Palms. Look at the right palm. (picture 56)

(2) The movement does not stop! The right palm and arm turn inward. The body turns right and completes a Shu Palm. The left palm follows closely. The arm turns inward. The elbow bends toward the right side of ribs and presses down. The palm faces down. The body continues to turn right. The head follows the right palm and turns to face the right side. Look at the right hand. (picture 57)

(3) The right foot toes-out. The left foot steps up to the northeast. Walk one circle. Return to the northern point and stop like picture 57.
20. Purple Swallow Opens the Scissors (left)

The left foot advances one step to the front past the right foot (to the east). Both feet form an Outward Ba Stance. The right hand and arm simultaneously turn out, causing the thumb's outer edge to face up. Then it pushes to the left side over the left arm with the palm facing out. The left hand stretches out under the front of the right arm. The outside of the little finger is inclined up. Both palms, above and below, are crossed. The head turns to the left. Look at the right hand. (picture 58)

21. Close the Door and Push the Moon (right)

The right foot moves slightly to the right side. The toe swings outward. The body turns right. The right hand and arm turn in causing the outside of the thumb to face down. The right elbow gets pulled back from left to right with the palm facing out. The left hand and arm simultaneously turn out sending the palm and fingers in a downward direction. The left hand pushes out in a right downward direction. The palm is inclined upwards. Look at both hands. (picture 59)

22. Sparrowhawk Spirals to Heaven (left)

The left foot advances one step past the right foot. The feet form a Ba Stance. The upper body turns right. The left hand simultaneously goes outside the right arm and rises up. The back of the palm faces out. The right hand drops down in the front. The palm faces out. Look at the left hand. (picture 60)
23. White Snake Coils its Body (left)

The feet stay in place, not moving. The left hand, above the head, turns to the left forward direction, then toward the right, then toward the back, making a small circle. The left arm follows, turning inward. The palm faces up, forming a supporting hand. The body simultaneously turns right. The right hand follows and winds from the front around the right hip toward the back, bending the elbow, palm faces outside. Look at the right shoulder. (picture 61)

24. Embrace the Moon to the Center of the Breast (right)

The right foot steps behind the body toward the left and toes-out. The body turns back toward the right. The left foot toes-in. Both legs bend the knees and crouch. The left hand drops down in front of the body and moves to the front of the left hip, with the thumb facing the rear, completing a Fu Palm. The right hand from behind the back winds toward the front of the body. The right arm turns out causing the outside of the thumb to face up. The palm faces inward, making the embrace the breast form. Look at the right palm. (picture 62)

25. Pretty Girl Offers the Book (left)

The left foot advances one half step past the right foot. The left hand simultaneously pierces out under the right arm toward the front. The elbow is bent and the palm faces up. The right arm turns inside so that the outside of the little finger faces up. Then the right arm rises upward and bends the elbow so that the hand stops on the outside of the left shoulder. Look at the left hand. (picture 63)
26. Press the Top of Tai Shan (left)

The left foot toes-in. The right foot toes-out. The body turns to face the east. The left hand simultaneously turns back to the left and goes to the top of the head. The palm faces up. The right palm follows and drops from the outside of the left shoulder to the front of the belly. The palm faces up. Look levelly to the east. (picture 64)

27. Black Bear Tums Over on its Back (left)

The left foot advances one step past the right foot. The body turns right to face the south. The legs bend at the knees to form a horse stance. The left hand simultaneously follows the body and presses down on the left side with the palm facing down. The right hand simultaneously presses down by the hip on the right side with the palm facing down. Both arms are slightly bent. Look at the right hand. (picture 65)

28. Yellow Eagle Pinches the Adam's Apple (left)

The right foot toes-out. The left foot toes-in. The body turns right. The right hand rises up in front of the body. The left hand reaches towards the front of the body from under the right hand. The fingers point up. The palm faces the front. The right hand then drops back toward the right side of the hip. The fingers point to the front. The palm faces down. Look at the left hand. (picture 66)
29. **Yellow Eagle Pinches the Adam's Apple (right)**

The left foot advances one step past the right foot. The legs are slightly bent. The right hand reaches out to the front from below the left hand. The fingers point up. The palm faces forward. The left hand simultaneously drops back to the left side of the hip. The fingers point forward. The palm faces down. Look at the right hand. (picture 67)

![Image 67](image)

30. **Monkey Plucks the Fruit (right)**

The left foot toes-in. The right foot toes-out. The body turns back to the right. The front faces northeast. The right hand simultaneously curls the ring and little fingers. Use the thumb to hold them down. The index and middle fingers straighten out. The right hand drops towards the front of the body. The elbow moves to the rear, then straightens to the front. The palm faces up. The left hand does not move. It follows the body's turn. Look at the right hand. (picture 68)

![Image 68](image)

31. **Monkey Sits in a Cave (right)**

The right foot draws back half a step. Use the toe to touch the ground. The left leg bends the knee to half crouch, forming a Hawk Ascending Stance. The right hand simultaneously comes back, stopping by the side of the right shoulder. Look at the right hand. (picture 69)

![Image 69](image)
32. Unicorn Spits Out the Book (left)

The right foot drops down east half a step. The left foot then advances one step. The right foot rises up, touching the inside of the left leg, forming the single upright stance. The left hand pierces upward from under the front of the right arm. The palm faces up. The elbow bends slightly. Simultaneously, the right hand fingers relax and open up. The arm turns inward causing the palm to face down. The right hand drops down to the rear as the elbow bends. Place it behind the right side of the hip. Look at the left hand. (picture 70)

33. Flying Swallow Seizes Water (right)

The right leg drops behind the body and straightens. The right foot toes-in. The left foot toes-in. The left knee bends to crouch down, forming a Lying Stance. The left arm turns inward causing the back of the hand to face down. The arm stretches straight. The right hand slides along the right leg as the arm stretches out. The palm turns to face up. The upper body stoops forward. The head turns to face right. Look at the right hand. (picture 71)

34. Embrace the Moon to the Center of the Breast (right)

The body straightens and rises up. The right foot toes-out and the left foot toes-in. The legs slightly bent. The left hand moves to the side of the left hip, with the thumb facing back, completing a Fu Palm. The right hand turns outward. The outside of the thumb faces up. The palm faces inward. Make the embrace the breast form. Look at the right palm. (picture 72)
Chapter 5 – The Fourth Palm

1. Conceal the Flowers Beneath the Leaves (right)

The left foot steps up past the right foot, and toes-in. Both legs are slightly bent. The upper body turns toward the north direction. Simultaneously, the right hand moves to the right side. The left hand then pierces levelly under the right armpit, palm facing up. Make a Yang Palm. (picture 73)

2. The Wild Goose Leaves the Flock (left)

(1) The feet remain in place without moving. The upper body turns left. The left palm, from below the right elbow, swings across the front of the body and rises up to head level in the left direction (toward the southwest). The right arm simultaneously turns outward, in accord with the left palm's turn. Place the right hand at the inside of the left elbow. Both palms are Yang Palms. Look at the left palm. (picture 74)

(2) The movement does not stop! The left palm and arm turn inward. The body turns left. Complete a Shu Palm. The right palm follows closely. The arm turns inward. The elbow bends toward the left side of the ribs and presses down. The palm faces down. The body continues to turn left. The head follows the left palm and turns to face the left side. Look at the left hand. (picture 75)

(3) The left foot toes-out. The right foot steps up to the northwest. Walk one circle, return to the northern point, and stop like picture 75.
3. The Purple Swallow Opens the Scissors (right)

The right foot advances one step to the front past the left foot (to the west). Both feet form an Outward Ba Stance. The left hand and arm simultaneously turns out, causing the thumb's outer edge to face up. The left hand then pushes to the right side over the right arm with the palm facing out. The right hand stretches out under the front of the left arm. The outside of the little finger is inclined up. Both palms, above and below, are crossed. The head turns to the right. Look at the left hand. (picture 76)

4. Close the Door and Push the Moon (left)

The left foot moves slightly to the left side. The toe swings outward. The body turns left. The left hand and arm turn in causing the outside of the thumb to face down. The left elbow gets pulled back from right to left with the palm facing out. The right hand and arm simultaneously turn out sending the palm and fingers downward, and pushing out to the left. The palm is inclined upwards. Look at both hands. (picture 77)

5. Golden Pheasant Spreads Wings (right)

The left elbow bends. The left hand moves to the left side of the waist. The thumb points to the rear. The four fingers point to the front. The right foot simultaneously stretches out towards the southwest and the right leg straightens. The left foot simultaneously toes-in. The left knee bends as you crouch down. The right palm follows the right leg. It turns and straightens out. The palm turns to face up. The head follows the right palm, and turns to face right. The upper body stoops forward. Look at the right palm. (picture 78)
6. Remove the Flowers joined to the Trees (right)

The right foot swings out. The upper body straightens up. The left leg straightens. The left foot goes forward half a step. The right palm and forearm turn out. The palm faces up. It rises up forming a Yang Palm with the elbow slightly bent. Look at the right hand. (picture 79)

1. Remove the Helmet From Behind the Head (left)

(1) The left foot advances one step past the right foot, and toes-in making an Outward Ba Stance. The body simultaneously turns right. The left hand and arm turn in. The palm faces up. It pierces out under the right arm from the left side of the waist. The right hand's position does not change. Both hands, upper and lower, form a cross. Look at the left hand. (picture 80)

(2) The feet do not move. The left hand, from under the right arm, swings to the left and rises up. The palm still faces up. The upper body turns to the left. The right palm is placed in the crook of the left elbow. Look at the left hand. (picture 81)
(3) Continuing without stopping, the left hand moves to the back of the head. From the back of the head it rises up overhead. The palm faces up. The right hand drops from inside the left elbow to the front of the belly, still forming a Yang Palm. Look levelly ahead. (picture 82)

2. Clouds Across the Way to Sichuan (left)

The right foot toes-out. The left foot advances one step past the right foot. Sit back on the right leg. The left hand pushes down from the top of the head to the left front corner. The back of the palm faces up forming a horizontal palm. The right hand, simultaneously with the arm, turns inward causing the palm to face downward. Move it to the right side of the hip. Look at the left hand. (picture 83)

Essential points: The right wrist makes a pressing hook with the left foot. Upper and lower oppose each other.

3. Golden Pheasant Spreads Wings (right)

The left elbow bends. The left hand moves to the left side of the waist. The thumb points to the rear. The four fingers point to the front. The right foot simultaneously stretches out towards the southwest and the right leg straightens. The left foot simultaneously toes-in. The left knee bends as you crouch down. The right palm follows the right leg. It turns and straightens out. The palm turns to face up. The head follows the right palm. It turns to face right. The upper body stoops forward. Look at the right palm. (picture 84)
4. Remove the Flowers joined to the Trees (right)

The right foot swings out. The upper body straightens up. The left leg straightens. The left foot goes forward half a step. The right palm and forearm turn out. The palm faces up, and rises up forming a Yang Palm with the elbow slightly bent. Look at the right hand. (picture 85)

5. Black Dragon Coils its Waist (left)

(1) The left foot advances one step past the right foot and toes-in. Both feet make a Ba Stance. The left arm turns out causing the palm to face up. It then rises up under the right arm and bends the elbow to support upward. The fingers point to the rear. The right hand moves to the inside of the left elbow. The body turns right. Look at the left hand. (picture 86)

(2) Continuing without stopping, the left hand goes around behind the left side of the head towards the right side. The outside of the thumb faces down. The body turns to the right, without moving the feet. The right hand simultaneously goes around the front of the body by the belly. It winds around toward the back of the body. The back of the palm is next to the body, and the outside of the thumb faces up. The head turns right. Look at the right elbow. (picture 87)

Essential points: The left hand constantly supports up. The left arm must bend, forming a right angle. The left wrist must bend and press. Both legs are curved and both knees must face inward. The waist must be contained inward. The right hand wraps around the waist. Both shoulder joints must relax, causing soft mobility. Both palms, in harmony with the turning body's motion, must harmonize to one end.
6. **Rein in the Running Horse (right)**

The right foot advances half a step east. The body moves to the front. The right hand simultaneously goes from the back of the body toward the front. The elbow rises up. The palm faces inward, and the fingers point up. The left hand follows. The high elbow drops toward the front of the breast. The outside of the thumb faces inward. Look at the right hand. (picture 88)

**Essential points:** The right hand rises over the head. The left hand is next to the right elbow. Both arms curve to form a bow shape. The shoulders and waist relax. Both palms must use strength.

7. **Walking Step, Brush the Clothes (left)**

The right foot toes-in. The body turns left. The left foot stretches out half a step. The left leg straightens. The right leg bends the knee. The right hand bends the elbow and drops down the front of the body. It stops by the right side of the belly. The hand faces down and forms a Fu Palm. The left hand goes down the front of the body and then towards the left. The arm twists and lifts up. The palm (Liao palm) turns to face up. Look at the left palm. (picture 89 and rear view 89)

**Essential points:** All of the weight is on the right leg. The upper body stoops forward.
8. Push the Mountain into the Sea (right)

The left elbow drops down and turns inward. The left hand rises up with the palm facing up and the fingers facing the front. The left foot toes-out. The body turns left. The right foot advances one step past the left foot. Both legs bend the knees to make a crouch. The right hand simultaneously straightens and pushes out toward the body's front with the fingers pointed up and the elbow slightly bent. Look at the right hand. (picture 90)

Essential points: The motion must be harmonized. Both shoulders must relax. The right hand fingers rise to eyebrow level. The left hand rises over the head. The right wrist of the pushing palm must bend.

9. Bat Falls to the Ground (right)

(1) The right foot steps back behind the left foot. Both legs bend the knees to form a twisted stance. The left leg is above and pressing on top of the front of the right leg. The right foot heel rises off of the ground. The right hand simultaneously bends the elbow and rises up to support. The wrist turns toward the outside. The thumb points at your faces. The palm faces up. The left hand follows, dropping to the inside of the right elbow. Look at the right hand. (picture 91)

(2) The right palm circles toward the outside, then towards the front, then toward the inside. The wrist winds levelly in one circle. Immediately turn the arm towards the front, stretched out levelly to make Liao palm, turning it to face up. Both legs then drop down to a crouch. The left hand simultaneously goes toward the back of the body. The arm straightens out. The palm turns to face up. Look at the right hand. (picture 92)

Essential points: The twisted stance is constant. The left foot toe must turn out, with both legs alternately binding tightly. The right hand rises to head level. The right hand's winding is always horizontal. You must use the wrist. It moves as if turning on an axle and returns to make Liao Palm. The palm rises above the right eyebrow.
10. Flying Swallow Seizes Water (left)

The left foot moves east as the leg straightens out. The toe turns inward. The right foot heel drops to the ground planting the foot solidly. It forms a Lying Stance. The left hand, with authority, straightens the arm, and then drops down. The head turns left. Look at the left hand. (picture 93)

**Essential points:** All of the weight moves to the right foot.

11. Embrace the Moon to the Center of the Breast (left)

The body straightens and rises up. The left foot toes-out and the right foot toes-in. Both legs slightly bent. The right hand moves to the side of the right hip, with the thumb facing back, completing a Fu Palm. The left hand turns outward. The outside of the thumb faces up. The palm faces inward, and makes the "embrace the breast" form. Look at the left palm. (picture 94)

12. Conceal the Flowers Beneath the Leaves (left)

The right foot steps up past the left foot, and toes-in. Both legs are slightly bent. The upper body turns toward the north direction. Simultaneously, the left hand moves to the left side. The right hand then pierces levelly under the left armpit, palm facing up. Make a Yang Palm. (picture 95)
13. Wild Goose Leaves the Flock (right)

(1) The feet remain in place without moving. The upper body turns right. The right palm, from below the left elbow, swings across the front of the body and rises up to head level in the right direction (toward the southeast). The left arm simultaneously turns outward, in accord with the right palm's turn. Place the left hand at the inside of the right elbow. Both palms are Yang Palms. Look at the right palm. (picture 96)

(2) The movement does not stop! The right palm and arm turn inward. The body turns right and completes a Shu Palm. The left palm follows closely, as the arm turns inward. The elbow bends toward the left side of ribs and presses down. The palm faces down. The body continues to turn right. The head follows the right palm and turns to face the right side. Look at the right hand. (picture 97)

(3) The right foot toes-out. The left foot steps up to the northeast. Walk one circle. Return to the northern point and stop like picture 97.

14. Purple Swallow Opens the Scissors (left)

The left foot advances one step to the front past the right foot (to the east). Both feet form an Outward Ba Stance. The right hand and arm simultaneously turn out, causing the thumb's outer edge to face up. It then pushes to the left side over the left arm, with the palm facing out. The left hand stretches out under the front of the right arm. The outside of the little finger is inclined up. Both palms, above and below, are crossed. The head turns to the left, look at the right hand. (picture 98)
15. Close the Door and Push the Moon (right)

The right foot moves slightly to the right side. The toe swings outward. The body turns right. The right hand and arm turn in causing the outside of the thumb to face down. The right elbow gets pulled back from left to right with the palm facing out. The left hand and arm simultaneously turn out sending the palm and fingers in a downward direction. Push out in a right downward direction with the palm inclined upwards. Look at both hands. (picture 99)

16. Golden Pheasant Spreads Wings Removes Arms (left)

The right elbow bends. The right hand moves to the right side of the waist. The thumb points to the rear. The four fingers point to the front. The left foot simultaneously stretches out towards the southeast and the left leg straightens. The right foot simultaneously toes-in and the right knee bends as you crouch down. The left palm follows the left leg and turns and straightens out. The palm turns to face up. The head follows the left palm, and turns to face left. The upper body stoops forward. Look at the left palm. (picture 100)

17. Remove the Flowers joined To the Trees (left)

The left foot swings out. The upper body straightens up. The right leg straightens and the right foot goes forward half a step. The left palm and forearm turn out causing the palm to face up. It rises up forming a Yang Palm, with the elbow slightly bent. Look at the left hand. (picture 101)
18. Remove the Helmet from Behind the Head (right)

(1) The right foot advances one step past the left foot, and toes-in making an Outward Ba Stance. The body simultaneously turns left. The right hand and arm turn in. The palm faces up. It pierces out under the left arm from the right side of the waist. The left hand's position does not change. Both hands, upper and lower, form a cross. Look at the right hand. (picture 102)

(2) The feet do not move. The right hand, from under the left arm, swings to the right and rises up. The palm still faces up. The upper body turns to the right. The left palm is placed in the crook of the right elbow. Look at the right hand. (picture 103)

(3) Continuing without stopping, the right hand moves to the back of the head. From the back of the head it rises up overhead, with the palm facing up. The left hand drops from the inside of the right inside elbow to the front of the belly, still forming a Yang Palm. Look levelly ahead. (picture 104)
19. **Clouds Across the Way to Sichuan (right)**

The left foot toes-out. The right foot advances one step past the left foot. Sit back on the left leg. The right hand pushes down from the top of the head to the right front corner. The back of the palm faces up, forming a horizontal palm. The left hand, and arm simultaneously turn inwards causing the palm to face downward. Move it to the left side of the hip. Look at the right hand. (picture 105)

![Image 105](image)

20. **Golden Pheasant Spreads Wings (left)**

The right elbow bends. The right hand moves to the right side of the waist. The thumb points to the rear. The four fingers point to the front. The left foot simultaneously stretches out towards the southeast and the left leg straightens. The right foot simultaneously toes-in. The right knee bends as you crouch down. The left palm follows the left leg, turns and straightens out. The palm turns to face up. The head follows the left palm and turns to face left. The upper body stoops forward. Look at the left palm. (picture 106)

![Image 106](image)

21. **Remove the Flowers Joined to the Trees (left)**

The left foot swings out. The upper body straightens up. The right leg straightens and the right foot goes forward half a step. The left palm and forearm turn out causing the palm to face up. It rises up forming a Yang Palm, with the elbow slightly bent. Look at the left hand. (picture 107)

![Image 107](image)
28. **Black Dragon Coils its Waist (right)**

(1) The right foot advances one step past the left foot and toes-in. Both feet make a Ba Stance. The right arm turns out causing the palm to face up. It then rises up under the left arm and bends the elbow to support upward, with the fingers to the rear. The left hand moves to the inside of the right elbow. The body turns left. Look at the right hand. (picture 108)

(2) Continuing without stopping, the right hand goes around behind the right side of the head towards the left side. The outside of the thumb faces down. The body turns to the left without moving the feet. The left hand simultaneously goes around the front of the body by the belly. It winds around toward the back of the body. The back of the palm is next to the body. The outside of the thumb faces up. The head turns left. Look at the left elbow. (picture 109)

29. **Rein in the Running Horse (left)**

The left foot advances half a step west. The body moves to the front. The left hand simultaneously goes from the back of the body toward the front. The elbow rises up. The palm faces inward and the fingers point up. The right hand follows. The high elbow drops toward the front of the breast. The outside of the thumb faces inward. Look at the right hand. (picture 110)
30. Walking Step, Brush the Clothes (right)

The left foot toes-in. The body turns right. The right foot stretches out half a step. The right leg straightens and the left leg bends the knee. The left arm bends at the elbow. It drops down the front of the body, and stops by the left side of the belly. The palm faces down, forming a Fu Palm. The right hand goes down the front of the body, and then towards the right. The arm twists and lifts up, and the palm (Liao Palm) turns to face up. Look at the right palm. (picture 111)

31. Push the Mountain into the Sea (left)

The right elbow drops down and turns inward. The right hand rises up with the palm facing up, and the fingers facing the front. The right foot toes-out. The body turns right. The left foot advances one step past the right foot. Both legs bend the knees to make a crouch. The left hand simultaneously straightens and pushes out toward the body's front. The fingers point up, and the elbow is slightly bent. Look at the left hand. (picture 112)

32. Bat Falls to the Ground (left)

(1) The left foot steps back behind the right foot. Both legs bend the knees to form a twisted stance. The right leg is over and pressing on top of the front of the left leg. The left foot heel rises off of the ground. The left hand rises up with the elbow bent for support. The wrist turns toward the outside. The thumb points at your face, and the palm faces up. The right hand follows, dropping to the inside of the left elbow. Look at the left hand. (picture 113)
(2) The left palm circles towards the outside, then towards the front, then toward the inside. The wrist winds levelly in one circle. Immediately turn the arm towards the front stretched out levelly to make Liao Palm. Turning it to face up. Both legs then drop down to a crouch. The right hand simultaneously goes toward the back of the body. The arm straightens out, and the palm turns to face up. Look at the left hand. (picture 114)

33. Flying Swallow Seizes Water (right)

The right foot moves west as the leg straightens out. The toe turns inward. The left foot heel drops to the ground planting the foot solidly and forming a Lying Stance. The right hand, with authority, straightens the arm, and then drops down. The head turns right. Look at the right hand. (picture 115)

34. Embrace the Moon to the Center of the Breast (right)

The body straightens and rises up. The right foot toes-out and the left foot toes-in. Both legs slightly bent. The left hand moves to the side of the left hip with thumb facing back, completing a Fu Palm. The right hand turns outward. The outside of the thumb faces up. The palm faces inward to make the embrace the breast form. Look at the right palm. (picture 116)
Chapter 6 - The Fifth Palm

1. Monkey Steals the Peach (right)

The left foot advances one step past the right foot, and toes-in. Both legs bend at the knees. The body turns right to face north. The left hand pierces to the right under the right elbow with the palm facing down. The right hand then turns inward with the palm facing down. While the body is turning, the elbows bend to surround and embrace in front of the breast. Look at the right elbow. (picture 117 and rear view 117)

Essential points: The head turns right, both legs are curved, both shoulders relaxed.

2. Monkey Offers the Fruit (left)

The left toe turns out. The right toe turns in. The body turns left. The left hand turns out causing the palm to face up. Then it levelly swings out from the right side to the front, and bends the elbow. It arrives at the front of the breast with the fingers pointing left. The right hand then turns inward and causes the palm to turn face up. It moves from the left side to the right side. The fingers face right, by the front of the breast. Both hands harmonize to make a "holding an object" shape. Look at both hands. (picture 118)

Essential points: Both hands bend the elbows and rise to shoulder level. Both elbows hang down. Both shoulders relax.
3. Big Roc Spreads Wings (left)

(1) The feet remain in place, not moving. Both hands straighten out levelly toward both sides of the upper body. The palms still face up. Look at the left hand. (picture 119)

(2) The left foot toe turns out. The right foot steps up. From the north, go west, and walk one circle. End at the north and stop like in picture 119.

**Essential points:** Both elbows slightly bend. The palms slightly droop towards the shoulders.

4. Cross Shape, Remove and Embrace (right)

The right foot advances one step past the left foot. The feet form a Ba Stance. The right hand bends the elbow and reaches out levelly to the left. The left hand simultaneously bends the elbow and pierces out levelly over the top of the right arm to the right. Both palms face up. Both arms make a cross shape. Look at the left hand. (picture 120)

**Essential points:** Relax the shoulders. Drop the elbows. Both palms surround and embrace the breast. Both legs bend the knees to crouch.

5. With Authority, Present the Clothes (left)

The body turns left. The left foot advances half a step. The right foot heel advances half a step. Both legs bend at the knees. The left hand swings out levelly from the right front towards the left. The right palm moves to slightly below the inner side of the left elbow. Both palms face up. Look at both hands. (picture 121)

**Essential points:** Relax the shoulders. Drop the elbows. Both palms rise to breast level.
6. Sweep of One Thousand Armies (right)

The right foot steps up in front of the left foot and toes-out. The right hand swings levelly toward the body's right rear. The left hand then goes under the right elbow. Both palms still face up. Look at the right hand. (picture 122)

Essential points: The hips twist to the right. Both arms bend the elbows. The right hand rises to shoulder level.

7. Sweep of One Thousand Armies (left)

The body turns to face the west. The right toe turns in. The left toe turns out. Both knees slightly bend. The left hand sweeps levelly across the front of the body with the elbow slightly bent. The right hand swings levelly from the right to the left breast with the elbow slightly bent. Both palms still face up. Look at the left palm. (picture 123)

Essential points: The hips twist to the left. Relax the shoulders. Drop the elbows. The left palm rises to slightly lower than shoulder level.

8. Sparrowhawk Tums Back its Body (right)

(1) The body, pivoting on the left foot, turns left to face the east. The right foot, with the body’s turn, rises slightly above the ground. The right foot then drops down in front of the left foot and toes in. Both knees bend slightly. The right hand, with the body's leftward turn, pierces out to the left under the left elbow. The left hand moves to the right side, both palms still face up. Look at the left hand. (picture 124)
(2) The body turns left towards the north. The right hand turns in. The elbow rises up over the front of the body. The outside of the thumb faces down. The palm faces towards the front. The left hand drops to the belly and makes a Yang Palm. Look levelly to the left. (picture 125)

**Essential points:** Both moves must be continuous once you begin to perform. It goes like one constant movement. The hips twist toward the left. The shoulders relax and drop.

9. **Golden Pheasants Fighting (left)**

(1) The right heel turns out. The body turns left towards the west. The left foot draws in to the inside of the right foot, with the toe touching the ground. Both knees bent to a crouch. The right palm drops down past the left shoulder and past the belly. It moves to the right side of the hip. The outside of the thumb faces up. The palm faces the body. The left hand moves to the left side of the hip. The outside of the thumb faces up. The palm faces the front. Look levelly toward the front. (picture 126)

(2) The left foot advances one step. The right foot advances half with a step. Both knees bend. The body sits back. Both palms simultaneously push forward, with the wrists together and the outsides of the thumbs still facing up. Look at both palms. (picture 127)

**Essential points:**
- Both legs crouch continually. The body weight drops onto the right leg. Both shoulders must drop.
- Push the palms together. The shoulders and elbows must drop. Both forearms are level to the ground.
10. **Embrace the Moon to the Center of the Breast (left)**

The left foot steps to the rear. The body turns left. The right foot toes-in. Both knees bend. The left hand turns inward and drops down in front of the body. Then it rises levelly to the front. As the hand rises, it turns outward so that the thumb faces up. Bend the elbow to embrace the waist. The right hand moves to the right side of the hip with the thumb pointing back and the four fingers pointing to the front. The palm faces down. Look at the left hand. (picture 128)

![Image 128](image128.png)

11. **Monkey Steals the Peach (left)**

The right foot advances one step past the left foot and toes-in. Both legs bend the knees. The body turns left to face north. The right hand pierces to the left under the left elbow. The palm faces down. The left hand then turns inward, with the palm facing down. While the body is turning, the elbows bend to surround and embrace in front of the breast. Look at the left elbow. (picture 129)

![Image 129](image129.png)

12. **Monkey Offers the Fruit (right)**

The right toe turns out. The left toe turns in. The body turns right. The right hand turns out causing the palm to face up. Then it levelly swings out from the left side to the front and bends the elbow. It arrives at the front of the breast with the fingers pointing right. The left hand then turns inward and causes the palm to turn face up. It moves from the right side to the left side, with the fingers facing right, by the front of the breast. Both hands harmonize to make a "holding an object" shape. Look at both hands. (picture 130)

![Image 130](image130.png)
13. Big Roc Spreads its Wings (right)

(1) Both feet remain in place, not moving. Both hands straighten out levelly toward both sides of the upper body. The palms still face up. Look at the right hand. (picture 131)

(2) The right foot toe turns out. The left foot steps up. Begin to go from north towards east, and walk one circle. End north and stop like in picture 131.

14. Cross Shape, Remove and Embrace (left)

The left foot advances one step past the right foot. Both feet form a Ba Stance. The left hand bends the elbow and reaches out levelly to the right. The right hand simultaneously bends the elbow and pierces out levelly to the left over the top of the left arm. Both palms face up. Both arms make a cross shape. Look at the right hand. (picture 132)

15. With Authority, Present the Clothes (left)

The body turns left. The left foot advances half a step. The right foot follows half a step. Both legs bend at the knees. The left hand swings out levelly from the right front towards the left. The right palm moves to slightly below the inner side of the left elbow. Both palms face up. Look at both hands. (picture 133)
16. **Sweep of One Thousand Armies (left)**

The left foot steps up in front of the right foot and toes-out. The left hand swings levelly toward the body's left rear. The right hand then goes under the left elbow. Both palms still face up. Look at the left hand. (picture 134)

![Picture 134](image134.png)

17. **Sweep of One Thousand Armies (right)**

The body turns to face the east. The left toe turns in. The right toe turns out. Both knees slightly bend. The right hand sweeps levelly across the front of the body with the elbow slightly bent. The left hand swings levelly from the left to the right breast with the elbow slightly bent. Both palms still face up. Look at the right palm. (picture 135)

![Picture 135](image135.png)

18. **Sparrowhawk Turns Back its Body (left)**

(1) The body, pivoting on the right foot, turns right to face the west. The left foot, with the turn of the body, rises slightly above the ground. The left foot then drops down in front of the right foot and toes-in. Both knees bend slightly. The left hand, with the body's rightward turn, pierces out to the right under the right elbow. The right hand moves to the left side. Both palms still face up. Look at the right hand. (picture 136)

![Picture 136](image136.png)
(2) The body turns right towards the north. The left hand turns in. The elbow rises up over the front of the body. The outside of the thumb faces down and the palm faces towards the front. The right hand drops to the belly. Again make a Yang Palm. Look levelly to the right. (picture 137)

19. Golden Pheasants Fighting (right)

(1) The left heel turns out. The body turns right towards the east. The right foot draws in by the inside of the left foot with the toe touching the ground. Both knees bend to a crouch. The left palm drops down past the right shoulder and passes by the belly. It moves to the left side of the hip. The outside of the thumb faces up. The palm faces the body. The right hand moves to the right side of the hip. The outside of the thumb faces up, and the palm faces the front. Look levelly toward the front. (picture 138)

(2) The right foot advances one step. The left foot advances half a step. Both knees bend. The body sits back. Both palms simultaneously push forward with wrists together and outsides of the thumbs still facing up. Look at both palms. (picture 139)
20. Embrace the Moon to the Center of the Breast (right)

The right foot steps to the rear. The body turns right. The left foot toes-in. Both knees bend. The right hand turns inward and drops down in front of the body. Then it rises levelly to the front. As the hand rises, it turns outward so that the thumb faces up. Bend the elbow to embrace the waist. The left hand moves to the left side of the hip with the thumb pointing back and the four fingers pointing to the front. The palm faces down. Look at the right hand. (picture 140)
Chapter 7 - The Sixth Palm

1. Conceal the Flowers Beneath the Leaves (right)

The left foot steps up past the right foot, and toes-in. Both legs are slightly bent. The upper body turns toward the north direction. Simultaneously the right moves to the right side. The left hand then pierces levelly under the right armpit, with the palm facing up. Form a Yang Palm. (picture 141)

2. The Wild Goose Leaves the Flock (left)

(1) Both feet remain in place without moving. The upper body turns left. The left palm, from below the right elbow, swings across the front of the body and rises up to head level in the left direction (toward the southwest). The right arm simultaneously turns outside, in accord with the left palm's turn. Place the right hand at the inside of the left elbow. Both palms are Yang Palms. Look at the left palm. (picture 142)

(2) The movement does not stop! The left palm and arm turn inward. The body turns left. Complete a Shu Palm. The right palm follows closely. The arm turns inward. Bend the elbow toward the left side of the ribs, pressing down. The palm faces down. The body continues to turn left. The head follows the left palm and turns to face the left side. Look at the left hand. (picture 143)

(3) The left foot toes-out. The right foot steps up to the northwest. Walk one circle. Return to the northern point and stop like picture 143.
3. **The Purple Swallow Opens the Scissors (right)**

The right foot advances one step to the front past the left foot (to the west). Both feet form an Outward Ba Stance. The left hand and arm simultaneously turn out, causing the thumb's outer edge to face up. Then it pushes to the right side over the right arm with the palm facing out. The right hand stretches out under the front of the left arm. The outside of the little finger is inclined up. Both palms, above and below, are crossed. The head turns to the right, look at the left hand (picture 144).

![Picture 144](image)

4. **Rhinoceros Looks at the Moon (left)**

The left foot moves half a step to the left. The body turns slightly left. The left elbow rises up horizontally on the left side. The outside of the thumb faces down, and the palm faces out. The right arm turns out. The palm faces left. The fingers face down, and the elbow pushes out toward the left. Look at the left hand. (picture 145)

**Essential points:** Relax the shoulders. Relax the waist. The left arm makes an arc. The right wrist bends down.

![Picture 145](image)

4. **Heavenly Ruler Supports the Pagoda (right)**

The right foot advances one step past the left foot. The body sits back. The right hand, towards the front, supports upward. The left hand simultaneously turns out. The elbow bends to bring the palm to face up, forming a supporting palm. Look at the right palm. (picture 146)

**Essential points:** Drop the shoulders. Let the elbows hang. Have the appearance of strength in the right hand. The left forearm rises straight up. The left hand passes above the head. The right arm is slightly bent, level with the breast.

![Picture 146](image)
5. White Snake Spits Out the Mushroom (left)

(1) The right foot toes-in. The body turns left. The left foot simultaneously goes left half a step. Bend the knees bend and crouch down. The right hand then goes up, inward, and down, forming a small circle. The right arm turns in causing the outside of the thumb to face down. The palm faces right. The left hand drops down by the left shoulder. The index and middle fingers are straight. The other fingers are curled, and the palm faces up. Look at the right hand. (picture 147)

(2) The right leg straightens upright. The left leg bends the knee in front of the body and rises up. The toe hangs down. The body turns slightly left. The left hand thrusts the fingers toward the front with the palm facing up. The right hand and arm simultaneously turn in. The wrist straightens causing the palm to turn to face up. Look at the left fingers. (picture 148)

Essential points: The right leg is slightly bent. The upright stance must be firm. The left arm forms a 90 degree angle, and left fingers rise to eyebrow level.

6. Fierce Tiger Leaves the Cage (left)

The right foot advances one step past the left foot. Both legs bend slightly. The body turns left. The right palm pierces out and up over the inside of the left elbow. It forms a Loshuan Palm. The little finger's outer side is parallel with the face. The left palm simultaneously pushes out in front of the body, forming Shu Palm. Look at the left hand. (picture 149)
7. **Golden Pheasant Spreads its Wings (left)**

The right elbow bends. The right hand drops down past the front of the breast and comes to the right side of the waist. The thumb points to the rear. The four fingers point to the front. The left foot simultaneously stretches out towards the northwest. The left leg straightens. The right foot simultaneously toes-in. The right knee bends as you crouch down. The left palm follows the left leg and turns and straightens out. The palm turns to face up. The head follows the left palm, and turns to face left. The upper body stoops in the front. Look at the left palm. (picture 150)

8. **Remove the Flowers Joined to the Trees (left)**

The left foot swings out. The upper body straightens up. The right leg straightens, and the right foot goes forward half a step. The left palm and forearm turn out causing the palm to face up. It then rises up forming a Yang Palm, with the elbow slightly bent. Look at the left hand. (picture 151)

9. **Remove the Helmet from Behind the Head (right)**

(1) The right foot advances one step past the left foot, and toes-in making an outward Ba Stance. The body simultaneously turns left. The right hand and arm turn in causing the palm to face up. It pierces forth under the left arm from the right side of the waist. The left hand's position does not change. Both hands, upper and lower, form a cross. Look at the right hand. (picture 152)
(2)  The feet do not move. The right hand swings to the right, from under the left arm, and rises up. The palm still faces up. The upper body turns to the right. The left palm is placed in the crook of the right elbow. Look at the right hand. (picture 153)

(3)  Without stopping, the right hand moves to the back of the head. From the back of the head it rises up overhead, with the palm facing up. The left hand drops down from inside the right elbow to the front of the belly. It still forms a Yang Palm. Look levelly ahead. (picture 154)

10. Embrace the Moon to the Center of the Breast (left)

The right hand drops down in front of the body and moves to the front of the right hip. The thumb faces back, completing a Fu Palm. The left foot straightens towards the left. The upper body follows and turns left. The left hand simultaneously bends the elbow and goes left. The outside of the thumb faces up. The palm faces inward, and makes the "embrace the breast" form. Look at the left palm. (picture 155)
11. Conceal the Flowers Beneath the Leaves (left)

The right foot steps up past the left foot, and toes-in. Both legs are slightly bent. The upper body turns toward the north direction. Simultaneously the left hand moves to the left side. The right hand then pierces levelly under the left armpit, with the palm facing up. Make a Yang Palm. (picture 156)

12. Wild Goose Leaves the Flock (right)

(1) The feet remain in place without moving. The upper body turns right. The right palm, from below the left elbow, swings across the front of the body and rises up to head level in the right direction (toward the southeast). The left arm simultaneously turns outward, in accord with the right palm's turn. Place the left hand at the inside of the right elbow. Both palms are Yang Palms. Look at the right palm. (picture 157)

(2) The movement does not stop! The right palm and arm turn inward. The body turns right and completes a Shu Palm. The left palm follows closely, and the arm turns inward. The elbow bends toward the right side of ribs, and presses down. The palm faces down. The body continues to turn right. The head follows the right palm and turns to face the right side. Look at the right hand. (picture 158)

(3) The right foot toes-out. The left foot steps up to the northeast. Walk one circle. Return to the northern point and stop like picture 158.
13. Purple Swallow Opens the Scissors (left)

The left foot advances one step to the front past the right foot (to the east). Both feet form an Outward Ba Stance. The right hand and arm simultaneously turn out, causing the thumb's outer edge to face up. Then it pushes to the left side over the left arm, with the palm facing out. The left hand stretches out under the front of the right arm. The outside of the little finger is inclined up. Both palms, above and below, are crossed. The head turns to the left, look at the right hand. (picture 159)

14. Rhinoceros Looks at the Moon (right)

The right foot moves half a step to the right. The body turns slightly right. The right elbow rises up horizontally on the right side. The outside of the thumb faces down, and the palm faces out. The left arm turns out. The palm faces right. The fingers face down, and the elbow pushes out toward the right. Look at the right hand. (picture 160)

15. Heavenly Ruler Supports the Pagoda (left)

The left foot advances one step past the right foot. The body sits back. The left hand, towards the front, supports upward. The right hand simultaneously turns out. The elbow bends to bring the palm to face up, forming a supporting palm. Look at the left palm. (picture 161)
16. White Snake Spits Out the Mushroom (right)

(1) The left foot toes-in. The body turns right. The right foot simultaneously goes right half a step. Both knees bend to a crouch. The left hand then goes up, inward, and down, forming a small circle. The left arm turns in, causing the outside of the thumb to face down. The palm faces left. The right hand drops down by the right shoulder. The index and middle fingers are straight. The other fingers are curled, and the palm faces up. Look at the left hand. (picture 162)

(2) The left leg straightens upright. The right leg bends the knee in front of the body and rises up. The toe hangs down. The body turns slightly right. The right hand thrusts the fingers toward the front, with the palm facing up. The left hand simultaneously turns in and straightens the wrist, causing the palm to turn to face upward. Look at the right fingers. (picture 163)

17. Fierce Tiger Leaves the Cage (right)

The left foot advances one step past the right foot. Both legs bend slightly. The body turns right. The left palm pierces out and up over the inside of the right elbow forming a Loshuan Palm. The little finger’s outer side is parallel with the face. The right palm simultaneously pushes out in front of the body, forming a Shu Palm. Look at the right hand. (picture 164)
18. **Golden Pheasant Spreads its Wings (right)**

The left elbow bends. The left hand drops down past the front of the breast and comes to the left side of the waist. The thumb points to the rear, and the four fingers point to the front. The right foot simultaneously stretches out towards the northeast and the right leg straightens. The left foot simultaneously toes-in. The left knee bends as you crouch down. The right palm follows the right leg. It turns and straightens out. The palm turns to face up. The head follows the right palm, and turns to face right. The upper body stoops in the front. Look at the right palm. (picture 165)

19. **Remove the Flowers Joined to the Trees (right)**

The right foot swings out. The upper body straightens up. The left leg straightens, and the left foot goes forward half a step. The right palm and forearm turn out, causing the palm to face up. It rises to form a Yang Palm, with the elbow slightly bent. Look at the right hand. (picture 166)

20. **Remove the Helmet From Behind the Head (left)**

(1) The left foot advances one step past the right foot, and toes-in making an Outward Ba Stance. The body simultaneously turns right. The left hand and arm turn in, causing the palm to face up. It pierces forth under the right arm from the left side of the waist. The right hand's position does not change. Both hands, upper and lower, form a cross. Look at the left hand. (picture 167)
(2) The feet do not move. The left hand, from under the right arm, swings to the left and rises up. The palm still faces up. The upper body turns to the left. The right palm is placed in the crook of the left elbow. Look at the left hand. (picture 168)

(3) Without stopping, the left hand moves to the back of the head. From the back of the head it rises up overhead, with the palm facing up. The right hand drops down from inside the left elbow to the front of the belly. It still forms a Yang Palm. Look levelly ahead. (picture 169)

21. Embrace the Moon to the Center of the Breast (right)

The left hand drops down in front of the body and moves to the front of the left hip. The thumb faces back, completing a Fu Palm. The right foot straightens towards the right. The upper body turns right. The right hand simultaneously bends the elbow and goes right. The outside of the thumb faces up and the palm faces inward. This makes the "embrace the breast" form. Look at the right palm. (picture 170)
Chapter 8 - The Seventh Palm

1. Conceal the Flowers Beneath the Leaves (right)

The left foot steps up past the right foot and toes-in. Both legs are slightly bent. The upper body turns toward the north. Simultaneously the right arm moves to the right side. The left hand then pierces levelly under the right armpit, palm facing up. Form a Yang Palm. (picture 171)

2. Lion Holds the Ball (left)

(1) The left foot toes-out. The body turns left toward the west. The left hand goes from under the right armpit towards the front. The arm spreads out horizontally towards the left, and the palm faces up. It forms a supporting palm. The right hand drops down in front of the right breast and rises up overhead. The elbow bends and the hand faces up. It forms a supporting palm. Look at the left hand. (picture 172)

(2) The left toe turns out. The right foot steps up, and begins to go north. Walk one circle, ending at the north in the same posture as picture 172.

Essential points: The right arm must form a half circle. The left hand is slightly higher than shoulder level. Both shoulders relax and drop downward. Sink the breast and pull up the back.
3. Lion Rolls the Ball (right)

(1) The left arm turns inward and swings levelly toward the front of the body, with the elbow bent. The right hand simultaneously drops down toward the front of the body. Place the palms together. Face northwest. Look at the right hand. (picture 173)

(2) Without stopping, both palms arc to the right and then down, arriving in front of the belly. The middle fingers of both palms point at each other and the palms face down. Look levelly ahead. (picture 174)

Essential points: Both palms are like pressing a ball. Both shoulders relax.

4. Lion Pounces on the Ball (right)

The right foot advances one step past the left foot. Both legs bend at the knees. The upper body sits back. Both palms simultaneously rise up in front of the breast with the palms facing up. Then push both palms towards the front in a pouncing manner, with palms facing down, forming Fu Palms. The right palm and right foot move together. The left palm is by the inside of the right elbow, slightly lower than the right hand. Both arms are slightly bent. Look at the right hand. (picture 175)

Essential points: Relax the shoulders. Drop the elbows. Drop the breast and lift the back.
5. Lion Opens its Mouth (right)

The body turns left towards the east. The left foot advances half a step, and the right foot advances half a step. The left knee slightly bends and the right leg straightens out. Both hands turn with the body. The elbows moving in next to the belly. With the body's turn, the left arm turns out and the elbow rises up. The outside of the little finger faces inward and the fingers face up. The right hand reaches out levelly to the front. The palm faces up and the fingers face downward towards the front. Look at the right palm. (picture 176)

Essential points: Relax the shoulders. Drop the elbows, and show strength in the right palm. The left forearm hangs straight up. The left palm is slightly over head. The right arm is slightly bent. The right palm is level with the breast.

6. Lion Turns Over its Body (right)

(1) The right foot advances one step past the left foot, and toes-in. The body turns left towards the northeast. The right hand simultaneously goes towards east bearing upward. The palm faces upward, and the fingers point forward. The left hand then drops down under the right elbow. The outside of the thumb faces downward, and the palm faces forward. Look at the right hand. (picture 177)

(2) Continuing without stopping, the body turns left towards the northwest. The right hand, by the head, goes up towards the back. It winds levelly towards the left and then stops by the left side of the forehead, with the palm facing down. The left hand then goes down. It winds toward the body's back and ends with the back of the palm facing the back and the fingers pointing right. Look in a right forward direction. (picture 178)
Essential points: In the first movement the right arm bends forming a 90 degree angle. The forearm must hang straight. The right palm slightly overhead. The left arm bends, forming a half circle. It surrounds and guards the front of the body. The body weight sits down on the left leg. In the second movement, both arms are equally bent, and the body weight sits down on the right leg.

7. Lion Holds the Ball (right)

The left foot goes behind the body towards the right and steals a step. The body turns left, towards the east. The right foot then advances one step. Both legs are slightly bent, and the body sits back. The right palm, with the body's turn, drops down to the right side of the hip. Then it stretches out to the rear. The arm turns outward causing the palm to face up. It then swings to the right forming a supporting palm. The left hand, with the body's turn, rises up from the back of the body toward the top of the head and forms a supporting palm. Look at the right palm. (picture 179)

(2) The right toe turns out, and the left foot steps up. Walk one circle back to the north. Stop in the same posture as picture 179.

Essential points: This is just like movement #2, only in the other direction.

7. Lion Rolls the Ball (left)

(1) The right arm turns inward and swings levelly toward the front of the body, with the elbow bent. The left hand simultaneously drops down toward the front of the body. Place the palms together. Face northeast. Look at the left hand. (picture 180)
(2) Without stopping, both palms arc to the left, and then down, arriving in front of the belly. The middle fingers of both palms point at each other. The palms face down. Look levelly ahead. (picture 181)

8. Lion Pounces on the Ball  (left)

The left foot advances one step past the right foot. Both legs bend at the knees, and the upper body sits back. Both palms simultaneously rise up in front of the breast with the palms facing up. Then push both palms towards the front in a pouncing manner, with palms facing down, forming Fu Palms. The left palm and left foot move together. The right palm is by the inside of the left elbow, slightly lower then the left hand. Both arms are slightly bent. Look at the left hand. (picture 182)

9. Lion Opens its Mouth (left)

The body turns right towards the west. The right foot advances half a step, and the left foot advances half a step. The right leg knee is slightly bent and the left leg straightens out. Both hands turn with the body, with the elbows moving in next to the belly. With the body's turn, the right arm turns out and elbow rises up. The outside of the little finger faces inward and the fingers face up. The left hand reaches out levelly to the front. The palm faces up and the fingers face downward towards the front. Look at the left palm. (picture 183)
10. Lion Turns Over its Body (left)

(1) The left foot advances one step past the right foot and toes-in. The body turns right towards the northwest. The left hand simultaneously goes towards true west, bearing upward. The palm faces upward, and the fingers point forward. The right hand then drops down under the left elbow. The outside of the thumb faces downward, and the palm faces forward. Look at the left hand. (picture 184)

(2) Without stopping, the body turns right towards the northeast. The left hand, by the head, goes up towards the back. It winds levelly towards the right, and then stops by the right side of the forehead, with the palm facing down. The right hand then goes down. It winds toward the body's back, and ends with the back of the palm facing the back, and the fingers pointing left. Look in a left forward direction. (picture 185)
Chapter 9 - The Eighth Palm

1. Heavenly Horse Walks the Air (left)

(1) The right foot goes behind the body towards the left, and steals a step, while the body simultaneously turns right to face west. The left foot then advances one step. Both legs bend slightly, and the upper body sits back. The left hand, with the body's turn, drops down to the left hip and then reaches out to the rear. The arm turns outward causing the palm to face up. It then swings left and rises up. The outside of the little finger turns inward, and the palm faces up. The right hand, with the body's turn, rises up from the back towards the right. It immediately goes up by the front of the breast and drops down under the left elbow. The outside of the thumb faces inward, and the palm faces down. Look at the left palm. (picture 186)

(2) The left foot toes-out, and the right foot steps up. Begin walking the circle and stop at the north in the same form as picture 186.

Essential points: The waist must twist left. Both shoulders relax.

2. Mount the Horse and Draw the Bow (left)

(1) The left foot toes-out. The right foot advances one step. Both knees bend forming a horse stance. The left hand simultaneously goes up and pushes out toward the right. The fingers point up and the palm faces right. Both arms are by the front of the breast, crossing one over the other. Look at the left hand. (picture 187)
(2) The left foot moves left half a step, and the right foot advances half a step. Again form a horse stance. The right hand simultaneously stretches out levelly towards the body's right side, and forms a Fu Palm, with the elbow slightly bent. The left hand then passes the front. The elbow rises up toward the head. The palm faces the front, and the outside of the thumb faces down. Look at the right hand. (picture 188)

**Essential points:** The movements of the hands and feet must all be harmonized into one action. The right hand scrapes out level with the ribs. The left hand rises slightly over the head. The body weight sits down on both legs.

3. **Golden Snake Coils Around the Willow Tree (left)**

The right foot goes behind the body towards the left. Both legs form a cross and the knees bend to a crouch. The left hand reaches down to the lower right direction. The palm faces right and the fingers point down. The right hand, from right to left, flicks up to the left shoulder and stops by the left ear. The palm faces left and the fingers point up. Look down towards the southeast. (picture 189)

**Essential points:** Both legs, front and back, lean on each other. The right elbow hangs down. The left hand leans on the side of the left leg. Both shoulders relax and drop.

4. **Wild Horse Rushes into the Ditch (left)**

The left foot steps left and the body sits back. The left hand simultaneously stretches out toward the southeast. The outside of the thumb faces up. The right hand simultaneously drops down from the left ear to the right side of the hip. The thumb points to the back, and the other four fingers point to the front, forming a Fu Palm. Look at the left hand. (picture 190)

**Essential points:** Relax the shoulders and the waist. The left hand and foot move in harmony.
5. **Golden Snake Coils Around the Willow Tree (right)**

The left foot toes-out. The body turns left to face east and both legs cross. Bend the knees and crouch slightly. The right hand reaches out to the lower left direction. The palm faces left and the fingers point down. The left hand, from left to right, flicks up to the right shoulder and stops by the right ear. The palm faces right and the fingers point up. Look down southeast. (picture 191)

6. **Wild Horse Rushes into the Ditch (right)**

The right foot advances to the southeast and the body sits back. The right hand simultaneously stretches out toward the southeast, with the outside of the thumb facing up. The left hand simultaneously drops down from the right ear, to the left side of the hip. The thumb points to the back and the other four fingers point to the front, forming a Fu Palm. Look at the right hand. (picture 192)

7. **Liu Hai Plays with the Toad (left)**

(1) The legs stay in place, not moving. The left hand stretches out under the front of the right arm, again forming a Fu Palm. The right arm turns in, causing the palm to face down towards the body's front. The elbow spreads out leevly to the body's left. Look leevly ahead. (picture 193)
The right leg bends the knee in front and rises up. The foot is held level. The left leg stands straight with the knee slightly bent. The right hand simultaneously moves to the left, up, and then down. Straighten the right arm. Place the right hand by the right ankle, with the palm facing forward, and fingers pointing down. The left hand simultaneously goes down, left, and up. Straighten the left arm ending with the elbow by the top of the head. The palm faces up and the fingers point right. Look levelly ahead. (picture 194)

**Essential Points:** Both palms must move in harmony. The right foot rises as high as possible, and the straight left leg must be stable.

### 8. Big Python Turns Over on its Back (right)

The right foot drops down in front, with the right leg slightly bent. The left leg, still straight, forms a bow stance. The right hand simultaneously stretches out levelly in front, with the palm facing front and the fingers pointing down. The left hand drops down from the head to the front of the right elbow. The palm faces the front and the fingers point right. The body stoops slightly to the front. (picture 195)

**Essential points:** Both shoulders relax. All the body weight is on the right leg.

### 9. Black Bear Examines its Palm (left)

The right foot toes-in. The upper body turns left toward the northwest. The left knee bends and rises with the toe hanging down. The right leg straightens upright with the knee slightly bent. The right hand turns in, and then turns out toward the back. The palm turns to face up. The left hand rises to the top of the head. It moves toward the back, to the left, and then to the front. The elbow makes a small circle, and rises level with the body's front. The palm faces up and the fingers point forward. Look at the left hand. (picture 196)

**Essential points:** The upright stance must be strong. The left hand rises to eye level. Both shoulders relax.
10. Fierce Tiger Leaves the Cage (left)

The left foot drops to the ground behind the body. The body then turns back towards the left to face southeast. The right foot advances one step. Both legs bend the knees, and the body sits back. Both elbows bend and the forearms contract to the front of the belly with the palms up. The right palm pierces out and up over the inside of the left elbow. It forms a Loshuan Palm. The little finger is outer side is parallel with the face. The left palm simultaneously pushes out in front of the body, forming Shu Palm. Look at the left hand. (picture 197)

11. Golden Pheasant Spreads its Wings (left)

The right elbow bends. The right hand drops down past the front of the breast and comes to the right side of the waist. The thumb points to the rear and the four fingers point to the front. The left foot simultaneously stretches out towards the northwest and the left leg straightens. The right foot simultaneously toes-in. The right knee bends as you crouch down. The left palm follows the left leg, turns, and straightens out. The palm turns to face up. The head follows the left palm, turning to face left. The upper body stoops in the front. Look at the left palm. (picture 198)

12. Remove the Flowers Joined to the Trees (left)

The left foot swings out. The upper body straightens up. The right leg straightens and the right foot goes forward half a step. The left palm and forearm turn out. The palm faces up forming a Yang Palm, with the elbow slightly bent. Look at the left hand. (picture 199)
13. Remove the Helmet from Behind the Head (right)

(1) The right foot advances one step past the left foot, and toes-in making an Outward Ba Stance. The body simultaneously turns left. The right hand and arm turn in, with the palm facing up. It pierces forth under the left arm from the right side of the waist. The left hand's position does not change. Both hands, upper and lower, form a cross. Look at the right hand. (picture 200)

(2) The feet do not move. The right hand, from under the left arm, swings to the right and rises up. The palm still faces up. The upper body turns to the right. The left palm is placed in the crook of the right elbow. Look at the right hand. (picture 201)

(3) Without stopping, the right hand moves to the back of the head. From the back of the head it rises up overhead, with the palm facing up. The left hand drops down from the inside of the right elbow to the front of the belly. It still forms a Yang Palm. Look levelly ahead. (picture 202)
14. Embrace the Moon to the Center of the Breast (left)

The right hand drops down in front of the body and moves to the front of the right hip, with thumb facing back, completing a Fu Palm. The left foot straightens towards the left, and follows the upper body’s turn to the left. The left hand simultaneously bends at the elbow and goes left. The outside of the thumb faces up and the palm faces inward, making the “embrace the breast” form. Look at the left palm. (picture 203)

15. Conceal the Flowers Beneath the Leaves (left)

The right foot steps up past the left foot, and toes-in. Both legs are slightly bent. The upper body turns toward the north direction. Simultaneously the left hand moves to the left side. The right hand then pierces levelly under the left armpit, with the palm facing up. Make a Yang Palm. (picture 204)

16. Heavenly Horse Walks the Air (right)

(1) The right foot advances half a step to the front. Both knees bend and the body sits back. The right hand moves from under the left elbow to the upper right side. The arm turns outward so that the outside of the little finger is opposite the face. The left hand moves to the right under the right elbow. The outside of the thumb faces inward, and the palm faces down. Look at the right hand. (picture 205)

(2) The right foot toes-out, and the left foot steps up. Begin walking the circle, and stop at the north in the same form as picture 205.
17. Mount the Horse and Draw the Bow (right)

(1) The right foot toes-out. The left foot advances one step. Both knees bend forming a horse stance. The right hand simultaneously goes up and pushes out toward the left. The fingers point up, and the palm faces left. Both arms are by the front of the breast, crossing one over the other. Look at the right hand. (picture 206)

(2) The right foot moves right half a step, and the left foot advances half a step. Again form a horse stance. The left hand simultaneously stretches out levelly towards the body's left side, forming a Fu Palm, with the elbow slightly bent. The right hand then passes the front. The elbow rises up toward the head. The palm faces front and the outside of the thumb faces down. Look at the left hand. (picture 207)

18. Golden Snake Coils Around the Willow Tree (right)

The left foot goes behind the body towards the right. Both legs form a cross, and the knees bend to a crouch. The right hand reaches down to the lower left direction. The palm faces left and the fingers point down. The left hand, from left to right, flicks up to the right shoulder and stops by the right ear. The palm faces right with the fingers pointing up. Look down southwest. (picture 208)
19. Wild Horse Rushes into the Ditch (right)

The right foot steps right and the body sits back. The right hand simultaneously stretches out toward the southwest. The outside of the thumb faces up. The left hand simultaneously drops down from the right ear to the left side of the hip. The thumb points to the rear and the other four fingers point to the front, forming a Fu Palm. Look at the right hand. (picture 209)

20. Golden Snake Coils Around the Willow Tree (left)

The right foot toes-out. The body turns right to face west and both legs cross. Bend the knees and crouch slightly. The left hand reaches out to the lower right direction. The palm faces right and the fingers point down. The right hand, from right to left, flicks up to the left shoulder and stops by the left ear. The palm faces left and the fingers point up. Look down southwest. (picture 210)

21. Wild Horse Rushes into the Ditch (left)

The left foot advances to the southwest and the body sits back. The left hand simultaneously stretches out toward the southwest. The outside of the thumb faces up. The right hand simultaneously drops down from the left ear to the right side of the hip. The thumb points to the rear and the other four fingers point to the front, forming a Fu Palm. Look at the left hand. (picture 211)
22. Liu Hai Plays with the Toad (right)

(1) The legs stay in place, not moving. The right hand stretches out under the front of the left arm, again forming a Fu Palm. The left arm turns in, causing the palm to face down towards the body's front. The elbow spreads out levelly to the body's left. Look levelly ahead. (picture 212)

(2) The left leg bends the knee in front and rises up. The foot is held level in front. The right leg stands straight with the knee slightly bent. The left hand simultaneously goes right up, and then down. Straighten the left arm. Place the left hand by the left ankle with the palm facing forward and the fingers pointing down. The right hand simultaneously goes down, right, and then up. Straightens the right arm, ending with the elbow by the top of the head. The palm faces up and the fingers point left. Look levelly ahead. (picture 213)

23. Big Python Turns Over on its Back (left)

The left foot drops down in front, with the left leg slightly bent. The right leg, still straight, forms a bow stance. The left hand simultaneously stretches out levelly in front, with the palm facing the front and the fingers pointing down. The right hand, from the head, drops down by the top front of the left elbow. The palm faces the front and the fingers point left. The body stoops slightly to the front. (picture 214)
24. **Black Bear Examines its Palm (right)**

The left foot toes-in. The upper body turns right toward the northeast. The right leg knee bends and rises with the toe hanging down. The left leg straightens upright, with the knee slightly bent. The left hand turns in, and then turns out toward the body's back. The palm turns to face up. The right hand rises up by the top of the head. It moves toward the back, right, and then toward the front. The elbow makes a small circle, and rises level with the body's front. The palm faces up and the fingers point forward. Look at the left hand. (picture 215)

25. **Fierce Tiger Leaves the Cage (right)**

The right foot drops to the ground behind the body. The body then turns back towards the right to face southwest. The left foot advances one step. Both legs bend the knees, and the body sits back. Both elbows bend and the forearms contract to the front of the belly, with the palms facing up. The left palm pierces out and up over the inside of the right elbow. It forms a Loshuan Palm. The little finger's outer side is parallel with the face. The right palm simultaneously pushes out in front of the body, forming Shu Palm. Look at the right hand. (picture 216)

26. **Golden Pheasant Spreads its Wings (left)**

The left elbow bends. The left hand drops down past the front of the breast and comes to the left side of the waist. The thumb points to the rear and the four fingers point to the front. The right foot simultaneously stretches out towards the northeast as the right leg straightens. The left foot simultaneously toes-in and the left knee bends as you crouch down. The right palm follows the right leg, turns, and straightens out. The palm turns to face up. The head follows the right palm, turning to face right. The upper body stoops in the front. Look at the right palm. (picture 217)
27. Remove the Flowers Joined to the Trees (right)

The right foot swings out. The upper body straightens up. The left leg straightens and the left foot goes forward half a step. The right palm and forearm turn out. The palm faces up forming a Yang Palm, with the elbow slightly bent. Look at the right hand. (picture 218)

28. Remove the Helmet From Behind the Head (left)

(1) The left foot advances one step past the right foot, and toes-in making an Outward Ba Stance. The body simultaneously turns right. The left hand and arm turn in, with the palm facing up. It pierces forth under the right arm from the left side of the waist. The right hand's position does not change. Both hands, upper and lower, form a cross. Look at the left hand. (picture 219)

(2) The feet do not move. The left hand, from under the right arm, swings to the left and rises up. The palm still faces up. The upper body turns to the left. The right palm is placed in the crook of the left elbow. Look at the left hand. (picture 220)
3) Without stopping, the left hand moves to the back of the head. From the back of the head it rises up overhead, with the palm facing up. The right hand drops down from the inside of the left elbow to the front of the belly. It still forms a Yang Palm. Look levelly ahead. (picture 221)

29. Embrace the Moon to the Center of the Breast (right)

The left hand drops down in front of the body and moves to the front of the left hip, with thumb facing back, completing a Fu Palm. The right foot straightens towards the right. The upper body turns right. The right hand simultaneously bends the elbow and goes right. The outside of the thumb faces up and the palm faces inward, making the "embrace the breast" form. Look at the right palm. (picture 222)

30. Ending Form

The body straightens up, and faces towards the west. The left foot steps next to the right foot, and both palms hang down by the side of both legs, forming a true upright posture.