

The Old Yang Style

Taijiquan



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The Old Yang Style of Taijiquan

An Instruction Manual

By Erle Montaigue

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First Published in Australia Electronically in 2000

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ISBN: 0-949132-07-8

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Chapter one:

Introduction

It has been my desire for many years to finally publish the Yang Lu-ch'an form of Taijiquan (Tai Chi). However, due to high printing costs and the lack of knowledge by the general martial arts public of this earliest Yang style form, the cost was prohibitive. However, in the age of electronic publishing, it is now easier to publish such works on the web, hence this publication in electronic format, free for anyone to download and to learn from.

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

The Old Yang Style

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

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

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

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

Levels

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

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

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

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

History

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

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

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

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

Dim-Mak

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

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

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

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

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

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

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

Yang Lu-ch'an's Old Form Taijiquan

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

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

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

The Three Areas Of Taijiquan

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

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

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

CHAPTER TWO

Form

The Classics of Taijiquan

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

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

General Rules For Practice

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

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

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

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

The Classical Times For Practice Were:

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

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

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

Balance:

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

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

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

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

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

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

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

Begin:



1

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

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

Preparation:

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

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

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



2

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

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

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



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

Arn Left:



4

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

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

Block Right:

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



5

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

P'eng:



6

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



7

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



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



9

Block Left:

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

Double P'eng:

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



10



11

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

Lu:



12

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



13

Chee:

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



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

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

Photo No. 15.



15

Lower Chee:



16

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



17

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



18



19



20

Double Spear Hands:



21

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



22

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

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

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



23

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

Photo No. 24.



24

Sit Back Ready:

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



25

Fishes in Eight:

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



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

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

Single Whip:

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

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

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

This is the only time that there is a



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

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



32

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

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



33

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



34



35

Spear Fingers Pierce To Rear:

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

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



36

Double Dragon Palms:

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



37

Reverse Dragon Hands:



38

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

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

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

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



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



45



47

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

Lift Hands:

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

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

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



46

Roll Back:

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

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

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



48

Shoulder Strike:



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



50

Stork Spreads Wings:



51

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



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

Spread the Weave: (Left & Right):



53

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



54

Brush Knee & Twist Step (Right):



55

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

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



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

Play the Pipa (guitar):

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



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

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



58

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

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



59

Brush Knee & Twist Step (Right):

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



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63

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

Brush Knee & Twist Step (Left):

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



64



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67

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

Brush Knee & Twist Step (Right):

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



68

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

Play the Pipa:

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



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Brush Knee & twist Step (Right):

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

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

Step Forward, Parry & Punch:

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



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73

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

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

held tightly closed and that the thumb is flush with the forefinger knuckle. This can be used as a weapon and when held in this position, the hand is said to have Yin and Yang and is very powerful when Qi is in the fist.

Allow your right fist to arc downward to be in front of your left palm which has now turned upward. Lift

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

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

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



74



75



76

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



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80

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

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

Sit Back:

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



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



82

Squeeze Attack With Both Palms:



83

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



84

Sit Back:



85



86

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

Photo No. 85.

Cross Hands, Apparent Close Up:

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

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

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

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

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

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

Photo No. 89.



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

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

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



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