Chinese Wushu Series



Mantis Boxing

Foreign Languages Press

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About the Author



Zhang Yuping was born in 1965 in Dongming, Shandong Province. She started learning Wushu in 1974. She was first selected for the Heze Prefectural Wushu Team in 1976 and then for the Shandong Provincial Wushu Team in 1978. Since completing her education in Wushu at Beijing Physical Culture University in 1991, she has been doing teaching and research work at the China Wushu Research Institute.

She is now well versed in long-style boxing, sword play, cudgel play and mantis boxing. She has won the women's long-style boxing championship at the Shandong Provincial Wushu Contest, the women's individual four-event title at the First Asian Wushu Championships, the women's national individual four-event title three times, the women's national champion in the third category of traditional boxing (Ditang Quan or Ground Tumbling Boxing, and Xiangxing Quan or Animal Imitating Boxing) four times, and been the women's national sword play and cudgel play champion five times. She has displayed her talents in more than ten countries and regions, including the United States and Japan, and her demonstrations and lectures have been warmly received.

Chinese Wushu Series

Mantis Boxing

Zhang Yuping

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Chapter 1
General Description

Mantis Boxing (Tanglang Quan) is one of the animal imitating schools of Chinese boxing. The exercises imitate the movements of the mantis trying to catch cicadas.

It is said that during the reign of Emperor Kangxi of the Qing Dynasty (1662-1722), a chivalrous man named Wang Lang, born in Shandong Province, started practicing martial arts in his childhood and was especially good in Shaolin Boxing. He used to have practice sessions with his senior fellow apprentice, but he always lost to him and became very embarrassed. One hot day after a practice session, Wang Lang was sitting under a tree when he heard a cicada chirping. He looked up and saw a mantis fighting the cicada. The cicada was shaking its wings and the mantis stretched its knife-like forelimbs and fought with the cicada. They fell on to the ground. Watching this battle greatly aroused his interest. He carefully observed how the mantis attacked, dodged, twisted, turned, folded and subdued the cicada. Inspired by the mantis' fighting technique, he vowed to learn its secret. He began to catch mantises and watch them fight other insects. Sometimes he used a thin stick to fight the insects himself. Wang was struck by the mantis' masterful forelimb movements and eventually translated them into human martial arts, including the techniques of hooking, brushing, plunging, hacking, sliding and twining. He also combined these with monkey-style, forming a coherent, new style of Wushu.

The northern school of Mantis Boxing has been widely practiced for a long time. According to historical records,

Mantis Boxing was first practiced by monks and priests in the temples at the Laoshan area in Shandong Province. They regarded it as a treasure for guarding the mountain and kept it a secret from others. About 100 years after it was passed on to others, there were two successors of different styles. One was represented by Monk Ascension Li Sanjian, and the other by Monk Universe Li Ergou. They helped to popularize Mantis Boxing among other people. There was no connection between the two styles in the early years. About two generations later, followers of the two styles began to exchange experience and skills. It was only a little more than one hundred years ago that the two different styles became two independent schools. As time went by, the content, characteristics, technical theory and training methods of Mantis Boxing were enriched. There are now three systematic schools of Mantis Boxing: Seven Star Mantis, Plum Blossom Mantis and Six Conformities Mantis.

Seven Star Mantis is also known as Arhat Mantis or Seven-Star Secret Mantis. Plum Blossom Mantis is also called Taiji Mantis or Taiji Plum Blossom Mantis. The two schools emerged about one hundred years after Wang Lang first created Mantis Boxing. They have developed along their respective tracks. The major techniques of the two schools include: Plunging Fist, Major Wheel Turning, Minor Wheel Turning, Blocking, Mantis Hand, Plum Blossom, Eight Elbow Techniques, Extracts, Steel Filing, Eighteen Shuttles, Arhat Skill, White Monkey Comes Out of Cave, White Monkey Runs Through Woods, White Monkey Steals Peach, White Monkey Offers Fruit and White Monkey Enters Cave. As Mantis Boxing is based on Shaolin Boxing, it retains traces of Shaolin Boxing. Some of the Mantis Boxing routines basically belong to Shaolin Boxing; Arhat Fist, Black Tiger Fist, Four Routes of

Chase and Striking, Small Tiger Swallow, and Big Tiger Swallow are some examples. In weapons, Mantis Sword has been created on the basis of Bodhidharma Sword, Wood Piercing Sword and Mantis Boxing movements. Mantis Sabre Play and Mantis Cudgel Play are also rooted in Mantis Boxing. In paired combat training, we find these movements: patting and pressing, Peach Blossom Spreading and Taking Off the Helmet.

Six Conformities Mantis is also called Horse Monkey Mantis Boxing. Its originator was Lin Shichun, who is said to have first practiced Six Conformities Boxing in his childhood. After he learned Mantis Boxing, he combined the theory and techniques of the two different schools into one. Its main techniques include Six Conformities Short Fist, Hide Flower Under Leaf, Iron Thorn, Hand Blocking Circle, Double Sealing, Free Sparring, Face-Illuminating Lamp, and the 93 hand techniques of the Six Conformities Extracts. The paired boxing exercises include these techniques: hacking, chopping, spreading, seizing and elbow pushing. The weapon routines include Six Conformities Sword Play, Six Conformities Cudgel Play, Hook Play and Broadsword Play.

Southern Style Mantis Boxing is also called the Zhou Family Mantis Boxing. It is said to have been created by Zhou Ya'nan of Guangdong Province in the Qing Dynasty (1644-1911). Its characteristics and technical theory are totally different from the northern styles of Mantis Boxing popular in Shandong Province, but it is quite similar to various southern boxing schools.

This book mainly deals with the origin and development of northern style Mantis Boxing, but also gives a very brief introduction to southern style Mantis Boxing.

Apart from the northern and southern styles of Mantis Boxing, there are also Tongbei Mantis, Arm-Swinging

Mantis Boxing, and Eight-Step Mantis Boxing. All are based on northern style boxing, but have been mixed with the techniques of other schools of Chinese boxing. All schools of Mantis Boxing lay stress on imitation, and pay equal attention to hardness and softness. There should be elasticity in every movement. The movements are either long or short. They alternate above and below. Its hand techniques, footwork, leg techniques and body techniques are skilfully connected, steady and flexible.

Over more than 300 years, Mantis Boxing has become a popular style of boxing among the Chinese people. Since the founding of the People's Republic of China, Mantis Boxing has become a demonstration or competition event at national Wushu festivals. It is now also practiced in Hong Kong, Macao, Singapore, Malaysia, the United States, Britain and Canada.

Chapter 2
The Special Characteristics of Mantis Boxing

Each school of Chinese boxing has a distinct set of basic skills and techniques, as well as other special characteristics. Although there are many schools of Mantis Boxing, they share these basic features:

1. Combination of Hardness and Softness

Power refers to the power applied to the movements. The power applied in Mantis Boxing falls into five types: hard, soft, open, hidden and slippery. Hard power is embodied in the completion of the movement when power is applied like Mount Taishan crushing one's head. Soft power is characterized by the curved movement. In the sense of combat, hardness is applied mainly in the attacking movements while softness is applied in the defending or holding attack movements. Open and hidden power refer to how much power is applied. Open power means that full power is applied to a certain part of the body or to the whole body, while hidden power means that only partial power is applied or that it is applied in a more hidden way as compared with open power. Slippery power is the neutralizing power which helps you to dodge the opponent's attack and strike his weak points. This is intended to neutralize the opponent's force and use it to one's advantage. This is a skillful application of power.

Hard and soft power and open and hidden power are

each pairs of opposing forces; though contrary forces, the parts of each pair are interrelated and work together. In the exercises shown in Figs. 6-150, 151 and 152, for example, soft power should first be applied and then hard power so that the power quickly reaches the force point of the hand. If only soft power is applied and not hard power or vice versa, it is impossible to meet the technical requirements of executing the movements. Therefore, through the use of hard, soft, open, hidden or slippery power, the skills of Mantis Boxing can be fully demonstrated.

In generating power, attention should be paid to three points—smoothness, hardness and quickness. Smoothness means that under the condition that the movement is accurately executed, the power generated from the waist is unobstructed by all joints in the body when it is passed. If the power is not smooth, the movements become stiff and awkward. In Chinese Wushu, the shoulders and hips are called the root sections, the elbows and knees the middle sections, and the hands and feet the end sections. The power should be generated in this order—beginning from the root sections, passing through the middle sections and finally reaching the end sections. In Figs. 4-72, 73, 74 and 75, for example, after the power is generated from the waist, it is sent to the shoulders and the elbows. This sequence laid a foundation for the end result: the right hooked hand springs out to strike. The power reaches the force point smoothly. It is therefore clear that the stiff movements are caused mainly not by the amount of power applied, but by whether it is applied smoothly or not.

Hardness refers to the fact that when the power is generated, there should be not only an explosive force, but also a certain ability to resist the attack from the opponent. In combat, when you have an explosive force and the dynamic force of the movement, but have no ability to

resist the attack from the opponent, your force points or other parts will be injured and the opponent will also find it very difficult to stand or neutralize the attack and execute a follow-up movement. Therefore, in the course of practice, it is necessary to train the body to increase its ability to resist attack.

Quickness refers to the speed of executing the movements. Power should be applied both quickly and slowly. Slowness is to prepare for the quickness in generating power. Movements should be quick and unexpected so that the opponent finds it difficult to guard against your attack. A good explosive force is based on high speed.

In short, the combination of hardness and softness results in movements that are hard, but not stiff, soft but not yielding, clear-cut but not interrupted, and quick but not confusing. Its form and posture are closely related.

2. Using Long and Short Movements to Generate Elasticity

Mantis Boxing stresses: "If it is a long movement, it must be very long, and if it is a short movement, it must be very short." and "when it is longer, it is stronger. If it is shorter, it is more clever." When it is a long movement, you should twist the waist, extend the shoulders, and then extend the waist with correct footwork to hit as far as possible and increase the attacking distance. When it is a short movement, you should relax your waist, shrink your shoulders, and withdraw your waist with bent arms to guard against attack or to hit back with flexible changes in different parts of the body. Combine long and short movements to improve the flexibility of the body and increase the pliability and elasticity of the muscles and ligaments so as to change the movements with ease and gain the intiative in combat.

Elasticity in Mantis Boxing refers to elastic force. It can be formed only through the proper use of the extending and flexing distance and the curve of movement from quickness to slowness after power is generated. In the structure of the human body, it helps to viberate the different systems so as to increase the degree of excitement of the nervous system. In attack or defence, it is a good and effective means of confusing the opponent.

Therefore, skillful combination of the long and short movements helps to optimize elastic force in Mantis Boxing. This is one of the main features of the Mantis Boxing.

3. Unique Movements and Variable Body Techniques

Mantis Boxing stresses twisting the waist, sitting on the hips, vertical ramming, horizontal wrapping (curved twining), and alternating between above and below. They are assisted by the proper use of stretching, probing, dodging, twisting and shaking (mainly probing and shaking) techniques to demonstrate all movements of Mantis Boxing fully. The twisting of the waist helps to prolong the attacking part of the human body so as to increase the distance and power of the straight-line and curved-line momvement of the limbs and body. Sitting on the hips helps to keep the balance and stability of the lower limbs. Vertical ramming of curved or straight line is to make use of the elasticity to vary the movements and techniques through the alternate use of the curved and straight lines and the change of the curved line into horizontal wrapping. The proper use of the alternate movements between above and below helps to disrupt the balance of the opponent to force the opponent to make mistake in attack or defence resulting from the loss of balance. Moreover, in the course of changing the movements, it calls for quick

sight, quick hand movement, quick footwork, quick body movement and quick stance change. Once a movement changes, all movements are closely connected, both attack and defence are taken care of. Dodging and striking are executed in a roundabout way, skilfully but flexibly.

4. Imitation of Mantis Movements and Integration of Internal and External

Since Mantis Boxing imitates the movements of the mantis, it utilizes mantis-style forelimb; in addition, it employs monkey-style footwork, and borrows effective techniques from 18 other schools of Chinese boxing including Shaolin Boxing, Tongbei Boxing, and Plum Blossom Boxing. Therefore, it stresses the meaning of the movements. For example, the hooked hand of Mantis Boxing is widely used. Every routine contains hooked hand techniques from beginning to end, and the lines of movement are flexible and variable. It moves forward and backward, to the right and left, up and down to bring about the changes in the body form. In cooperation with the expression and power, the movements display the

peculiar characteristics of Mantis Boxing. It is therefore called the "Mantis Claws."

Apart from imitating the external forms of the mantis, Mantis Boxing is rooted in the Three Internal Integrations and Three External Integrations. The Three Internal Integrations are the integration of mind and will, will and vital energy and vital energy and strength. The Three External Integrations are the integration of hands and feet, elbows and knees, and shoulders and hips. Only when the external and internal are integrated are the above and below integrated; and only then is it possible for the mind to effectively guide the body, for body movements to reflect mental movements.

Chapter 3
Basic Skills and Training Methods

Over many years of practice, the Mantis Boxing school has developed a training system and created many effective training methods.

The basic skills of the Mantis Boxing include pliability, stake exercise, hand techniques, elbow techniques, footwork, leg techniques, balances and jumps. Practice of the basic skills help to improve the pliability and flexibility of the joints and ligaments, increase the control over and elasticity of the muscles and improve the quality of the body. Thus, mastering the basic skills will lay a solid foundation for learning the routines of Mantis Boxing and improving martial skills.

1. Pliability

Pliability exercises are popularly called "muscle relaxing." They include leg stretches, kicks, shoulder stretches, shoulder relaxing and waist relaxing. The exercises help to improve the pliability and flexibility of the ligaments and muscles, and increase the range of movement of the joints. This is the first step for learning Mantis Boxing.

There are two ways of practicing the pliability exercises. One is to practice them by oneself, and the other is to practice them in twos or threes. Here I deal only with the solo practice.

1) Leg Stretches

The main purposes of leg stretches are to extend the muscles and ligaments of the legs and increase the range

of movement of the hip joints. There are three leg stretches: front stretches, side stretches and back stretches.

(1) Front Stretch

Stand with feet together, facing the bar or an object of a given height. Raise the left leg, put the heel on the bar, toe up and ankle joint tightly flexed, and press both hands on the knee. Keep both legs straight, waist erect and buttocks in, and bend the trunk forward and downward to stretch the leg (Figs. 3-1, 2). Alternate legs.

(2) Side stretch

Stand sideways on the right leg, toe outward, to the bar or an object of a given height. Raise the left leg, put the heel on the bar, toe up and ankle joint tightly flexed. Raise the right arm upward and put the left palm on the right chest. Keep both legs straight, waist erect and buttocks open, and bend the trunk to the left side to stretch the leg (Fig. 3-3). Alternate leg.

(3) Back Stretch

Stand with feet together, back towards the bar or an object of a given height, arms akimbo or on an object. Stand on the right leg, keep the left leg straight and raise it backward with the instep flat on the bars and flat. Bend the trunk backward to stretch the legs (Fig. 3-4). Alternate the legs.

2) Kicks

Kick is intended to further improve pliability, sensitivity, power, muscle and ligament control in the legs, and increase the flexibility of the hip joints on the basis of the leg stretch. The kicks include front kick, side kick, inward kick, outward kick and back kick.

(1) Front Kick

Initial posture: Stand with feet together and raise the hands to the shoulder level on the sides with vertical palms

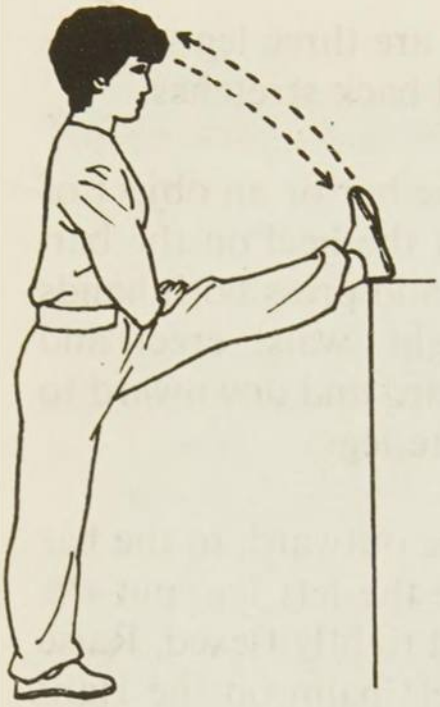


Fig. 3-1



Fig. 3-2



Fig. 3-3

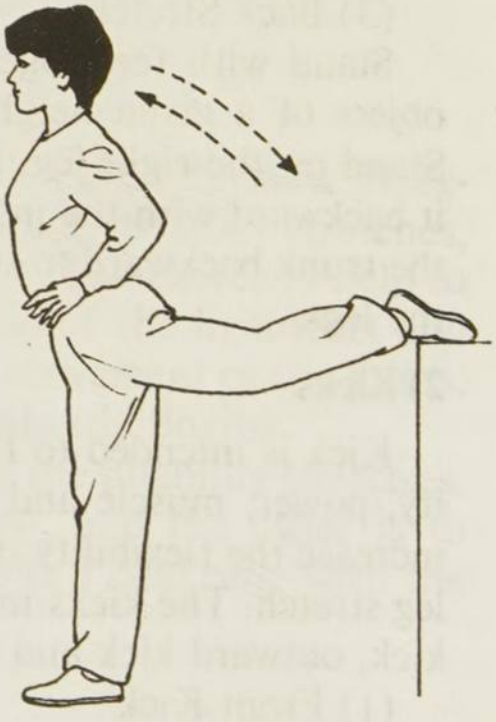


Fig. 3-4

(Fig. 3-5).

Move the left foot half a step forward, stand on the left leg and kick with the right foot powerfully to the forehead, toe hooked and eyes to the front (Fig 3-6). Return to original position. Alternate legs.

Essentials: Keep the chest out and waist erect. In executing the kick, move the foot upward with the tip of the toe up. Keep both the buttocks and abdomen in. After the left foot moves forward, kick the right leg upward quickly. The forward step and the kick should be closely coordinated.

(2) Side Kick

Initial posture: The same as in Fig. 3-5.

Move the right foot half a step forward; the tip of the toe faces outward and left heel slightly raised. Turn the body slightly to the right, extend the left arm forward and raise the right arm backward. (Fig. 3-7)

Stand erect on the right leg, and kick toward the left ear side with the left tiptoe tightly flexed. At the same time, lift the right arm upward with an open palm, and withdraw the left palm to the front of the right shoulder, elbow bent and eyes to the front (Fig. 3-8) . Alternate legs.

Essentials: Keep the chest out, waist erect, and buttocks relaxed, and turn the body to one side. The kick must be quick.

(3) Outward Kick

Initial posture: The same as in Fig. 3-5.

Move the right foot half a step forward to the right, kick upward to the right with the left foot, toe tips tightly flexed, swing the left foot to the left side, and place it by the right foot, leg straight. Eyes look to the front (Figs. 3-9, 10). Alternate legs.

Essentials: Keep the chest out, waist dropped, buttocks relaxed and extended. The outward swing kick should be

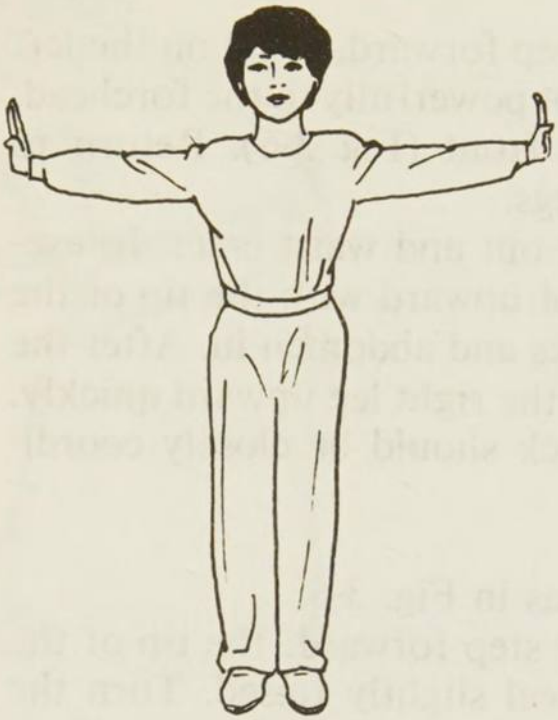


Fig. 3-5



Fig. 3-6



Fig. 3-7



Fig. 3-8

fully extended in the shape of a Chinese fan.

(4) Inward Kick

Initial posture: The same as in Fig. 3-5.

Move the right foot half a step forward to the right, kick upward to the left with the left foot, toe tips flexed and inward, swing the left foot to the right above, leg straight. Place it obliquely ahead of the right foot, eyes to look the front. (Figs. 3-11, 12)

Essentials: Keep the chest out, waist erect, and buttocks relaxed and closed. The inward swing kick should be fully extended in the shape of a Chinese fan.

3) Shoulder Stretch

This is intended mainly to improve the pliability of the ligaments of the shoulder joints and increase the shoulder's range of movement.

Initial posture: Stand with feet shoulder-width apart, or slightly broader, facing the bar or an object of a given height.

Grasp the bar with both hands and bend the trunk forward (chest out, waist dropped and buttocks in) to stretch the shoulders. (Fig. 3-13)

Essentials: Keep the arms and legs straight. The amplitude should be increased gradually. The stretch point is centered on the shoulders, and the power should also be increased gradually under external pressure.

4) Shoulder Relaxing

Shoulder relaxing is an effective method to increase the quickness and the extending and range of motion of the upper limbs. The main methods are forward and backward circling, leftward and rightward circling and cross circling.

Initial posture: Stand with feet shoulder-width apart, arms at sides.

(1) Forward and Backward Circling

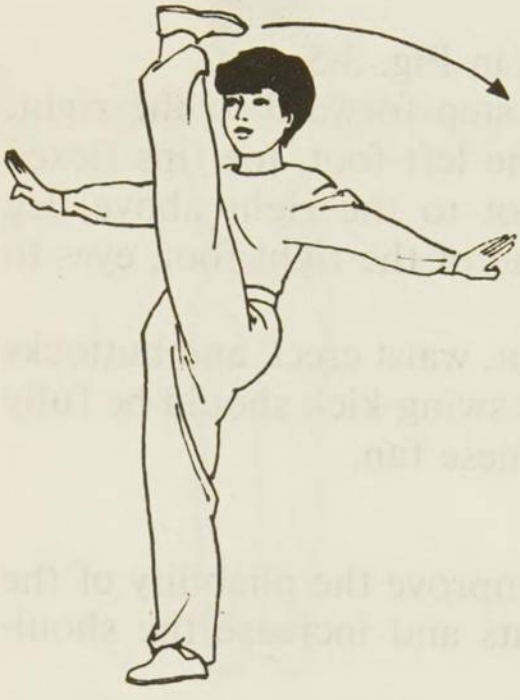


Fig. 3-9



Fig. 3-10

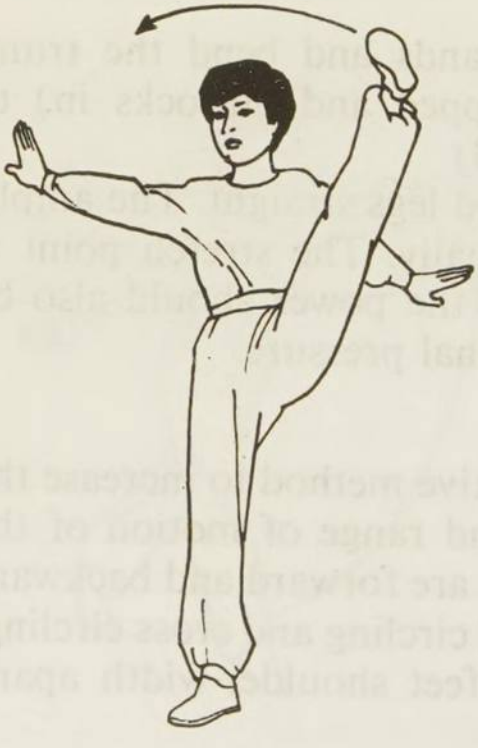


Fig. 3-11



Fig. 3-12



Fig. 3-13

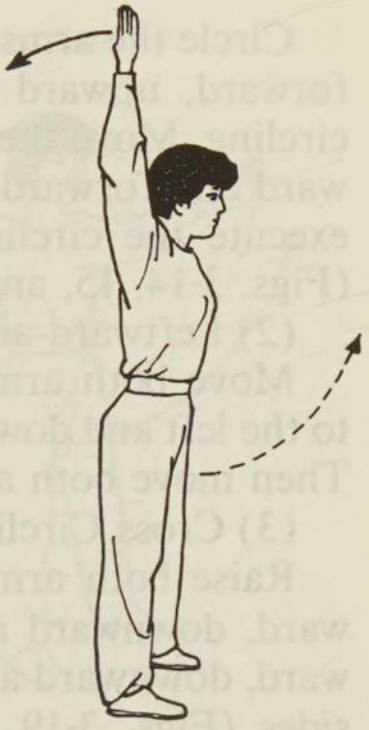


Fig. 3-14

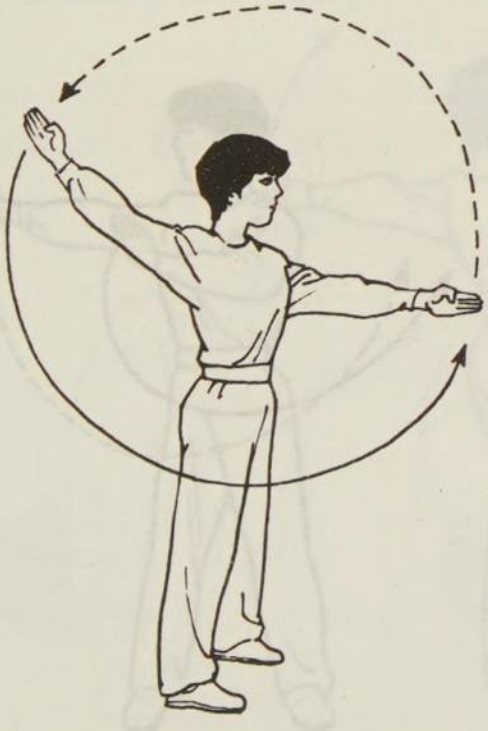


Fig. 3-15

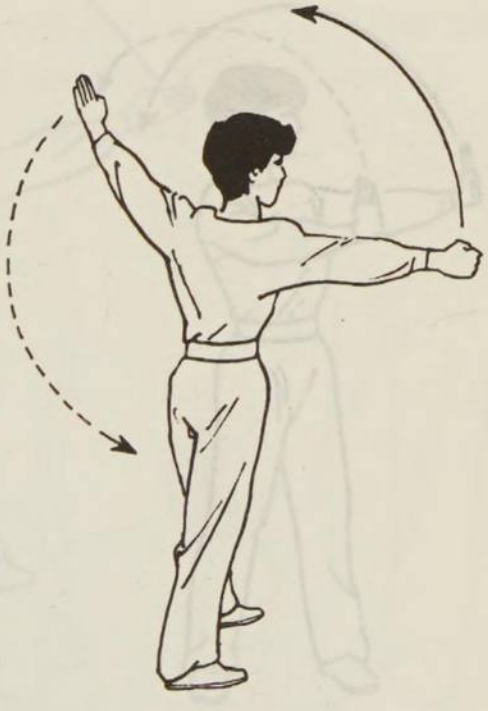


Fig. 3-16

Circle the arms in order. Move the left arm from below forward, upward and backward to execute the forward circling. Move the right arm from above backward, downward and forward to execute the backward circling. Then execute the circling movments in the reverse direction. (Figs. 3-14, 15, and 16)

(2) Leftward and Rightward Circling

Move both arms simultaneously to the right, upward, to the left and downward in vertical circles (Figs. 3-17, 18). Then move both arms in the reverse direction.

(3) Cross Circling

Raise both arms upward, and move the left arm forward, downward and backward, and the right arm backward, downward and forward in vertical circles on the two sides (Figs. 3-19, 20, and 21). Change directions alternately.

Essentials: Relax and straighten both arms. Keep the waist flexible and shoulders forward. Regulate the speed



Fig. 3-17



Fig. 3-18



Fig. 3-19

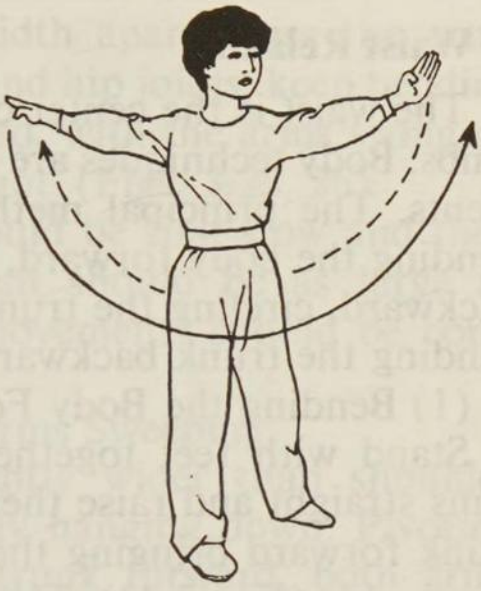


Fig. 3-20

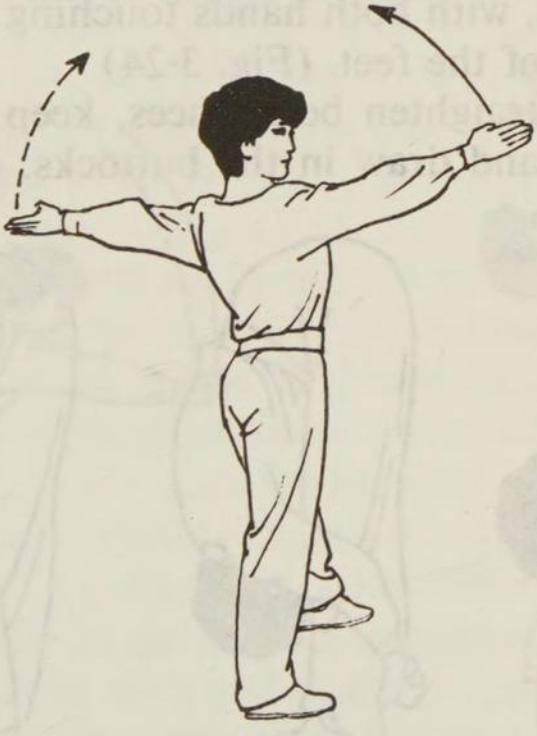


Fig. 3-21

from slow to fast and gradually increase the number of circles.

5) Waist Relaxing

The waist is the center connecting the upper and lower limbs. Body techniques are mainly reflected in waist movements. The principal methods of training the waist are bending the body forward, bending the body forward and backward, circling the trunk with the arms sweeping, and bending the trunk backward into a bridge.

(1) Bending the Body Forward

Stand with feet together, cross the fingers, keep the arms straight and raise them upward, palms up. Bend the trunk forward bringing the hands as close to the ground as possible (Fig. 3-22). Then, loosen the fingers and grasp the heels with the hands so as to keep the chest and face close to the legs (Fig. 3-23). Hold this posture for some seconds before standing up. Alternately, turn the body to the left or right, with both hands touching the ground on the outer sides of the feet. (Fig. 3-24)

Essentials: Straighten both knees, keep the chest out, drop the waist and draw in the buttocks. Bend the body



Fig. 3-22



Fig. 3-23



Fig. 3-24

forward.

(2) Bending the Body Forward and Backward

Stand with feet shoulder-width apart, raise the arms upward. Pivoting on the waist and hip joints, keep bending the trunk forward and backward, with the arms swinging simultaneously, both legs straight. (Figs. 3-25, 26)

Essentials: The bending should be first slow and then quick. The range of movement should be as large as possible. Keep balance. The movements should be compact and elastic.

(3) Circle the Trunk with Arms Sweeping

Stand with feet apart, slightly wider than shoulder width, with both arms naturally hanging down. Pivoting on the hip joints, bend the trunk forward, both arms extended forward to the left, and then turn the body and circle forward, to the right, backward and to the left. (Figs. 3-27, 28)

Essentials: While swinging the arms backward, keep the

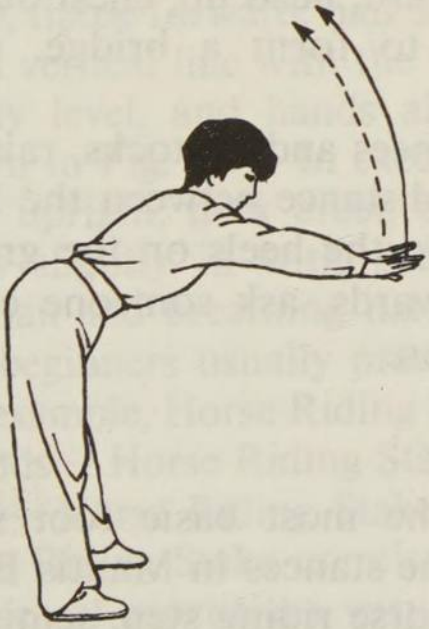


Fig. 3-25



Fig. 3-26

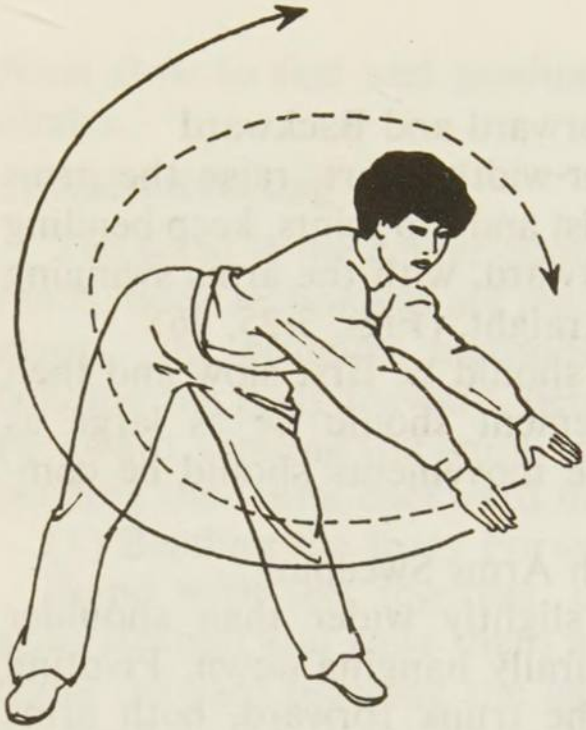


Fig. 3-27



Fig. 3-28

head up and the chest out so as to increase the range of motion as great as possible.

(4) Bending the Trunk Backward into a Bridge

Stand with feet shoulder-width apart. Raise the arm upward. Bend the trunk backward, head up, chest out and hands touching the ground to form a bridge. (Figs. 3-29, 30)

Essentials: Straighten the knees and buttocks, raise the waist upward forcefully. The distance between the hands and feet should be small. Keep the heels on the ground. As you bend the trunk backwards, ask someone else to support the waist for protection.

2. Stake Exercises

The Stake Exercises are the most basic foot stance exercises in Mantis Boxing. The stances in Mantis Boxing are mainly the circular step, horse riding step, semi-horse riding step, bow step, seven star step and empty step. By



Fig. 3-29 Fig. 3-30

practicing these steps, you can increase the muscular power of the legs, regulate your vital energy and temper your will power.

The steps can be practiced with breaks or without breaks. Take the Horse Riding Stake as an example: Stand with feet apart (at a distance three times the length of your foot), tiptoe forward, half squatting with bent knees forming a vertical line with the tips of the toes, thighs level or nearly level, and hands akimbo with clenched fists, as shown in Fig. 4-72. In executing the movement, keep the head upright, neck erect, chest out, abdomen solid, buttocks slightly in with the vital energy flowing to the Dantian and breathing naturally. Eyes look to the front. The beginners usually practice the exercises with breaks. For example, Horse Riding Stake, 10 seconds— break, five seconds— Horse Riding Stake, 20 seconds—break, 10 seconds— Horse Riding Stake, 10 seconds to form a set of Horse Riding Stake exercises. It can also be repeated; the number of repetitions vary from person to person. After a period of training with breaks, you can start the combi-

nation of training with breaks and training without breaks. With the improvement of the technical skills and the muscular power of the legs, practice the stake exercise without break. The time for the standing stake should be one to five minutes. In short, no matter how long you stand on the stake, you should take a correct posture and strive to grasp the essential points.

3. Hand Techniques, Elbow Techniques, Footwork and Leg Techniques

Detailed descriptions of the hand techniques, elbow

techniques, footwork and leg techniques will be described in Chapter Four. The present chapter mainly deals with their training methods, including repetitive training, paired training and striking.

1) Repetitive Training

Repetitive training is the repetitive practice of an individual movement. This familiarizes you with the movement, and gradually improves the quality of the movement until it's perfected.

2) Paired Training

Paired training is a practice between two people after you can execute the movement correctly and skillfully. The practice helps you to have a better understanding of the implication of the movement in attack and defence, and increases your ability to attack and defend.

Take the two movements of hook and flick in the hand techniques as an example. A and B practice in a pair. When A attacks B's face with a flick, B stops it with a hook (or catches it with an Outward Hook Grasp) and then vice versa. Repeat the exercises. They can also be practiced

together using advancing and retreating steps. When A thrusts his fist with the Crouching Bow Step, B retreats with an Outward Hook Grasp and the Seven Star Step. If A attacks B's abdomen with a side kick, B dodges the attack to foil his attempt by Entering from the Side Door (see Part Four in Chapter 6), and counter-attacks with a leg hook. Vice versa. Repeat the exercise.

3) Striking

Striking is used mainly to increase the attacking power and resisting ability of the different parts of the human body. It is a hard exercise. Hitting sand bags, for example. Hang some sand bags in the air to the best height you desire. The striking methods include striking with the fist or patting with the palm, pushing with the elbow or knee, pushing with the shoulder or arm, and kicking.

At the beginning, do a single striking exercise, first lightly and then heavily. Later, do all the exercises together. For instance:

Exercise	Palm Patting	Elbow and Knee	Fist	Shoulder and Arm	Foot and Leg	The Combination of These Exercises
Time	1 min.	2 min.	1 min.	2 min.	1 min.	3 min.

This is the procedure for a set of exercises. Every practitioner can adjust his or her own sequence and time depending on his or her own situation so as to achieve the best training effect. Moreover, be sure to proceed step by step and don't be overanxious to make quick progress. In order to avoid injuries, take protective measures, such as wearing guards.

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Chapter 4
Basic Movements and Combinations

The basic movements in Mantis Boxing are the basic elements of the technical routines. They include hand forms, hand techniques, elbow techniques, stances, footwork, leg techniques and balances. The practice of the basic movements helps to lay a good foundation for learning Mantis Boxing.

1. Hand Form

The hand forms in Mantis Boxing include fist, palm and hook. The fists include fist with the palm facing down, fist with the eye up and fist with the palm facing up. The palms include standing palm, palm up and palm down. The palms are demonstrated in two forms: 1) palm with fingers together and thumb inward, and 2) palm with fingers apart. The hook hand in Mantis Boxing is also called Mantis Claw, and is the most representative hand form in Mantis Boxing.

(1) Fist Form

Fist is the hand clenched with the fingers doubled into the palm and the thumb doubled across the forefinger and the second phalanx of the middle finger. The fist with the eye up (Fig. 4-1), the fist with the palm facing down (Fig. 4-2), and the fist with the palm facing up. (Fig. 4-3)

(2) Palm Form

Palm is the hand with the fingers together and the thumb turned inward. Palm with the fingers up is the Standing Palm, and palm with the fingers up and apart is

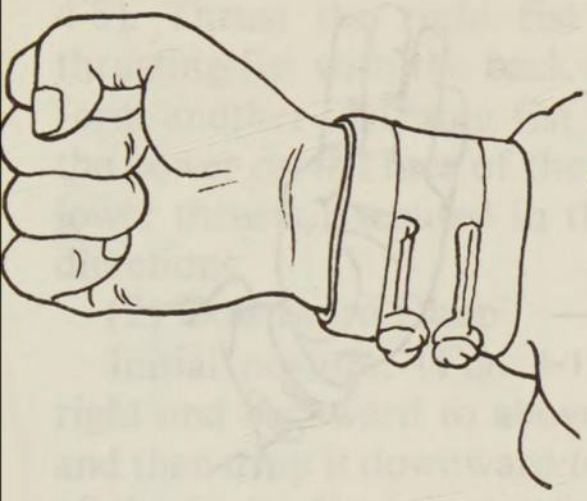


Fig. 4-1

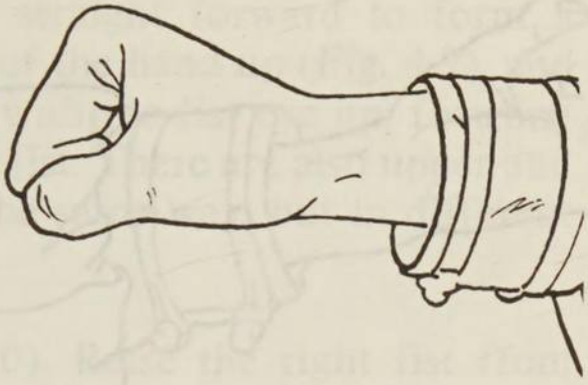


Fig. 4-2

called the Standing Palm with Fingers Apart (Fig. 4-4). Palm up (Fig. 4-5). Palm with fingers apart and facing forward is called Eye-Thrusting Palm. (Fig. 4-6)

(3) Hook Hand Form

Hook hand is the hand with the thumb, the forefinger and the middle finger pressed together and the two other fingers bent naturally, wrist turned inward. (Fig. 4-7)

2. Hand Techniques

There are many hand techniques in Mantis Boxing. They are well known for their quickness and continuity in attack and defence. They are classified into fist techniques, palm techniques and hook techniques.

1) Fist Techniques

The main fist techniques in Mantis Boxing include the thrusting fist, straight arm chop, outward punch, inward sweeping punch, encircling fists, filing punch and upward parry.

(1) Thrusting Fist

Initial posture: Clench the hands into fists, bend the elbows and place them by the waist, palms facing up (Fig.

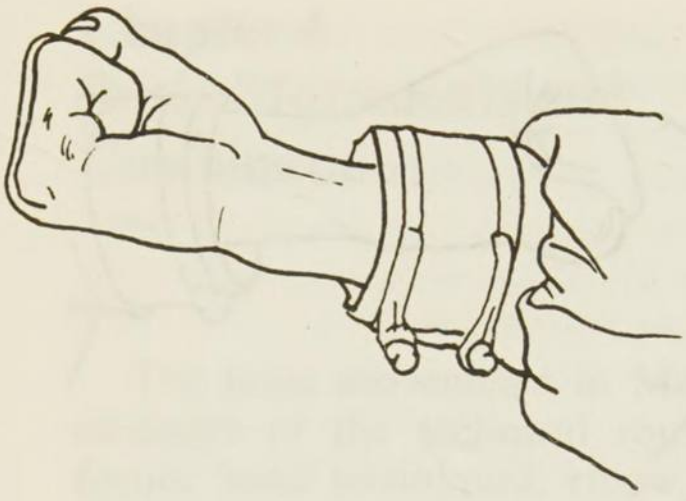


Fig. 4-3



Fig. 4-4

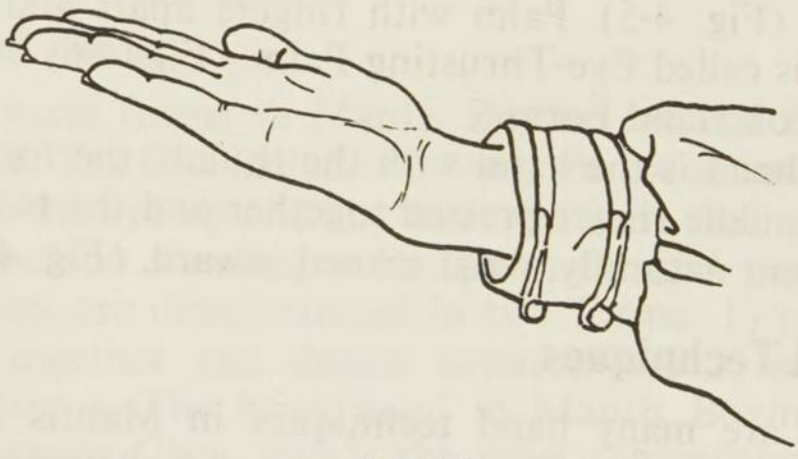


Fig. 4-5

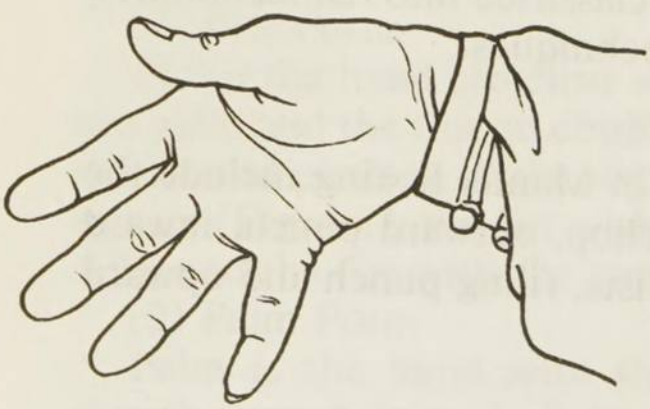


Fig. 4-6

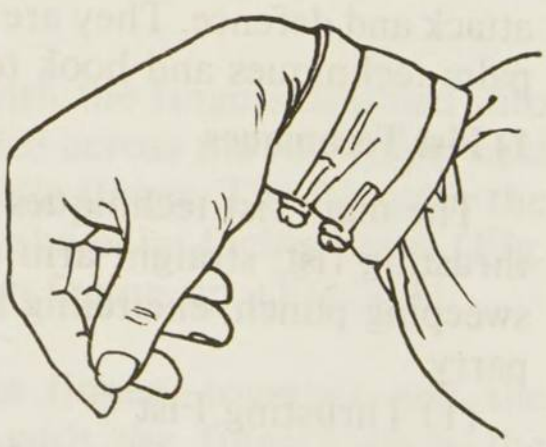


Fig. 4-7

4-8). Thrust the right fist straight forward to form a thrusting fist with the back of the hand up (Fig. 4-9), and form another thrusting fist with the fist eye up, focusing the power on the face of the fist. There are also upper and lower thrusts, executed in the same way, but in different directions.

(2) Downward Chop

Initial posture: (Fig. 4-10). Raise the right fist from right and backward to above the head, fist eye backward, and then drop it downward to the left to belly level in front of the body, fist eye up, focusing the power on the fist wheel. (Figs. 4-11, 12)

(3) Outward Punch

Initial posture: (Fig. 4-13). Turn the trunk to the right, bend the left arm and raise it to the chest height, palm facing down. Punch the left fist upward and forward slightly above the head in front of the body, focusing the power on the back of the fist. (Figs. 4-14, 15)

(4) Inward Sweeping Punch

Initial posture: (Fig. 4-16). Extend the right fist to the right, fist eye down and arm slightly bent. Turn the trunk to the left and at the same time punch the right fist to the left at the head level in front of the head. Focus the power on the fist eye. (Fig. 4-17)

(5) Encircling Fist

Initial posture: (Fig. 4-18). Open the left fist, turn both arms inward, and at the same time swing the right fist forward and upward to the front of the chest, and move the left hand forward to strike the right forearm. Focus the power on the fist face. (Figs. 4-19, 20)

(6) Filing Fist

Initial posture: (Fig. 4-21). Curve the left fist forward in front of the chest, palm facing down. Press the left fist downward, and at the same time, thrust the right fist

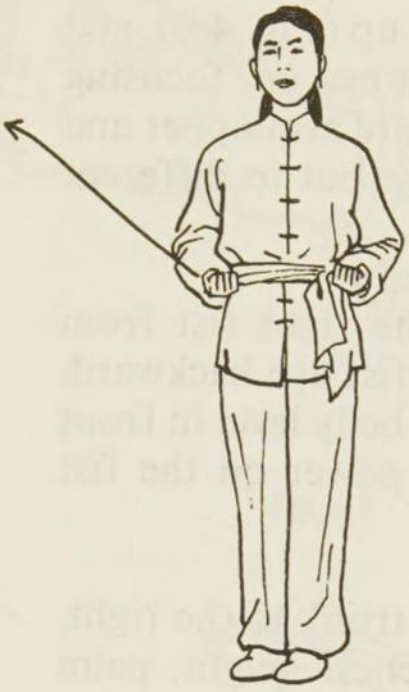


Fig. 4-8

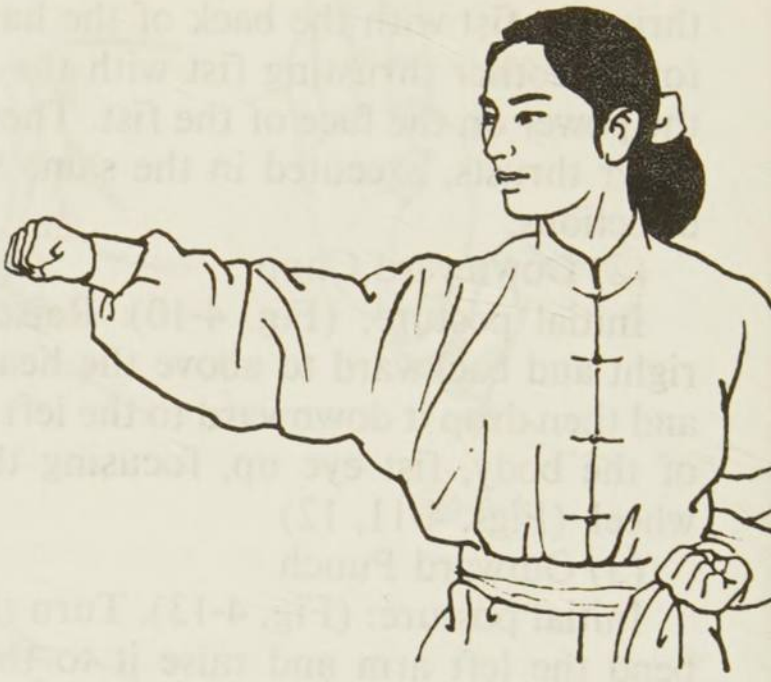


Fig. 4-9



Fig. 4-10



Fig. 4-11



Fig. 4-12



Fig. 4-13



Fig. 4-14



Fig. 4-15



Fig. 4-16



Fig. 4-17



Fig. 4-18



Fig. 4-19



Fig. 4-20

forward and upward from inside the left fist, palm slanting upward, to the height of the lower jaw. Concentrate the power on the fist face. (Figs. 4-22, 23)

(7) Upward Fist Parry

Initial posture: (Fig. 4-24). Swing the right fist upward from below, fist eye up and slightly above the shoulder level. Focus the power on the fist eye or forearm. (Fig. 4-25)

2) Palm Techniques

The main palm techniques in Mantis Boxing are palm pushing, palm chopping, palm piercing, face-pushing palm, eye-thrusting palm, horizontal palm chopping, and palm rubbing.

(1) Palm Pushing

Initial posture: (Fig. 4-26). Open the right fist and push it horizontally forward to form a standing palm. Focus the power on the palm base. (Fig. 4-27)

(2) Palm Chopping

Initial posture: (Fig. 4-28). Open the right fist, bend the elbow and raise the palm above the head, fingers up. At the same time, open the left fist and push it forward to form a standing palm. Turn the trunk slightly to the left, drop the right palm forward, to the left and obliquely downward to hit the left palm in front of the body, palm facing the left, at belly level. Focus the power on the outer side of the palm, and attach the left palm on the inner side of the right upper arm. (Figs. 4-29, 30)

(3) Palm Piercing

Initial posture: (Fig. 4-31). Open the right fist and extend it straight forward and upward to the right, fingers obliquely up, above head level. Focus the power on the fingertips. (Fig. 4-32)

(4) Face-Pushing Palm



Fig. 4-21



Fig. 4-22



Fig. 4-23



Fig. 4-24



Fig. 4-25



Fig. 4-26



Fig. 4-27

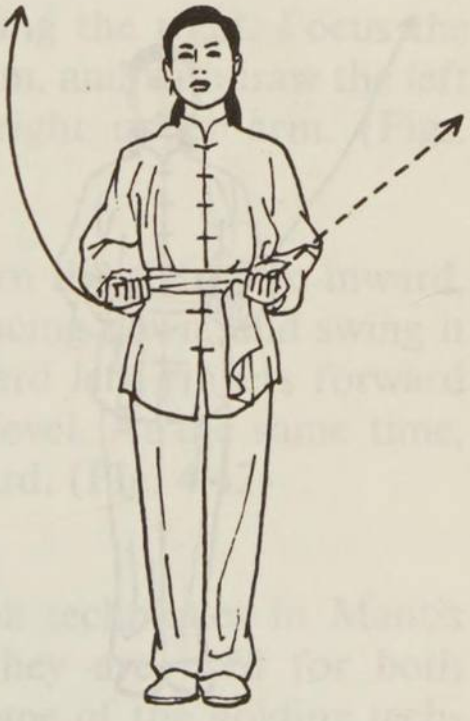


Fig. 4-28



Fig. 4-29



Fig. 4-30



Fig. 4-31



Fig. 4-32

Initial posture: (Fig. 4-33). Open the right fist and push it from the right back upward and forward to the front of the body with a standing palm with fingers apart at the eye level. Concentrate the power on the palm base. (Fig. 4-34)

(5) Eye-Thrusting Palm

Initial posture: (Fig. 4-35). Open the right fist, bend elbow, and raise it in front of the chest, fingers apart and forward. Extend the palm forward and upward, arm straight and fingers obliquely forward, to head level. (Figs. 4-36, 37)

(6) Horizontal Palm Chopping

Initial posture: (Fig. 4-38). Turn the trunk slightly to the right, open the right fist, elbow bent, and raise the palm to the side of the right ear, palm facing obliquely down to the right. At the same time, open the left fist and extend it upward to the left, slightly above shoulder level. Turn the trunk to the left, move the right palm to hit the left palm in front of the face and then extend it fully forward and upward, fingers facing the right. Focus the power on the outer side of the palm, and withdraw the left palm to the inner side of the right upper arm. (Figs. 4-39, 40)

(7) Palm Rubbing

Initial posture: (Fig. 4-41). Turn the right arm inward, change the right fist into palm, facing down, and swing it horizontally forward to the forward left, fingers forward and slightly above the shoulder level. At the same time, twist the trunk to the left backward. (Fig. 4-42)

3) Hook Techniques

The characteristics of the hook techniques in Mantis Boxing are most outstanding. They are used for both attack and defence and include some of the holding techniques. The main techniques are hooking, inward hooking,



Fig. 4-33



Fig. 4-34



Fig. 4-35



Fig. 4-36

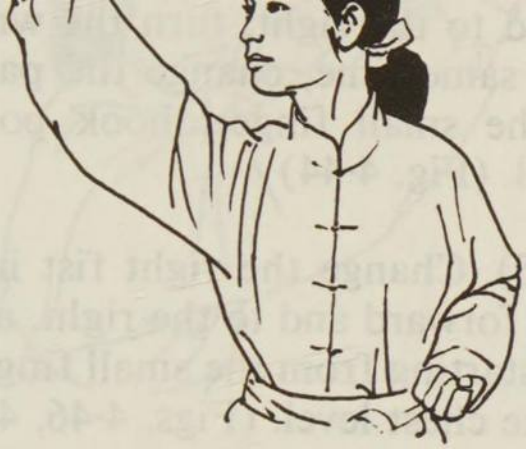


Fig. 4-37



Fig. 4-38

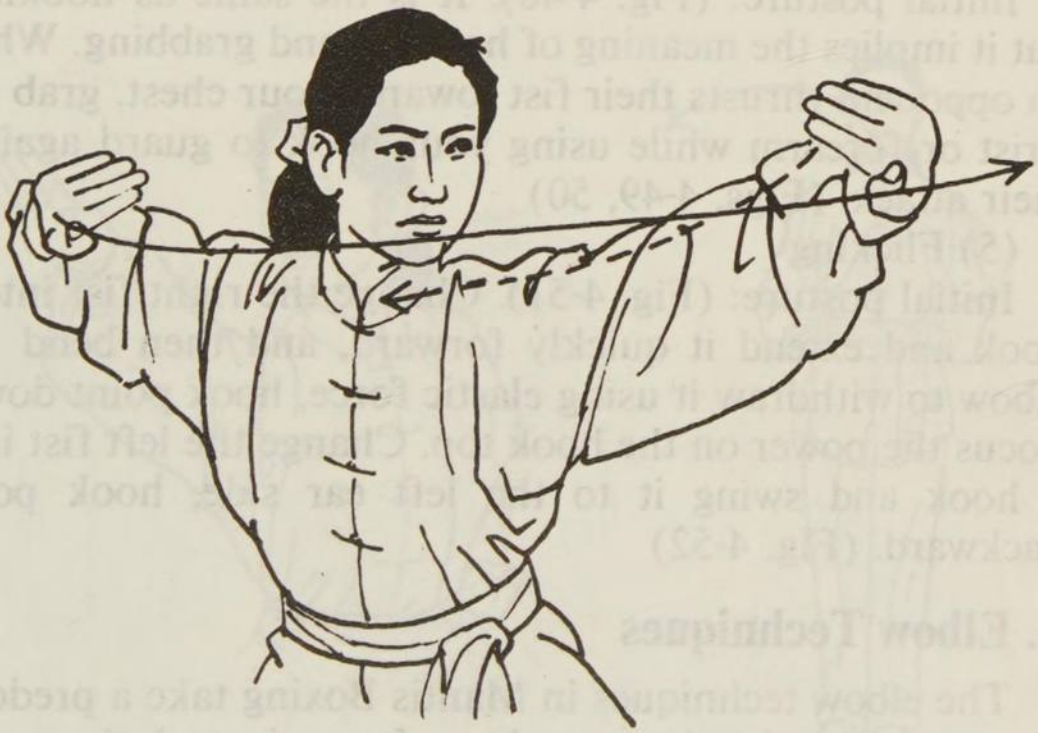


Fig. 4-39

plucking, outward hooking and flicking.

(1) Hooking

Initial posture: (Fig. 4-43). Open the right fist and extend the palm forward and to the right, turn the wrist and bend it inward. At the same time, change the palm into hook, starting from the small finger, hook point inward and at the chest level. (Fig. 4-44)

(2) Inward Hooking

Initial posture: (Fig. 4-45). Change the right fist into palm facing up, and move it forward and to the right, and change the palm into hook, starting from the small finger, hook point inward and at the chest level. (Figs. 4-46, 47)

(3) Plucking

The combination of hooking and inward hooking is called *cai* (plucking).

(4) Outward Hooking

Initial posture: (Fig. 4-48). It is the same as hooking, but it implies the meaning of hooking and grabbing. When an opponent thrusts their fist towards your chest, grab his wrist or forearm while using your hook to guard against their attack. (Figs. 4-49, 50)

(5) Flicking

Initial posture: (Fig. 4-51). Change the right fist into a hook and extend it quickly forward, and then bend the elbow to withdraw it using elastic force, hook point down. Focus the power on the hook top. Change the left fist into a hook and swing it to the left ear side, hook point backward. (Fig. 4-52)

3. Elbow Techniques

The elbow techniques in Mantis Boxing take a predominant position in close combats. Its main techniques are parry with elbow, elbow forward, elbow downward, upper elbow block, elbow backward and elbow outward.



Fig. 4-40



Fig. 4-41



Fig. 4-42



Fig. 4-43



Fig. 4-44



Fig. 4-45



Fig. 4-46



Fig. 4-47



Fig. 4-48



Fig. 4-49



Fig. 4-50



Fig. 4-51



Fig. 4-52

(1) Parry with Elbow

Initial posture: (Fig. 4-53). Raise the right fist, arm bent and fist face up. Turn the trunk slightly to the left, swing the right forearm from right to left along a curved line to the front of the body. Focus the power on the elbow or the inner side of the forearm. (Fig. 4-54)

(2) Elbow Forward

Initial posture: (Fig. 4-55). Raise the right fist, elbow bent and fist eye up. At the same time, open the left fist and push it forward with a standing palm. Turn the trunk slightly to the left, swing the right elbow horizontally forward to hit the left palm in front of the body with the elbow pointed to the right forward at the chest level. Focus the power on the elbow point. (Figs. 4-56, 57)

(3) Elbow Downward

Initial posture: (Fig. 4-58). Raise the right fist to the right forward, elbow bent, fist eye to the right and slightly above the head. Turn the trunk slightly to the left and press the right elbow downward to the left, palm obliquely up to chest level. Focus the power on the right forearm. (Figs. 4-59, 60)

(4) Upper Elbow Block

Initial posture: (Fig. 4-61). Turn the right arm inward first and then raise it up, elbow bent, fist eye down and above the head. (Fig. 4-62)

(5) Elbow Backward

Initial posture: (Fig. 4-63). Raise the right arm forward to the left side, elbow bent, palm down and at the chest level. Turn the right arm outward and swing it along a curved line from the front of the body to the right side of the waist, palm up. Focus the power on the elbow point. (Figs. 4-64, 65)

(6) Elbow Outward

Initial posture: (Fig. 4-66). Raise the right fist, elbow



Fig. 4-53



Fig. 4-54



Fig. 4-55



Fig. 4-56

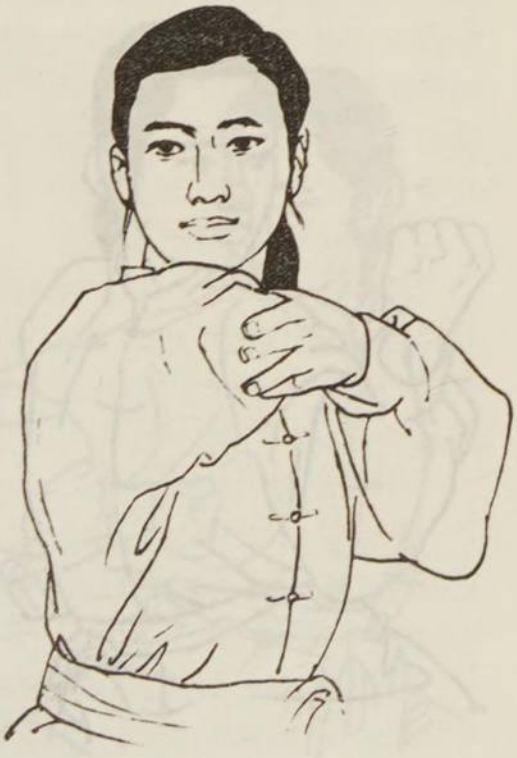


Fig. 4-57



Fig. 4-58



Fig. 4-59



Fig. 4-60



Fig. 4-61



Fig. 4-62



Fig. 4-63



Fig. 4-64



Fig. 4-65

bent, and parry with the elbow to the left. Open the left fist and raise the hand, palm facing inward and put it on the inner side of the right forearm. Turn the trunk slightly to the right, turn the right arm inward, and push it horizontally forward to the right together with the left palm, palm obliquely down. Focus the power on the outer side of the right forearm. (Figs. 4-67, 68)

4. Stances

The most characteristic stances in Mantis Boxing are the crouching bow step and the seven star step, the other steps being bow step, horse step, semi-horse riding step, empty step and seated step.

(1) Crouching Bow Step

Stand with feet apart, turn the body slightly to the right, bend knees to a half squat, left heel off and left ball on the ground, and keep 70 percent of the weight on the right leg and 30 percent on the left leg to form a right crouching bow step, and keep 70 percent of the weight on the left leg and 30 percent on the right leg to form a left crouching bow step. (Fig. 4-69)

(2) Seven Star Step

Stand with feet apart, one in front and one behind. Bend the rear leg to a half squat and keep weight on the rear leg, toes of the front leg flexed (or flexed and turned inward). (Fig. 4-70)

(3) Bow Step

Stand with feet apart, one in front and the other behind. Bend the front leg and straighten the rear leg, foot on the ground and toes inward. (Fig. 4-71)

(4) Horse Riding Step

Stand with feet apart, toes forward (the distance between the feet is three times the length of one's own foot). Bend both legs to a half squat. (Fig. 4-72)



Fig. 4-66

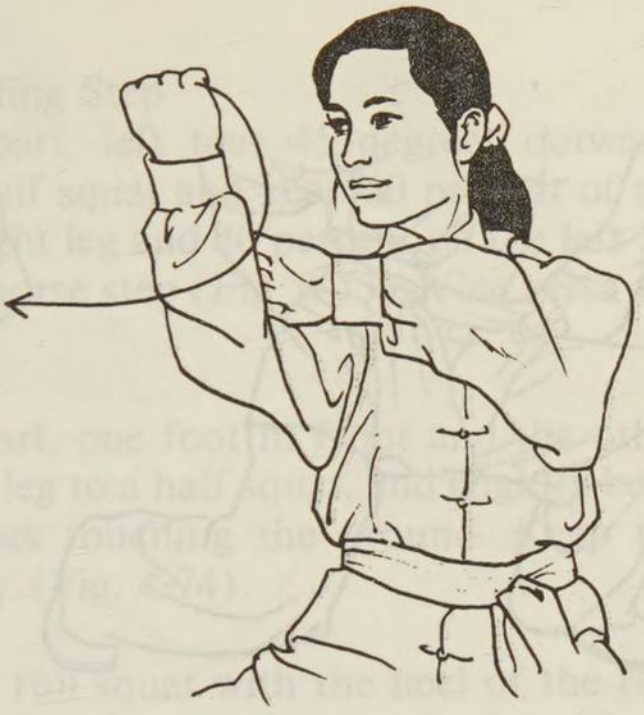


Fig. 4-67



Fig. 4-68



Fig. 4-69



Fig. 4-70

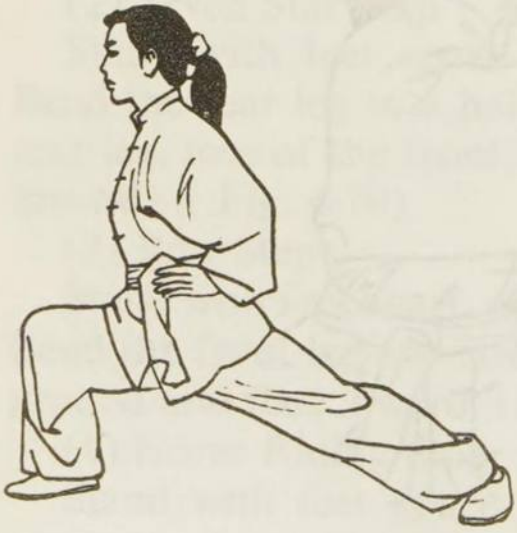


Fig. 4-71



Fig. 4-72

(5) Semi-Horse Riding Step

Stand with feet apart, left toes 45 degrees outward. Bend both legs to a half squat and keep 60 percent of the body weight on the right leg and 40 percent on the left leg to form a right semi-horse step (Fig. 4-73). Vice versa for the left stance.

(6) Empty Step

Stand with feet apart, one foot in front and the other behind. Bend the rear leg to a half squat, and slightly bend the front leg with toes touching the ground. Keep the weight on the rear leg. (Fig. 4-74)

(7) Seated Step

Cross the legs to a full squat with the heel of the rear foot off the ground, hips close to the rear heel and belly close to the front thigh. Keep the body upright, chest out and waist erect. (Fig. 4-75)

5. Footwork

The footwork in Mantis Boxing includes forward step, backward step, back cross step, stride, skipping step and walking step. The footwork is diverse, firm and steady. The steps are quick and nimble.

(1) Forward Step

Initial posture: Stand sideways with feet together, hands akimbo (Fig. 4-76). Move one foot forward, front leg slightly bent, with the rear foot moving a follow-up step after the front foot moves forward, the rear leg moves a small half-step forward to form the crouching bow step (either high stance or low stance). (Fig. 4-77, 78)

(2) Backward Step

Initial posture: (Fig. 4-79). Move one foot backward, dragging the front foot half step backward. Tiptoe on the ground to form an empty step (either high stance or low stance). (Figs. 4-80, 81)



Fig. 4-73

Fig. 4-74



Fig. 4-75



Fig. 4-76



Fig. 4-77



Fig. 4-78



Fig. 4-79

(3) Back Cross Step

Move one step forward, both legs slightly bent. Move the rear foot forward (or to the side) from the back of the front foot, front sole on the ground. (Figs. 4-82, 83)

(4) Stride

Raise the left foot, stamp the right foot on the ground forcefully, and with the body weight forward, move the left foot a stride forward, both legs slightly bent to form a semi-horse riding step. (Figs. 4-84, 85)

(5) Skipping Step

Raise the right foot and jump a step forward with the left foot. (Fig. 4-86)

(6) Walking Step

Move the left foot forward, and move the right foot forward from the inner side of the left foot. Repeat, alternating feet. (Figs. 4-87, 88)

6. Leg Techniques

The main leg techniques in Mantis Boxing are the hook kick, inch kick, snap kick, point sole kick, heel kick, side sole kick and side outer edge kick.

(1) Hook Kick

Move the left foot forward, tiptoe outward with legs slightly bent. Sweep to the right and to the left with the right flexed foot, and focus the power on the ankle and the inner side of the shank. (Figs. 4-89, 90)

(2) Inch Kick

Standing with weight on the left leg, raise the right foot, leg bent. Flatten the right instep and extend the right foot to the left backward down from behind the left foot. The left leg is slightly bent; power is focused on the toes. (Figs. 4-91, 92)

(3) Snap Kick

Standing with weight on the left leg, raise the right leg,



Fig. 4-80



Fig. 4-81



Fig. 4-82



Fig. 4-83



Fig. 4-84



Fig. 4-85



Fig. 4-86



Fig. 4-87



Fig. 4-88



Fig. 4-89



Fig. 4-90

knee bent. Extend the right foot fully forward, instep flat and toes forward to belly level. Focus the power on the toes. (Figs. 4-93, 94)

(4) Sole Kick

Standing with the weight on the left leg, raise the right leg, knee bent. Flex the right foot and extend it forward and upward to chest level. The toes are about 45 degrees outward and power is focused on the heel. (Figs. 4-95, 96)

(5) Heel Kick

Standing with the weight on the left leg, raise the right leg, knee bent. Flex the right toes and extend the foot forward and upward, toes at chest level. Power is focused on the heel. (Figs. 4-97, 98)

(6) Side Sole Kick

Standing with the weight on the left leg, raise the right foot, knee bent. Flex the right toes and extend the foot to the right above head level. Lean the trunk to the left side; power is focused on the heel. (Figs. 4-99, 100)

(7) Side Outer Edge Kick

Standing with the weight on the left leg, raise the right leg, knee bent. Extend the right foot upward to the right, toes inward, above head level. Power is focused on the outer edge of the sole. (Figs. 4-101, 102)

7. Balances

The main balances in Mantis Boxing include knee-lift balance (also called single-leg stance) and back cross-legged balance. However, the knee-lift balance is most used in the routines.

(1) Knee-Lift Balance

Stand with weight on the right leg and raise the left leg, knee bent, shank inward, instep flat and toes obliquely down and slightly above the right knee. (Fig. 4-103)



Fig. 4-91



Fig. 4-92



Fig. 4-93



Fig. 4-94



Fig. 4-95



Fig. 4-96



Fig. 4-97



Fig. 4-98



Fig. 4-99

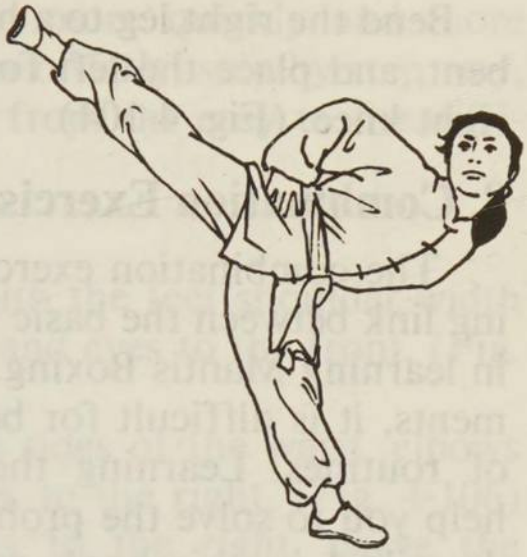


Fig. 4-100



Fig. 4-101

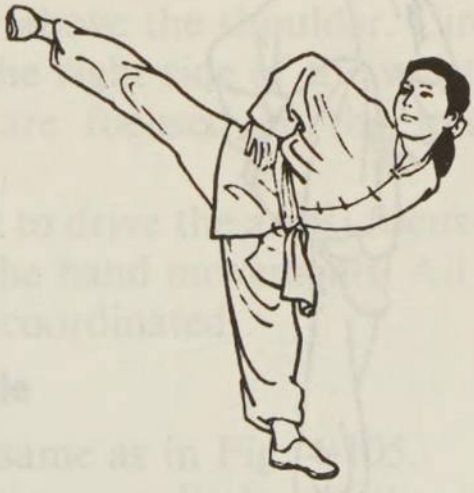


Fig. 4-102

(2) Back Cross-Legged Balance

Bend the right leg to a half squat, raise the left leg, knee bent, and place the left foot against the inner side of the right knee. (Fig. 4-104)

8. Combination Exercises

The combination exercises are the important connecting link between the basic skills and the technical routines in learning Mantis Boxing. After learning the basic movements, it is difficult for beginners to grasp the whole set of routines. Learning the combinations can effectively help you to solve the problem. The combination exercises described in this book are combinations of hand techniques and footwork, of footwork and stances plus elbow techniques, or of leg techniques and footwork plus hand techniques. In order to strengthen the close relations between the combinations and the routines, some individual movements from the routines are used as combination



Fig. 4-103



Fig. 4-104

exercises. By practicing the combination exercises, beginners can learn Mantis Boxing more quickly and more thoroughly by proceeding in an orderly, step-by-step way, from the shallow to the deep, from the easy to the difficult.

1) Linked Outward Hook Hand

(1) Initial posture: Stand with the feet shoulder-width apart, arms down by the sides and eyes to the front. (Fig. 4-105)

(2) Raise both palms to the sides of the waist, elbows bent and fingertips down. Look to the right. (Fig. 4-106)

(3) Turn the trunk slightly to the right, curve the right hand to the left, moving it upward and in front of the body to the right and form a hook. The hook should be pointing down and be at shoulder height. Swing the left hand to the front of the right belly, fingertips obliquely down. Eyes are looking in the direction of the hook hand. (Fig. 4-107)

(4) Turn the trunk slightly to the left, move the left hand upward passing the front of the face, moving in a circle to the left; change the left hand into a hook, pointing down and slightly above the shoulder. Circle the right hook hand down to the right side of the waist, hook pointing backward. Eyes are focused on the left hook hand. (Fig. 4-108)

Essentials: Use the waist to drive the arms; focus power to the hands. Eyes follow the hand movements. All movements should be smoothly coordinated.

2) Mantis Comes Out of Hole

(1) Initial posture: The same as in Fig. 4-105.

(2) The movements of the upper limbs are the same as in the Figs. 4-106, 107, 108. Standing with the weight on the right leg, raise the left foot and place it against the



Fig. 4-105



Fig. 4-106



Fig. 4-107



Fig. 4-108

back side of the right shank.

(3) Move the left foot forward to the left, and with the right foot execute a follow-up step. Bend the legs to form the left crouching bow step. At the same time, flick the hooked right hand forward to the right with the elbow slightly bent and the hook pointed down to shoulder height. Bend the left arm and withdraw the hooked left hand to the back side of the left ear, with hook facing left backward. Eyes look towards the right hook hand. (Fig. 4-109)

Essentials: The left step forward should be big and the right foot should follow quickly. When flicking the hooked right hand, power should be focused on the hook top. When the arm is fully extended, immediately withdraw the hooked right hand. The elbow is slightly bent, utilizing elastic force.

3) Linked Inward Hook

(1) Initial posture: (Fig. 4-110)



Fig. 4-109



Fig. 4-110

(2) Turn the trunk slightly to the left, bend the left arm and raise it to the left side of the waist, palm inward. Bend the right arm slightly and turn it inward, thumb down. Swing the right palm from the waist side horizontally to the right-forward, slightly lower than the shoulder. Look ahead to the right. (Fig. 4-111)

(3) Turn the left arm outward, curve the left hand to the left-forward, palm obliquely up and fingers apart; final hand position is at shoulder height. At the same time, turn the right arm outward, and curve the right hand forward to the left in front of the belly; palm is facing with inward fingertips obliquely down. Eyes look at the left palm. (Fig. 4-112)

(4) Turn the trunk slightly to the left, bend the left arm and curve it to the right and to the left until the left side of the waist, palm obliquely up. Change the right palm into a hook and turn it outward to the right; open the hook and draw a circle forward, palm up and fingers apart. Eyes look at the right palm. (Fig. 4-113)

(5) Repeat the movements in Fig. 4-112.

Essentials: The changes of the arms and hands should



Fig. 4-111



Fig. 4-112

be coordinated. When changing the hand into a hook, first bend the small finger and then the other fingers.

4) Linked Brushing with Inward Hook—Thrust with Twisted Waist

(1) Initial posture: (Fig. 4-114)

(2) Raise the body, legs slightly bent. At the same time, turn the right arm outward, elbow slightly bent. Open the hooked right hand and swing it upward to the shoulder level. Turn the left arm outward and open the hooked left hand and withdraw to a position in front of the belly, both palms up. Look ahead to the right. (Fig. 4-115)

(3) Turn the trunk slightly to the left. At the same time, thrust the left hand to the left-backward from the ribs, and then turn the left arm inward, palm facing out, and continue to swing it horizontally to the left-forward. Brush the right hand forward, to the left and to under the inner side of the left elbow, palm facing up. Look to the front. (Fig. 4-116)

(4) Shift the body weight slightly to the right. At the same time, continue to brush the right palm to the right, past the right side of the waist; turn the arm inward and change the hand into a hook, and then curve it to the right-forward, hook pointed obliquely backward. Turn the left arm outward so that the left palm faces up; then brush it to the forward-right and change the hand into a hook in a position in front of the belly, hook pointed downward. Look towards the right hand. (Fig. 4-117)

(5) Shift the body weight to the left and straighten the left leg and right heel off the ground. At the same time, turn the trunk to the left. The arms are turned outward, palms facing up. Swing the arms to the left as the body turns. The right arm slightly bent and the right hand slightly above the shoulder level, left hand hangs by the



Fig. 4-113



Fig. 4-114







Fig. 4-115



Fig. 4-116

waist. Look towards the right hand. (Fig. 4-118)

(6) Shift the body weight to the right, right leg slightly bent, and straighten the left leg. At the same time, turn the left arm inward so as to change the hand into a hook and draw a circle to the left-forward; then turn the arm outward to the left-forward so that the palm faces up. Move the right hand to the left-inward, and brush the hand to the right and change it into a hook in front of the belly. The hook points inward. Look towards the left palm. (Fig. 4-119)

(7) Turn the body slightly to the right, body weight shifted to the left. Turn the right arm inward, curve the hooked right hand to the right-backward from the right side of the waist. The hook points backward and rests at belly height. Continue to move the left hand to the right-forward and brush it still inward and form a hook in front of the belly, hook pointed down. Look towards the right hand. (Fig. 4-120)

(8) Turn the trunk to the left, turn the right arm outward so that the palm faces up, and swing it horizontally to the right-forward, slightly above shoulder level. Swing the left hook hand to the left-forward, with the hook pointed to the left, slightly below shoulder level. Look towards the right palm. (Fig. 4-121)

(9) Turn the trunk to the right and move the right foot backward to the left from the inner side of the left foot. The ball of the left foot touches the ground and the legs slightly bent. At the same time, curve the hooked left hand obliquely to the left-backward and open the hook, and extend it forward, palm facing outside at shoulder level. Bend the right arm and swing the right hand to the left and downward to under the inner side of left elbow, palm facing up. Look towards the left. (Fig. 4-122)

(10) Keep the right heel on the ground and shift the



Fig. 4-117



Fig. 4-118



Fig. 4-119



Fig. 4-120

body weight to the right leg. Then move the left foot forward to the left, legs slightly bent. Lower the left arm and turn it outward, left palm facing downward. Bend the right elbow and lower the right hand to a position in front of the right belly. Look ahead towards the left. (Fig. 4-123)

(11) Shift the body weight to the left leg, move the right foot backward to behind the left foot, with the ball of the foot on the ground. At the same time, turn the trunk to the left and lean it forward. Change the right hand into a fist and thrust the fist forward and upward from the right side of the waist to nose height while turning the body. Bend the left arm and withdraw the hand to the inner side of the right arm, palm obliquely down and eyes to the front. (Fig. 4-124)

Essentials: The Linked Inward Hook movements should be closely coordinated, from slowly to quickly. Thrusting with twisted waist should be executed by twisting the waist and extending the shoulders. The power is focused on the fist face.

5) Pressing with Forward Step

(1) Initial posture: Stand with feet together, hands down by the sides. (Fig. 4-125)

(2) Bend the left arm slightly, move the left hand from the left to the right, drawing a vertical circle to the front of the right chest. The palm is facing obliquely down to the right. At the same time, bend the right arm and raise it, right palm obliquely down to the right, to under the left arm, eyes looking to the front. (Fig. 4-126)

(3) Move the right foot forward to the right (heel on the ground), bend the left leg slightly and turn the body to the right. At the same time, curve the right hand forward in a vertical circle from the outer side of the left



Fig. 4-121



Fig. 4-122
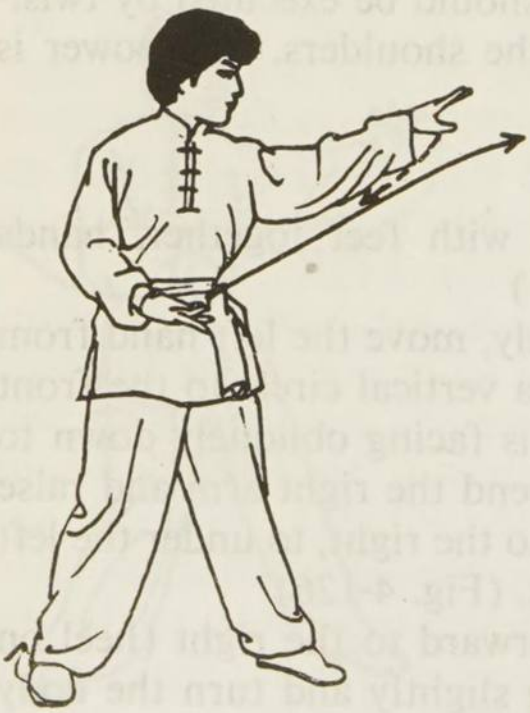


Fig. 4-123



Fig. 4-124

arm and press downward to the right side of the waist, palm down. Move the left hand upward, forward and downward to the front of the chest, fingertips obliquely up and eyes to the front. (Fig. 4-127)

(4) Move the right foot half a step forward and bend the right leg to a half squat, with the left foot immediately following with a half step to form the right crouching bow step. At the same time, change the right hand into a fist (palm side down) and thrust it upward and forward, slightly above the shoulder, while moving the left hand, elbow bent, downward as you change it into a fist palm side down. The final left hand position is in the inner side of the right arm. Look toward the right fist. (Fig. 4-128)

Essentials: The plucking movements should be coordinated, and the forward step and follow-up step should be quick. The hands and feet should move simultaneously. Focus the power on the fist face.

6) Block with Heel Kick —
Rub Eyes and Pierce Throat

(1) Initial posture: Stand with feet together, fists akimbo and eyes to the front. (Fig. 4-129)

(2) Move the right toes outward and turn the body about 45 degrees to the right. Raise the left leg, knee bent, and immediately kick forward with the heel, tips of the toes at belly level. At the same time, open the fists and extend hands forward, palm to palm, and then clasp your hands quickly and withdraw them to the left side of the waist, and eyes to the front. (Fig. 4-130)

(3) Move the left foot backward, bend the right leg to a half squat to form the right bow step. Thrust the left fist forward with the palm facing down to the shoulder level. Bend the right arm for an upper block, fist eye down and slightly above the head and eyes to the front. (Fig. 4-131)



Fig. 4-125



Fig. 4-126



Fig. 4-127



Fig. 4-128

(4) Shift the weight backward to the left leg and immediately turn the trunk slightly to the left. At the same time, bend both arms and swing them downward to the left, left fist eye down to the left side at belly level, and right palm up to the left side of belly. Look ahead to the right. (Fig. 4-132)

(5) Stand on the left leg and bend the right leg, raising it forward with a snap kick (instep flat), slightly below the chest. Turn the trunk immediately to the right. At the same time, open the fists (palms facing down); rub the palms horizontally forward and to the right at shoulder level. Look to the front. (Fig. 4-133)

(6) Bend the right leg and withdraw it. At the same time, continue to rub the palms horizontally to the right. Bend the right elbow and withdraw the hand to the right side of the waist, palm up. Bend the left elbow and withdraw the hand to the front of the body, palm down at belly height. Look to the front. (Fig. 4-134)

(7) Move the right foot forward and bend the knee to a half squat, and step forward with the left foot to form the right crouching bow step. Thrust the right hand forward from above the left hand, fingertips forward and slightly above the shoulders; the left hand is slightly down to the inner side of the right arm, palm facing down. Look at the right hand. (Fig. 4-135)

Essentials: The heel kick should be quick and forceful, with the power focused on the heel. Be sure that the upper and lower limbs are well coordinated. In rubbing the eyes and piercing the throat, the power should be focused on the fingertips and tips of the toes.

7) White Tiger Washes Face — Fainting Lady Crosses Bridge

(1) Initial posture: (Fig. 4-136)

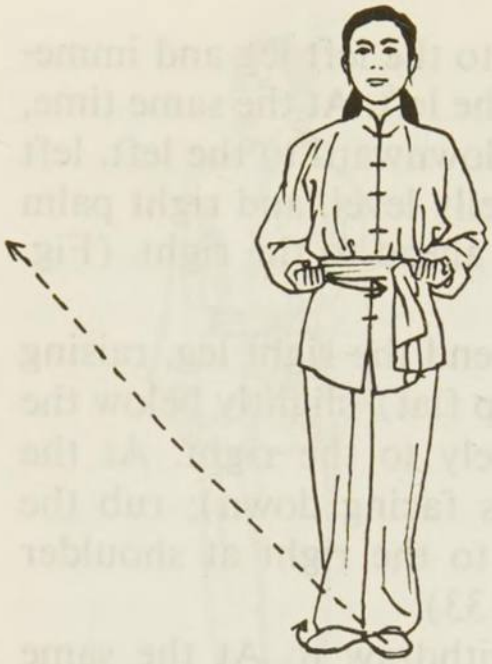


Fig. 4-129

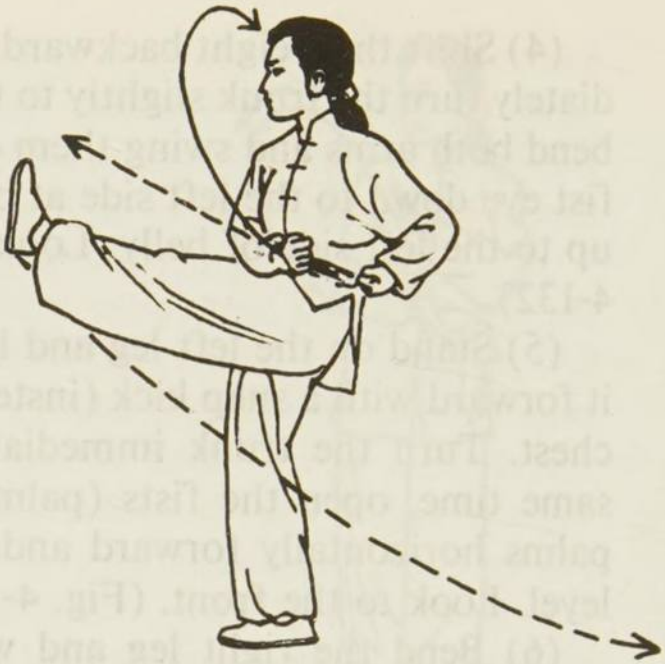


Fig. 4-130



Fig. 4-131



Fig. 4-132

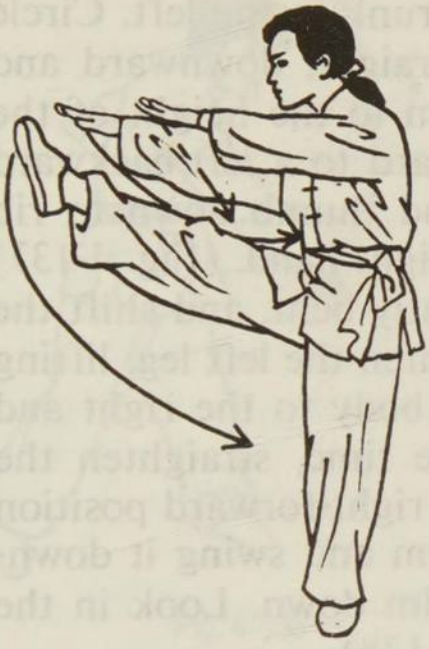


Fig. 4-133



Fig. 4-134



Fig. 4-135



Fig. 4-136

(2) Move the left foot forward to the right, ball of foot on the ground, and then turn the trunk to the left. Circle and swing the right hand, arm straight, downward and forward to the left, fingertips down to the height of the buttocks. Swing the left hand upward to a left-backward position, palm facing backward and thumb down to rib level. Look in the direction of the right hand. (Fig. 4-137)

(3) Land the right heel, leg slightly bent, and shift the body weight to the right leg. Straighten the left leg, lifting the heel off the ground. Turn the body to the right and lean slightly forward. At the same time, straighten the right arm and swing it upward to a right-forward position palm up, and straighten the left arm and swing it downward to a left-upward position, palm down. Look in the direction of the right palm. (Fig. 4-138)

(4) Continue to turn the body to the right and lean the trunk forward. Bend the legs slightly, left heel off the ground. At the same time, swing the right arm downward and backward, close to the body. Swing the left arm upward and forward and press the hand close to the side of the left ear, palm obliquely down and arms straight. Look in the direction of the left palm. (Fig. 4-139)

(5) Move the left foot forward to the left, toes forward. Bend the legs to form a right crouching bow step. Lean the trunk forward. At the same time, move the right hand upward and forward to execute the face-pushing palm. Fingertips are up, at eye level; left arm is bent with the left palm at the inner side of the right elbow, palm down. Look in the direction of the right palm. (Fig. 4-140)

(6) Turn the trunk to the right and lean slightly to the right. Bend the legs slightly. At the same time, change the right hand into a fist, turn the arm outward, elbow bent, to elbow and ward off to the left. Palm is inward at eye level. Place the left hand at the inner side of the right



Fig. 4-137



Fig. 4-138



Fig. 4-139



Fig. 4-140

forearm. Look in the direction of the right fist. (Fig. 4-141)

(7) Bend the arms and lower them to a position just in front of the left side of the waist; the right palm faces up and the left palm down. Look in the direction of the right fist. (Fig. 4-142)

(8) Move the right foot forward, bend the legs and squat to form the right crouching bow step. At the same time, bend the right arm and turn it inward to elbow forward at shoulder level. The right palm faces obliquely down, and the left palm is placed on the right wrist, fingertips up. Lean the trunk forward slightly, look to the front. (Fig. 4-143)

Essentials: The arm should be swung in a vertical circle close to the body, and the footwork must be quick. Focus the power on the palm base. The movements in the Fainting Lady Crosses Bridge should be soft and they should be quick on the movements for the fixed positions. Focus the power on the right arm or elbow.

8) Press Elbow with Seated Step — Circle Upward and Kick Downward — Outward Punch with Upward Ward Off

(1) Initial posture: Stand with feet together, fists on the waist sides, arms and eyes look to the front. (Fig. 4-144)

(2) Turn the body to the left. Turn the left foot to the left, and immediately move the right foot forward, legs slightly bent. At the same time, raise the right fist upward, elbow bent, and move it past the body and press the elbow downward, palm up at shoulder height. Raise the left fist, arm straight, upward to the left side of the body and fist eye up. Look at the right fist. (Fig. 4-145)

(3) Shift the weight to the right, move the left foot obliquely backward to the right, ball on the ground. Cross



Fig. 4-141



Fig. 4-142



Fig. 4-143



Fig. 4-144

the legs and bend them to form a seated stance. At the same time, raise the left arm, elbow bent, move the left fist in front of the body and then press the elbow downward, slightly below shoulder level. Bend the right arm, elbow bent, and withdraw it to the right side of the waist. Both palms are facing up. Look in the direction of the left fist. (Fig. 4-146)

(4) From the seated stance, raise the body slightly; circle the right fist upward and to the left, and open the left fist so that the palm strikes the right forearm in front of the left chest. Look to the right. (Fig. 4-147)

(5) Straighten the left leg and stand on it, raise the right foot, knee bent, and kick upward to the right with the outer edge of the foot. The tips of the toes are forward and above the head. Then immediately lean the trunk to the left. Look in the direction of the right foot. (Fig. 4-148)

(6) Stand on the left leg, pivot on the ball of the left foot and turn to the right. Bend the right leg and withdraw it to a right forward position. Lean the trunk slightly to the right. At the same time, punch horizontally outward to the right with the right fist, fist eye up and slightly above shoulder level. Swing the left fist to the inner side of the right arm, fist eye up. Look out beyond the right fist. (Fig. 4-149)

(7) Turn the trunk to the right, drop the right foot to the inner side of the left knee with instep flat. At the same time, open the left fist and ward off towards the front with the palm from under the right arm, fingertips up, to slightly above shoulder level. Bend the right arm and withdraw it, fist on the right side of the waist. Look out beyond the left palm. (Fig. 4-150)

(8) Step forward with the right foot, following with a half step with the left foot. Bend the legs and squat to form the right crouching bow step. Lean the trunk slightly

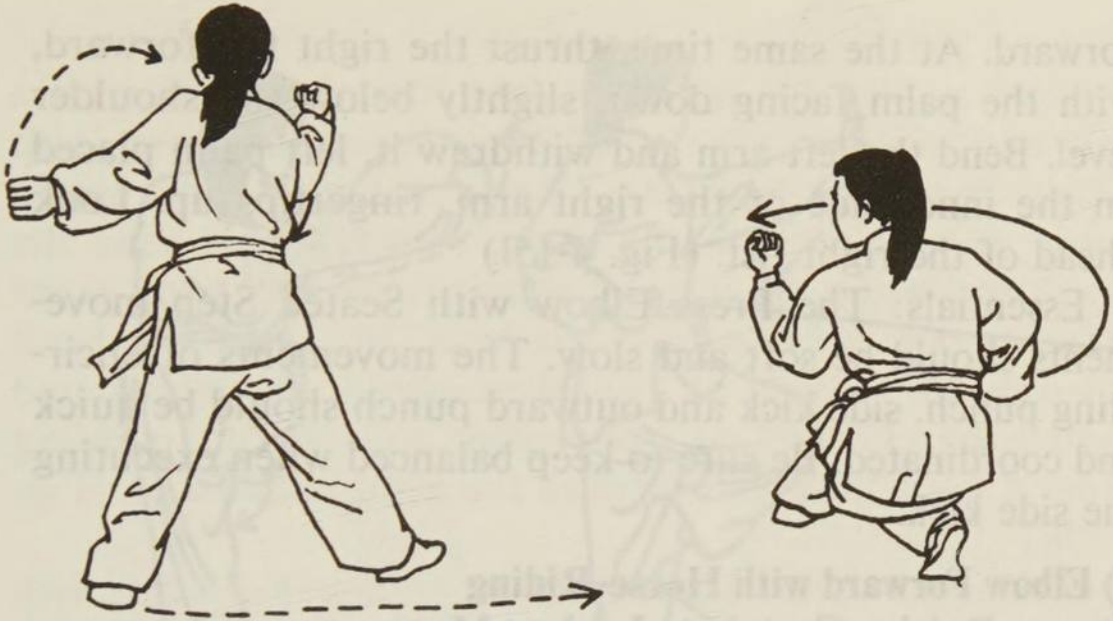


Fig. 4-145

Fig. 4-146

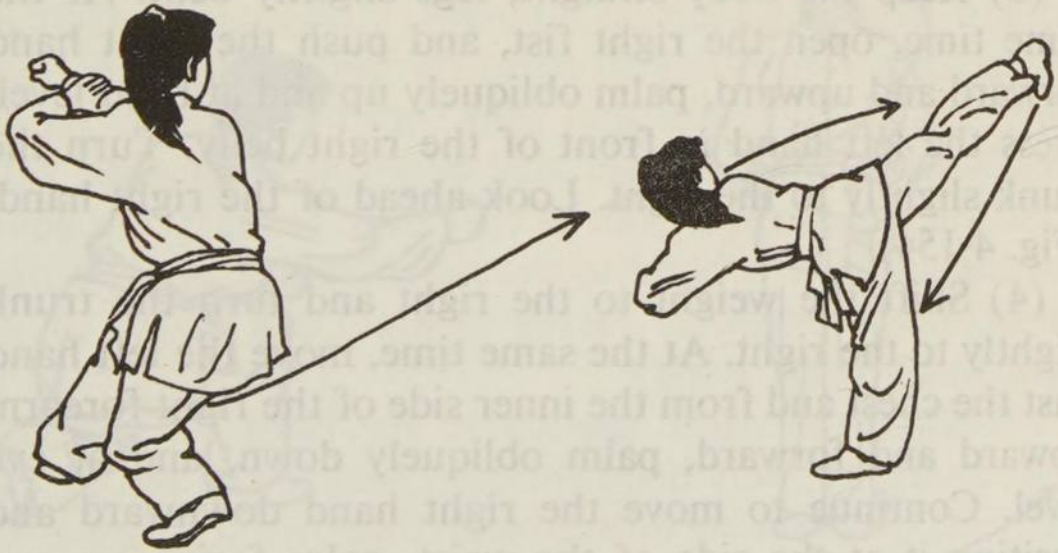


Fig. 4-147

Fig. 4-148

forward. At the same time, thrust the right fist forward, with the palm facing down, slightly below the shoulder level. Bend the left arm and withdraw it, left palm placed on the inner side of the right arm, fingertips up. Look ahead of the right fist. (Fig. 4-151)

Essentials: The Press Elbow with Seated Step movements should be soft and slow. The movements of encircling punch, side kick and outward punch should be quick and coordinated. Be sure to keep balanced when executing the side kick.

9) Elbow Forward with Horse-Riding Step — Raising Curtain to Look at Moon

(1) Initial posture: (Fig. 4-152)

(2) Turn the body to the left, move the right foot forward, and bend the legs in a half squat to form the horse stance. At the same time, raise the right fist, and bend the elbow forward to the left, opening the left fist and striking the right elbow at chest level. Look ahead to the right. (Fig. 4-153)

(3) Keep the body straight, legs slightly bent. At the same time, open the right fist, and push the right hand forward and upward, palm obliquely up and at head level. Press the left hand in front of the right belly. Turn the trunk slightly to the right. Look ahead of the right hand. (Fig. 4-154)

(4) Shift the weight to the right and turn the trunk slightly to the right. At the same time, move the left hand past the chest and from the inner side of the right forearm upward and forward, palm obliquely down, and at eye level. Continue to move the right hand downward and position it at the side of the waist, palm facing up and fingertips to the left. Look ahead in front of the left hand.



Fig. 4-149

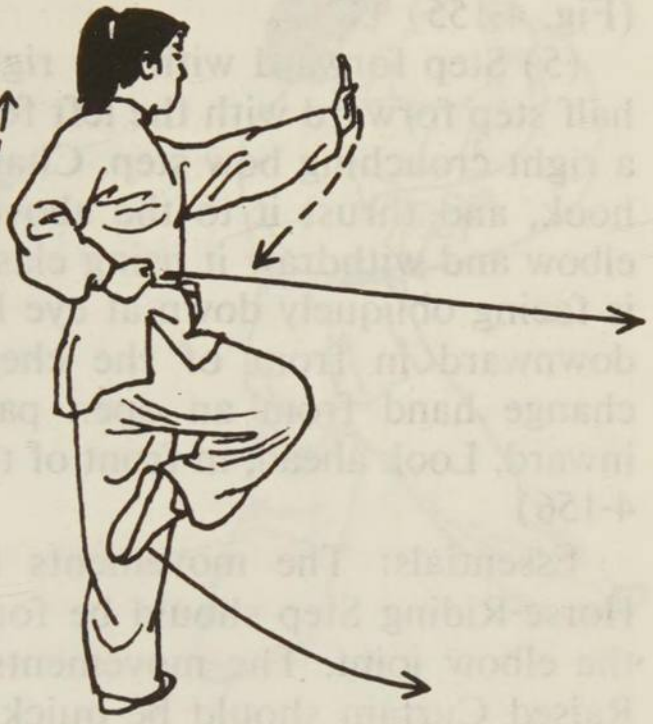


Fig. 4-150



Fig. 4-151

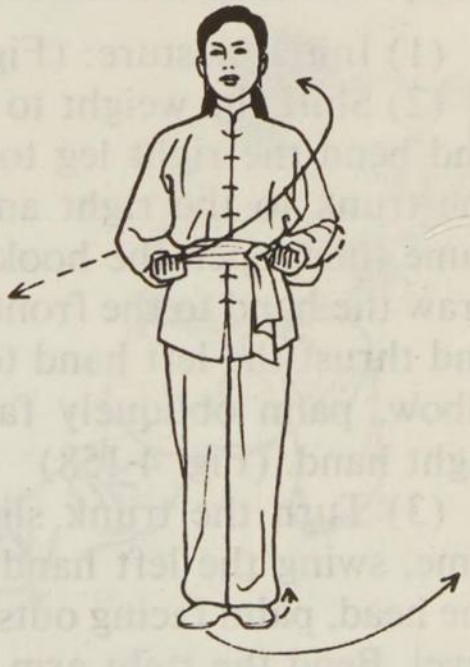


Fig. 4-152

(Fig. 4-155)

(5) Step forward with the right foot, following with a half step forward with the left foot. Bend the legs to form a right crouching bow step. Change the right hand into a hook, and thrust it to the above forward, and bend the elbow and withdraw it using elastic force; the hook point is facing obliquely down at eye level. Move the left hand downward in front of the chest, bend the elbow and change hand from an open palm to a hook, pointing inward. Look ahead, in front of the right hook hand. (Fig. 4-156)

Essentials: The movements in Elbow Forward with Horse-Riding Step should be forceful, power focused on the elbow joint. The movements in Look at Moon with Raised Curtain should be quick and coordinated, power focused on the top of the hook.

10) Take Moon from the Sky —
Charge at Enemies to Take Positions —
Jump with Kick to Protect Eyes

(1) Initial posture: (Fig. 4-157)

(2) Shift the weight to the right, straighten the left leg and bend the right leg to form the right bow step. Turn the trunk to the right and lean forward slightly. At the same time, open the hooks and bend the right arm; withdraw the hand to the front of the chest, palm facing down, and thrust the left hand to the right from under the right elbow, palm obliquely facing down. Look ahead of the right hand. (Fig. 4-158)

(3) Turn the trunk slightly to the right. At the same time, swing the left hand forward and to the left side of the head, palm facing outside and fingertips forward at eye level. Bend the right arm and withdraw the hand past the chest to the right side of the body, palm facing obliquely



Fig. 4-153



Fig. 4-154



Fig. 4-155



Fig. 4-156

down at shoulder level. Look ahead to the right. (Fig. 4-159)

(4) Turn the body to the left and move the left foot forward, heel off the ground, and weight on the right leg. At the same time, turn the right arm outward, elbow bent, and change the right hand into a fist and ward off to the forward-left with the elbow. The palm is facing inward at nose level. Change the left hand into a fist, arm bent, and swing it backward to the left, palm obliquely down and slightly above shoulder level. Look toward and beyond the right fist. (Fig. 4-160)

(5) Shift the weight forward, stamp the ground with the left foot and skip forward; bend the right leg and kick quickly forward-upward, instep flat, to the neck level. Lean the trunk forward and turn it slightly to the right. At the same time, thrust the left fist, palm facing down, upward-forward to head level. Bend the right arm and withdraw the fist to the right side of the waist, palm up. Look ahead of the left fist. (Fig. 4-161)

(6) Keep the weight forward, set the left foot down naturally, and move the right leg slightly downward, right foot at shoulder level. At the same time, thrust the right fist quickly upward-forward, palm up. Bend the left arm and withdraw the fist to a position in front of the right side of the chest, palm down, and eyes to the front. (Fig. 4-162)

(7) Continue to keep the weight forward, straighten the left leg, keeping the heel off the ground, and with the right foot immediately step forward. Lean the trunk forward and turn it slightly to the right. At the same time, bend the left arm and turn it outward, and punch forward and upward with the left fist. The palm obliquely upward at head level. Bend the right arm and withdraw the fist to the right side of the waist. Look out in front of the left fist.



Fig. 4-157



Fig. 4-158



Fig. 4-159



Fig. 4-160



Fig. 4-161



Fig. 4-162



Fig. 4-163

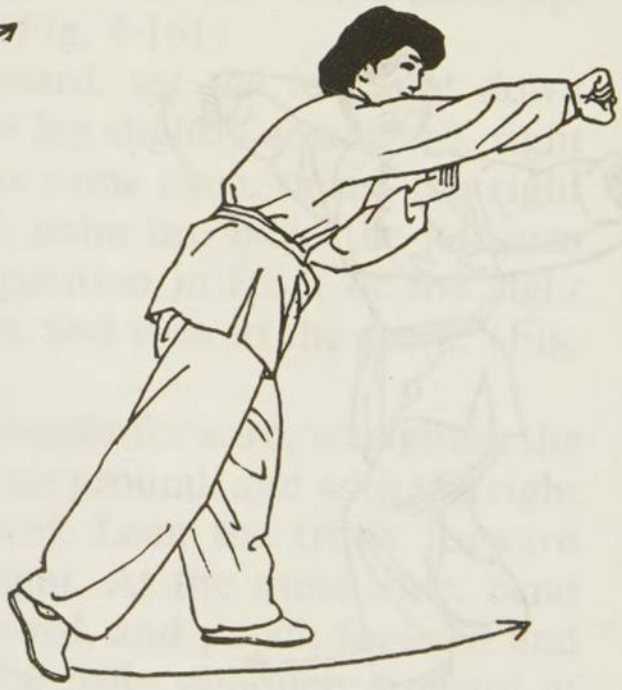


Fig. 4-164

(Fig. 4-163)

(8) Move the left foot forward, leg slightly bent. Shift the body weight forward, straighten the right leg, heel off the ground. Turn the trunk to the left and lean forward. At the same time, turn the right arm inward, thrust the right fist forward and upward, arm straight and palm down, to nose level. Bend the left arm and withdraw the fist to the front of the right chest, palm obliquely up. Look at the right fist. (Fig. 4-164)

(9) Shift the weight forward, move the right foot forward, leg slightly bent. Lean the trunk slightly forward. At the same time, bend the right arm immediately and lower it slightly. Look down. (Fig. 4-165)

(10) Stamp the right foot on the ground and jump up, knee bent, and point-kick forward and upward, toe tips slightly outward. Raise the left foot, knee bent, before placing the foot down naturally. Turn the trunk to the right and lean forward slightly. Withdraw the left fist,



Fig. 4-165

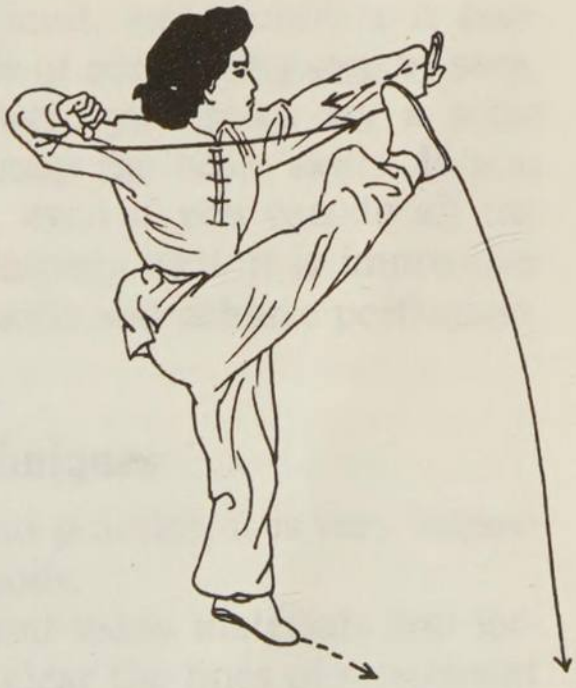


Fig. 4-166

elbow bent, to the left side of the waist; open fist, palm facing down and push forward and upward to nose level. Swing the right fist upward, elbow bent, and backward to behind the right ear, palm down. Look out in front of the left palm. (Fig. 4-166)

Essentials: The skipping step and snap kick should extend as far as possible. The four fist movements should be quick and coordinated. The movement of the fists and feet should be executed simultaneously. The jump and point kick should be high. The power should be focused on the right heel and the outer edge of the left hand.

Chapter 5
How to Learn and Practice Mantis Boxing

While a strong interest and deep enthusiasm are important in studying Mantis Boxing, to learn the art well, the following principles must be observed:

1. Proceed in a Step by Step Way

Beginners should first follow the principle of proceeding step by step in learning Mantis Boxing: they should start with the basics (single exercises), then learn the combinations and finally learn the routines. This three-step process is one of going from the simple to the complex, the easy to the difficult, and therefore it conforms to the scientific principle of proceeding step by step.

To learn Mantis Boxing well, you must lay a solid foundation and thoroughly grasp the basic skills. If you have not mastered the basics, even if you can do all the routines, and can do them relatively well, it is impossible to continue to improve your skills and achieve perfection.

2. Clearly Understand and Correctly Practice the Techniques

In the course of learning and practice, it is very important to grasp the correct methods.

1) Utilizing books, audio and video materials and lectures given by teachers, make clear the lines of movement in every exercise, gradually learn to incorporate the basic

methods into the movements, and through repeated practice, grasp and memorize all exercises.

2) Correctly grasp the speed and power of each movement so that the movements are energetic and all parts of the body move in sync.

3) Deeply understand the attack and defense applications of each movement. Understand their theory and demonstrate them in form, using the language of the body and limbs to display the applications of the movements. Movements must be lively and combine mind, form, will and energy.

For example, in the exercise Fainting Lady Crosses Bridge, (1) begin with studying the movements of the upper limbs. After grasping these movements (parrying with the right elbow — right elbow outward), study the movements of the lower limbs (moving the left foot forward — moving the right foot forward to form the crouching bow step). Then proceed to practice coordinating upper and lower limbs. (2) In accordance with the requirements of the movements, gradually come to understand the power of the movements. The movements should be light, soft and connected. When power is used to elbow outward, the power should be focused on the right elbow and the outer side of the forearm. (3) Understand the attack and defense applications of each movement. To parry with the elbow for defense, soft power should be applied, with the waist generating the arm's power. Use the elbow to parry the attacking hand of the opponent and use neutralizing force to change the direction of the power he applies so that the opponent's attack is foiled; then use the reacting force to counter-attack the opponent by elbowing outward with the crouching bow stance. At this point, hard power should be applied. The whole movement should be slow first and quick later, thus manifesting the

principles of hardness in softness, holding power before generating it, and integrating the internal with the external.

3. Do Necessary Exercises for Improvement of Physical Quality

A good physical quality is the essential guarantee for the execution of the technical movements and the physical fitness foundation for improving and keeping good sports performances. Therefore, it is necessary to do some essential exercises for the improvement of the physical quality.

The physical quality includes physical strength, speed, dexterity, endurance and flexibility. Physical fitness training consists of general training and special training. The general training is intended to improve the adaptability of the human organs and systems and promote the all-around development of the human body. The special training is intended to improve the physical strength and skills needed by the special exercises. It is necessary to raise the standard of the special training for the physical fitness on the basis of the general physical training.

The general physical training for Mantis Boxing mainly includes accelerated running, variable running, long and middle distance running, jumps and exercises for increasing strength. Special training includes exercises for practicing the basic technique exercises and skills of Mantis Boxing.

General training and special training are inter-related and influence each other. In accordance with the needs of different phases in your training, adjust the ratio of the two. Beginners generally concentrate on the all-around development of the physical qualities, and the ratio between general training and special training is 6:4, while the ratio between physical training and technical training is

6:4. After the physical qualities are improved, gradually concentrate on the special training, and the ratio between the special training and general training should be 7:3, and the ratio between the physical training and technical training should also be changed correspondingly to 3:7.

Through hard effort and persistence in scientific training, you are certain to master the skills and routines of Mantis Boxing.

Chapter 6
Mantis Boxing Routines

This group of routines is the specialty of Master Yu Hai (also known as Yu Tiantang). He is the seventh generation of disciple of Monk Shengxiao's school of Mantis Boxing and was a disciple of Lin Jingshan. After inheriting the traditional routines, Master Yu Hai has created this set of routines on the basis of his research, practice and personal development. It is called White Monkey Steals Peach. This routine has not only won first place at national competitions, but has been widely popularized. The author of this book also received instructions from Master Yu Hai, and has been four times national champion by performing this set of routines.

1. Names of Mantis Boxing Routines

Part One

(1) Starting Form with Turning Hand
(2) Escape Like Cicada Sloughing Skin
(3) Attend Enemy's Banquet Single-Handed
(4) Hide Flower Under Leaf
(5) Swallow Flies Through Clouds
(6) White Monkey Comes Out of Cave
(7) Search for Snake by Pushing Grass Aside
(8) Take Moon from the Sky
(9) Charge Enemy Lines and Take Position
(10) Jump with Heel Kick to Protect Eyes
(11) Flying Landing with Elbow Forward
(12) Raising Curtain to Look at the Moon

(13) Conqueror Xiang Yu Feasts with Guests
(14) Climb Mountain to Chop Wood
(15) Mantis Comes Out of Hole
(16) Enter Gate with Hand Plucking
(17) Pick Melon from Supports
(18) Enter Mountain Gate with Upward Parry
(19) Heel Kick with Elbow Forward
(20) Lock Mouth with Elbow Backward
(21) Forward Step, Press and Strike
(22) Take Sun by Trickery
(23) Plucking with Secret Elbow
(24) White Tiger Washes Face
(25) Monkey Enters Woods
(26) Mantis Climbs Tree

Part Three

(27) Sleeves Dance in Breeze
(28) Mantis Catches Cicada
(29) Linked Brushing with Inward Hook
(30) Thrust with Twisted Waist
(31) Forward Step, Pluck and Strike
(32) White Monkey Steals Peach
(33) Open Bow to Shoot Arrow
(34) Mantis Climbs Tree
(35) Single Gun Shoots Sky

Part Four

(36) Turn Over the Waist
(37) Shake Sleeve in Wind
(38) Fishing with Swinging Arm
(39) Enter from Side Door
(40) Monkey Climbs Tree
(41) White Tiger Washes Face

(42) Fainting Lady Crosses Bridge
(43) Shake Body and Rub Eyes
(44) Linked Outward Hooks
(45) Chang'e Flies to the Moon
(46) Trembling Duck Shakes Wings
(47) Mantis Combats Wind
(48) Closing Form with Feet Together

Descriptions for Mantis Boxing Routines

Part One

1) Starting Form with Turning Hand

(1) Stand erect with feet together, arms down, palms on the outer sides of the legs and eyes to the front. (Fig. 6-1)

(2) Turn the body 90 degrees to the left, posture unchanged. (Fig. 6-2)

(3) Raise both arms to the waist side, palms inward, eyes look to the front. (Fig. 6-3)

(4) Turn the trunk slightly to the left. Keep the right palm close to the body and thrust it upward to the left before the left chest, palm up and fingers to the left upward. Keep the left palm close to the body and thrust it backward at the waist level, palm facing outside, fingers to the right downward, and eyes looking to the front. (Fig. 6-4)

(5) Turn the trunk slightly to the right. Swing the right hand horizontally from left-forward to right-backward at shoulder height. Palm is obliquely down. The left hand swings from below to the left and horizontally forward, palm facing the outside, arms at ear level and slightly bent. Eyes look toward the left palm. (Fig. 6-5)

(6) Turn the trunk slightly to the left. Swing the right hand (in a vertical position) downward and upward with, elbow bent; then withdraw it upward to the side of the



Fig. 6-1



Fig. 6-2



Fig. 6-3



Fig. 6-4

right ear, palm facing inward and fingertips forward. Bend the left arm and withdraw it to the front of the right chest, hand to the right (with palm down), eyes looking to the front. (Fig. 6-6)

(7) Turn the trunk slightly to the left and lean slightly forward. Push the right hand with a vertical palm horizontally forward, and immediately put the left hand to the inner side of the right elbow, fingers up. Look ahead of the right palm. (Fig. 6-7)

Essentials: The waist should be turned quickly, and the arms should swing as the waist turns, first slowly and then quickly. Power should be concentrated on the base of the hand when pushing.

2) Escape Like
Cicada Sloughing Skin

(1) Turn the right arm inward, bend the elbow slightly and withdraw the right hand to the front of the chest, palm facing down. Thrust the left hand from the right lower ribs to the outer side of the right arm, palm facing outward. Eyes look at the left palm. (Fig. 6-8)

(2) Bend the arms, forearms close to each other and turned outward, and move the hands counterclockwise to draw horizontal circles and then spread them apart. Move the hands obliquely upward and focus the eyes on the right hand. (Fig. 6-9)

(3) Bend the legs to a half squat and lean the trunk forward. Turn the right arm outward, cut forward and down with the right hand, with the palm facing upward and fingertips obliquely forward at chest level. Attach the left hand to the inner side of the right elbow, palm facing downward and the eyes focused on the right palm. (Fig. 6-10)

(4) Stand erect on the left leg. Bend the right leg and



Fig. 6-5



Fig. 6-6



Fig. 6-7



Fig. 6-8

raise it, shank slanted inward and instep flat, to form the left single-leg balance posture. Turn the trunk slightly to the right. Change the hands into hooks, and spread the arms quickly to both sides. The right elbow is bent and the left elbow is slightly bent, and both elbow joints outward at ear level. Look ahead of the left hand. (Fig. 6-11)

Essentials: The waist should be twisted while the one leg balance is executed. Keep the right knee as close to the trunk as possible. Elastic force should be released when the hooked hands are spread outward and the power should be concentrated on the hook points. Drop the elbows and withdraw them inward when the elastic force is fully released (that is, when the arms are fully extended).

3) Attend Enemy's Banquet Single-Handed

(1) Stamp the right foot on the ground. Fully squat on the right leg, keeping all the body weight on the right leg. The inner side of the left heel brushes forward on the ground, toe tips flexed and inward. At the same time, open the hooked hands, right palm strikes the left palm (in front of the chest), left hand above. Then right hand cuts forward and downward, palm facing the left at the belly level. Attach the left hand, elbow bent, to the inner side of the right arm, palm facing down. Eyes look at the right palm. (Fig. 6-12)

(2) Shift the body weight forward and stand up, legs slightly bent. Turn slightly to the right. At the same time, turn the right arm inward, change the right hand into a hook, elbow bent, and withdraw it to the right side of the waist, hook point facing backward. Attach the left hand to the inner side of the right elbow, palm facing down. Eyes look at the right hand. (Fig. 6-13)

(3) Turn the trunk slightly to the left and lean slightly forward. The right leg is extended backwards, the left leg



Fig. 6-9



Fig. 6-10



Fig. 6-11



Fig. 6-12

is forward and bent, with the knee over the toes. At the same time, swing the right hand with the hook top as its force point striking horizontally to the forward-right. The hook point is at ear level and faces right. Attach the left hand to the inner side of the right arm, palm facing down and eyes looking to the front. (Fig. 6-14)

(4) Shift the weight to and squat down on the right leg; the left leg is extended forward, but slightly bent with the toe tips flexed and facing inward. Turn the trunk immediately to the right. At the same time, open the right hand and bend the elbow, drawing it backward palm facing downward, to a position out in front of the right side of the body at shoulder level. Attach the left hand to the inner side of the right elbow. Look ahead to the left. (Fig. 6-15)

Essentials: Foot stamping and palm cutting must be forceful and quick. The weight should be shifted quickly but steadily.

4) Hide Flower Under Leaf

(1) Shift the body weight forward and stand up. Turn slightly to the left and lean slightly forward. Bend the left leg forward and straighten the right leg to form the bow step. At the same time, swing the right hand backward to the right, arm straight, palm facing down at shoulder level. Move the left hand forward horizontally with the palm facing downward, fingertips forward, slightly above shoulder level. The eyes look to the front. (Fig. 6-16)

(2) Continue to turn the body to the left, and at the same time, move the right hand forward horizontally with palm facing down, at a position slightly above the shoulder level. Continue to move the left hand backward to the left. The left palm is facing downward, and is slightly below the shoulder level, arms straight. Look ahead of the right palm. (Fig. 6-17)

(3) Shift the weight backward with right leg slightly bent and left leg straight. Lean the trunk slightly backward. At the same time, raise the right hand slightly upward, bend the left arm and withdraw the hand to the left side of the waist, palm facing down. Look ahead of the right palm. (Fig. 6-18)

(4) Shift the weight forward, straighten the right leg and bend the left leg to form the left bow step. Lean the trunk forward and turn it slightly to the right. At the same time, push the left hand forward and upward from under the right arm to head level to form a standing hand. Lower the right hand, elbow bent, to the inner side of the left arm, palm facing down, fingertips forward and eyes looking to the front. (Fig. 6-19)

(5) Shift the weight backward. Squad down and assume the semi-horse riding stance. At the same time, press the right hand down to the lower abdomen, palm facing downward. Bend the left arm slightly and move it down,



Fig. 6-13



Fig. 6-14

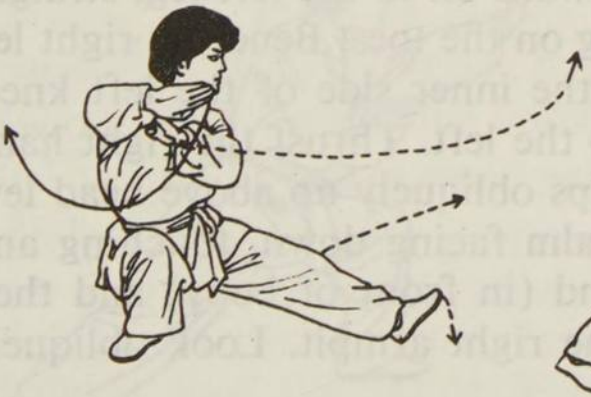


Fig. 6-15



Fig. 6-16

left hand at eye level. Look ahead of the left hand. (Fig. 6-20)

Essentials: The arms should be fully extended to hit as far as possible. The movements should be first slow and then quick. After the left hand is pushed out, drop the elbow immediately and withdraw it. Shift the weight backward.

5) Swallow Flies Through Clouds

(1) Turn the trunk slightly to the right, and curve the right hand upward to the right, at waist level with palm facing down. Bend the left arm slightly, turn it outward and swing it to the right, fingertips obliquely upward and eyes looking at the right palm. (Fig. 6-21)

(2) Turn the trunk to the left and lean slightly forward. Then shift the weight forward and straighten the right leg to form the left bow step. At the same time, turn the left arm inward and circle the left hand to the right, downward and then upward to the left. Turn the right arm outward, turning the hand so that the palm faces upward, and then bring the hand inward, until it rests against the waist, fingertips facing forward. Look ahead of the left hand. (Fig. 6-22)

(3) Shift the weight forward on to the left leg, straightening the leg and standing on the toes. Bend the right leg and raise it, foot against the inner side of the left knee. Turn the trunk slightly to the left. Thrust the right hand obliquely upward, fingertips obliquely up above head level. Move the left hand, palm facing down, touching and gliding over the right hand (in front of body) and then moving down to under the right armpit. Look obliquely above. (Fig. 6-23)

Essentials: The movements should be first slow and then quick, first soft and then hard. The waist movement



Fig. 6-17



Fig. 6-18



Fig. 6-19



Fig. 6-20

should be flexible and the power concentrated on the fingertips.

6) White Monkey Comes Out of Cave

(1) Lower the left heel on to the ground and turn the trunk slightly to the left, leaning slightly forward. At the same time, move the right hand with elbow bent, downward to a position in front of the chest. The fingertips are facing forward. Attach the left hand to the inner side of the right upper arm, palm facing downward and eyes looking at the right palm. (Fig. 6-24)

(2) With the right foot, step to the forward-right; with the left foot follow with a half-step to form the crouching bow step. At the same time, move the right hand downward to the left and change it into a hook when it passes the chest, and then flick it upward to the right at ear level. Then using counter elastic force, bend the left elbow slightly, as you change the left hand into a hook and flick it upward to the right. Bend the left elbow as you withdraw the left hand to under the inner side of the right elbow. Both hook points are facing down. Look ahead to the left. (Fig. 6-25)

Essentials: The movements should be first slow and then quick. The foot positions should be extended as far as possible. The follow-up should be quick. The elbow should be bent and withdrawn naturally. Relax the shoulders and drop the elbows. Avoid stiff movements.

7) Search for Snake by Pushing Grass Aside

(1) Rising out of the crouching bow stance, turn the body slightly to the right, open the right hook and turn the palm over to face upward and swing it horizontally forward to the left at eye level. Keep the left hook pointed down, elbow bent, and swing it horizontally to the left, eyes looking at the right palm. (Fig. 6-26)



Fig. 6-21



Fig. 6-22



Fig. 6-23



Fig. 6-24

(2) Shift the weight to the right, moving the left foot forward to the inner side of the right foot, toe tips on the ground. Turn the trunk to the right. At the same time, turn the left arm outward, open the left hook and turn the hand so the palm faces upward and swing it horizontally to the forward-left at eye level. Continue to swing the right hand to the left, bend the elbow and withdraw it to under the inner side of the left elbow, palm facing up. Look ahead of the left palm. (Fig. 6-27)

(3) Continue to turn the trunk slightly to the right, with legs slightly bent. At the same time, bring the right arm inward, extending the right hand to the right, past the ribs, with palm obliquely backward and at shoulder level. Continue to swing the left hand to the right, bend the elbow and withdraw it to before the chest, palm facing up and eyes looking at the right palm. (Fig. 6-28)

(4) Step with the left foot to the left, shifting weight to the left and bend the legs to form the left crouching bow stance. At the same time, turn the right arm outward, palm turned over and facing upward, and chop horizontally forward to the right at shoulder level. Change the left hand into a hook while brushing to the left, and bend the elbow by the left ear side, hook point facing the backward-left. Look ahead to the right. (Fig. 6-29)

(5) Shift the weight to the right and stand with legs slightly bent. Turn the trunk slightly to the right. Brush to the right with the right hand, and bend the elbow as you change the open hand into a hook before the chest, hook point facing inside. Swing the left hooked hand slightly to the left, eyes looking to the front. (Fig. 6-30)

(6) Shift the weight to the left. Bend the legs down and to form the left crouching bow step. Turn the trunk



Fig. 6-25



Fig. 6-26



Fig. 6-27



Fig. 6-28

ly flick the right hook obliquely upward to the right at nose level. Swing the left hooked hand slightly to the left, arm bent so that the hand is near the left ear, hook point facing backward-left. Look ahead to the right. (Fig. 6-31)

Essentials: The shifting of the weight should be closely coordinated with the movement of the limbs. The movements should be first slow, and become slightly quicker when the feet move. The flick should be quick, with power be concentrated on the hook top.

8) Take Moon from the Sky

(1) Rising out of the left crouching bow stance, shift the weight to the right, then straighten the left leg and bend the right leg to form the right bow step. Turn the trunk to the right and lean slightly forward. At the same time, open both hooked hands, then bend the right elbow and withdraw the hand to the front of the chest, palm facing downward. Thrust the left palm to the right from under the right elbow, palm obliquely down and eyes looking to the front. (Fig. 6-32)

(2) Turn the trunk slightly to the right. At the same time, swing the left hand forward and to the left side of the head, palm facing outside at eye level. Bend the right elbow and withdraw the hand from chest to the right side of the body, moving the hand obliquely down to the shoulder level. Look ahead to the right. (Fig. 6-33)

(3) Turn the trunk to the left. Move the left foot forward, toes touching the ground and the heel raised. The weight is on the right leg. At the same time, change the right hand into a fist, swing the right arm outward, bend the elbow, and parry with it forward and to the left, with the palm facing inside at the nose level. Change the left hand into a fist, bend the elbow and move it backward to the left heart of the fist obliquely down and eyes to the



Fig. 6-29

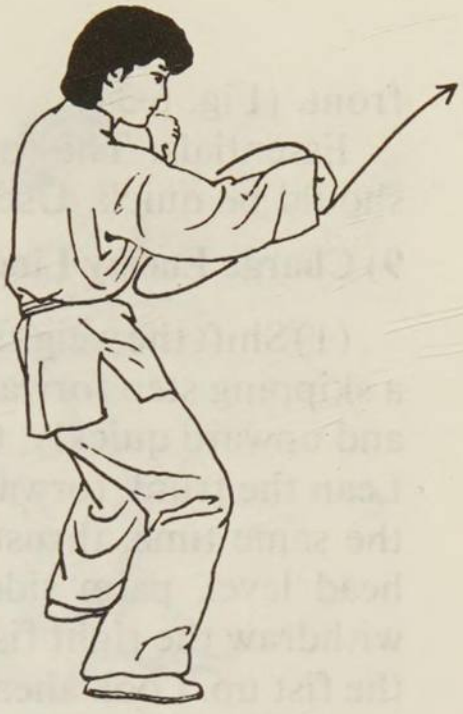


Fig. 6-30



Fig. 6-31



Fig. 6-32

front. (Fig. 6-34)

Essentials: The forward step and the parry with elbow should be quick. Use the waist to move the arms.

9) Charge Enemy Lines and Take Position

(1) Shift the weight forward, stamp the left foot and make a skipping step forward. Bend the right leg to kick forward and upward quickly, toe tips obliquely up and at neck level. Lean the trunk forward and turn it slightly to the right. At the same time, thrust the left fist forward and upward to head level, palm side facing down. Bend the elbow and withdraw the right fist to the left side of the waist, heart of the fist up. Look ahead of the left fist. (Fig. 6-35)

(2) Keep the weight forward and place the left heel naturally on the ground as you lower the right leg slightly to shoulder level. At the same time, turn the right fist over, palm facing upward, and thrust it quickly forward and upward. Bend the elbow and withdraw the left fist to the front of the right chest, heart of the fist down and eyes looking to the front. (Fig. 6-36)

(3) Continue to keep the weight forward on the left leg. Straighten the left leg, lift the heel off the ground, and step forward with the right foot. Keep the trunk forward and turn it slightly to the right. At the same time, bend the left arm, turn it outward and curve the left fist forward and upward, palm obliquely up, to head level. Bend the right elbow and withdraw the fist to the right side of the waist. Look ahead of the left fist. (Fig. 6-37)

(4) Step forward with the left foot, keeping the knee slightly bent and shifting the weight forward. Simultaneously straighten the right leg and raise the heel. Turn the trunk to the left and lean slightly forward. At the same time, turn the right arm inward, and thrust the right fist forward, arm straight and fist eye down, to nose level.



Fig. 6-33



Fig. 6-34



Fig. 6-35

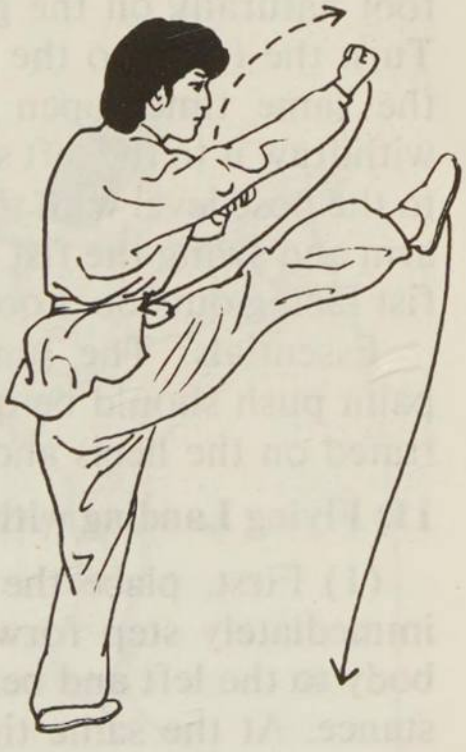


Fig. 6-36

Bend the left arm and withdraw the fist to the front of the right chest, heart of the fist obliquely up. Look at the right fist. (Fig. 6-38)

Essentials: The thrusts must be executed before the heel placement following the snap kicks. The heel placement and the uppercut should be connected with the forward step and the upward thrust. The skipping step should extend as far as possible.

10) Jump with Heel Kick to Protect Eyes

(1) Shift the weight forward on to the left leg and step forward with the right leg, keeping it slightly bent. Keep the trunk slightly forward. At the same time, bend the right arm and move it slightly down. Look forward and downward. (Fig. 6-39)

(2) Stamp the right foot to jump up, and bend the right leg to kick forward up, toes slightly outward. Place the left foot naturally on the ground after it is raised, knee bent. Turn the trunk to the right and lean slightly forward. At the same time, open the left fisted hand, elbow bent, withdraw it to the left side of the waist and push it forward to the nose level with the palm facing down. Bend the right arm and swing the fist to behind the right ear, heart of the fist facing outside. Look ahead of the left hand. (Fig. 6-40)

Essentials: The jump should be high. The kick and palm push should be quick. The power should be concentrated on the heels and the outer edge of the palm.

11) Flying Landing with Elbow Forward

(1) First, place the left foot on the ground and then immediately step forward with the right foot. Turn the body to the left and bend the legs to form the horse-riding stance. At the same time, move the right elbow forward, heart of the fist facing inside. Bend the left arm, and use the left hand to strike the right arm, placing the left palm



Fig. 6-37



Fig. 6-38



Fig. 6-39



Fig. 6-40

on the outer side of the right forearm. Look ahead to the right. (Fig. 6-41)

Essentials: When placing the feet on the ground and elbowing, the movements should be quick. The power should be hard, and concentrated on the elbow joint.

12) Raising Curtain to Look at the Moon

(1) Keep the body upright, legs slightly bent. Turn the trunk slightly to the right. At the same time, open the right fist, then move it forward and upward in a vertical circle; the palm is obliquely down at head level. Press the left hand downward (palm down) to the front of the belly. Look ahead of the right hand. (Fig.6-42)

(2) Shift the weight to the right and turn the trunk slightly to the right. At the same time, move the left hand from the front of the chest and push it upward and forward from the inner side of the forearm, palm obliquely down, to eye level. Continue to press the right hand downward to the side of the waist and turn the palm over to face upward, fingers facing the left. Look ahead of the left hand. (Fig. 6-43)

(3) First move the right foot forward, and then left foot in a follow-up step. Bend the legs to form the right crouching bow step. At the same time, change the right hand into a hook and flick it forward and upward; then withdraw it, elbow bent, using counter elastic force, with hook point obliquely down, to eye level. Press the left hand downward to the front of the right chest, bend the elbow and change the open hand into a hook, hook point facing inside. Look ahead of the right hand. (Fig. 6-44)

Essentials: The forward step should be big and the follow-up step should be quick. The hand techniques should be connected, with the power concentrated on the hook top.

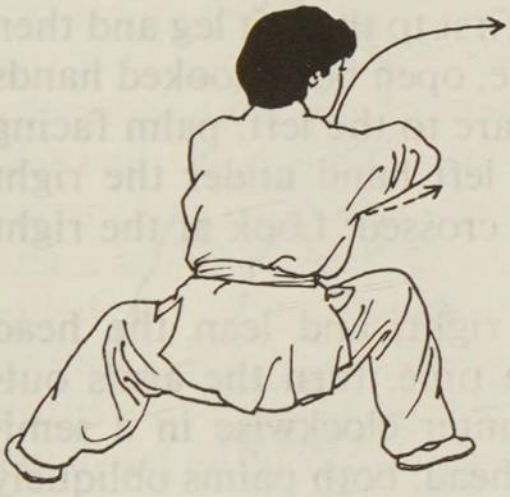


Fig. 6-41



Fig. 6-42



Fig. 6-43

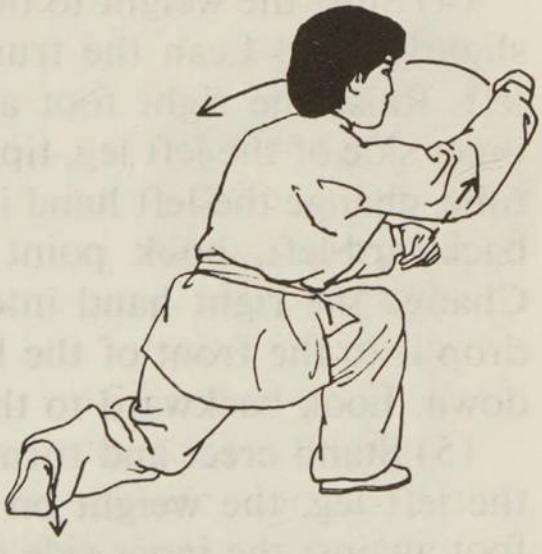


Fig. 6-44

Part Two

13) Conqueror Xiang Yu
Feasts with Guests

(1) Stand erect and turn to the right. Place the left heel on the ground, shift the weight first to the left leg and then to the right leg. At the same time, open both hooked hands and swing the right hand in an arc to the left, palm facing down, to chest level. Place the left hand under the right elbow, palm facing down, arms crossed. Look at the right palm. (Fig. 6-45)

(2) Turn the trunk to the right, and lean the head slightly backward. At the same time, turn the arms outward, and move the hands counter clockwise in a semi-circle in front of and above the head, both palms obliquely up. Keep the head up. Look at the right hand. (Fig. 6-46)

(3) Continue to draw a semi-circle horizontally in front of and above the head with both hands, keeping hands crossed; the left palm is above, hands are palm to palm. Bend the elbows and move them down to the front of the body. Look at the left hand. (Fig. 6-47)

(4) Shift the weight to the left and stand on the left leg, slightly bent. Lean the trunk forward and twist it to the left. Raise the right foot and kick it backward from the inner side of the left leg, tips of the toes down. At the same time, change the left hand into a hook and extend it to the backward-left, hook point up and above the leg level. Change the right hand into a hook, bend the elbow and drop it to the front of the left belly, hook point obliquely down. Look backward to the left. (Fig. 6-48)

(5) Stand erect and turn slightly to the left. Straighten the left leg, the weight on it; the right leg is bent, right foot against the inner side of the left knee and instep flat. At the same time, turn the left arm outward, and open the



Fig. 6-45



Fig. 6-46



Fig. 6-47



Fig. 6-48

hook, turning the hand so that the palm is turned face upward at shoulder level. Open the right hook and place it on the inner side of the left elbow, palm facing down. Look ahead to the left. (Fig. 6-49)

(6) Place the right foot to the right, then bend the legs to form the horse-riding stance. Turn the trunk slightly to the right and lean it slightly forward to the right. At the same time, form fists with both hands and swing them to the right, right fist to the right side of the body and fist heart facing down, at the belly level, and left fist in front of the right arm, fist heart facing up. Look at the right fist. (Fig. 6-50)

Essentials: The hands should move like clouds floating in the sky, first quickly and then slightly slowly, while the waist is turned. There should be good coordination between them. The movement of the legs should be accelerated. The legs should be raised no higher than the knee level, and no lower than the ankle. Power should be



Fig. 6-49



Fig. 6-50

concentrated on the heels.

14) Climb Mountain to Chop Wood

(1) Shift the weight to the right, turn the trunk slightly to the right and lean slightly forward. At the same time, open the left fist and thrust it to the right from below the right ribs, palm facing outside. Bend the right arm and withdraw the right fist to the front of the chest, heart of the fist facing down and arms crossed. Look at the left palm. (Fig. 6-51)

(2) Keep the weight on the right, lean the trunk further forward to the right, and swing the left hand forward and upward in a curve to the left at the head level, palm facing outward. Bend the right arm and swing the fist to the front of the right shoulder, heart of the fist down. Look ahead of the left hand. (Fig. 6-52)

(3) Straighten the right leg and stand on it, bend the left leg and swing it with a kick upward and backward to the right with instep straight, slightly above the waist level. Bend the trunk forward and turn to the left. At the same time, open the right fist and chop obliquely forward to the left and upward, palm obliquely upward. Bend the left arm and withdraw it to the front of the right shoulder after the left hand strikes the right hand in front of the body, palm facing inside. Look ahead of the right hand. (Fig. 6-53)

Essentials: Turn the supporting leg slightly to the left on heel in the course of the execution and focus the power on the left heel and the outer edge of the right hand. The waist should exert force to the horizontal support.

15) Mantis Comes Out of Hole

(1) Bend the right leg slightly, move the left foot down and place it against the back side of the right calf. Keep the trunk upright. At the same time, turn the right arm inward and curve the right hand downward and to the

right, part of the hand between the thumb and the forefinger facing down and slightly below the buttocks. Drop the left hand from the chest to the front of the belly, palm facing down. Look at the right hand. (Fig. 6-54)

(2) Keeping leg positions the same, turn the trunk slightly to the right and continue to move the right hand in front of the body to the left, then upward and to the right, changing it into an outward hook facing forward to the right, with the hook point down. Bend the arm slightly and swing the left hand to the front of the right chest, palm facing down. Look ahead of the right hook. (Fig. 6-55)

(3) Keeping leg positions the same, turn the trunk slightly to the right, move the left hand to the left and downward, changing it into an outward hook facing forward to the left, with the hook point down. Lower the right hook to the right side of the waist, hook point obliquely down. Look ahead to the left. (Fig. 6-56)

(4) Place the left foot forward to the left, and then move the right foot forward in a follow-up step. Bend the legs to form the left crouching bow step. At the same time, flick the right hook upward and forward to the right, hook point down, to shoulder level. Bend the left arm and withdraw the left hook backward to the left, hook point facing the left backward. Look ahead to the right. (Fig. 6-57)

Essentials: The movement of the left and right hooks should be connected and smooth. The forward step and crouching bow stance should be executed quickly. The power should be concentrated on the right hook top.

16) Enter Gate with Hand Plucking

(1) Stand erect and turn slightly to the left, legs slightly

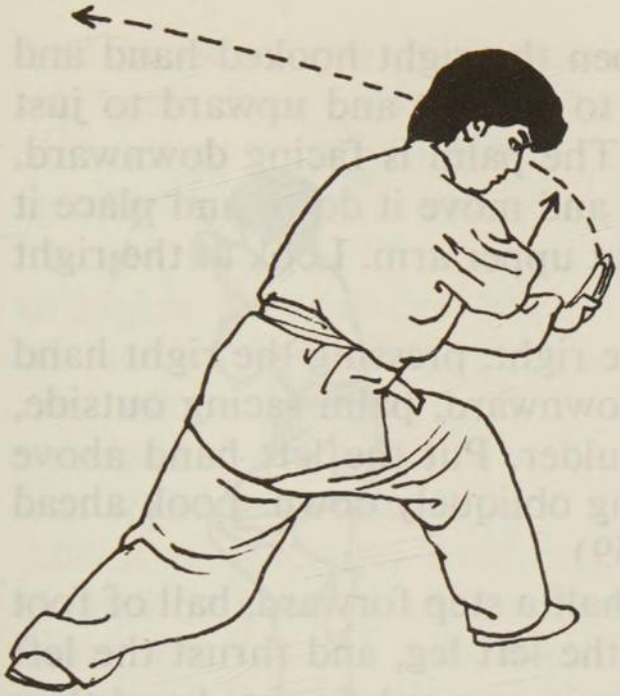


Fig. 6-51



Fig. 6-52



Fig. 6-53



Fig. 6-54

bent. At the same time, open the right hooked hand and curve the hand downward to the left and upward to just the front of the left belly. The palm is facing downward. Open the left hooked hand and move it down and place it on the inner side of the right upper arm. Look at the right hand. (Fig. 6-58)

(2) Turn the trunk to the right, pressing the right hand upward, to the right and downward, palm facing outside, and slightly above the shoulder. Put the left hand above the right elbow, palm facing obliquely down. Look ahead of the right palm. (Fig. 6-59)

(3) Move the right foot half a step forward, ball of foot on the ground. Straighten the left leg, and thrust the left hand from above the right arm upward, forward and then move downward. Continue to move the right hand downward and withdraw it to the right side of the waist, changing the hand into a fist; then heart of the fist faces down. Look ahead of the left hand. (Fig. 6-60)

(4) Move the right foot forward, and then quickly forward with the left foot. Bend the legs to a half squat to form the right crouching bow step. Lean the trunk slightly forward. At the same time, thrust the right fist forward from above the left arm, palm facing downward, and slightly above shoulder level. Pluck the left hand downward, change it into a fist and place it under the inner side of the right elbow. Look ahead to the right. (Fig. 6-61)

Essentials: The movements should be first slow and then quick. The plucking of the hand should be connected, the thrusting should be quick, and the power be concentrated on the fist face.

17) Pick Melon from Supports

(1) Turn the trunk slightly to the right. At the same time, open the left fist and with a curving motion, sweep



Fig. 6-55

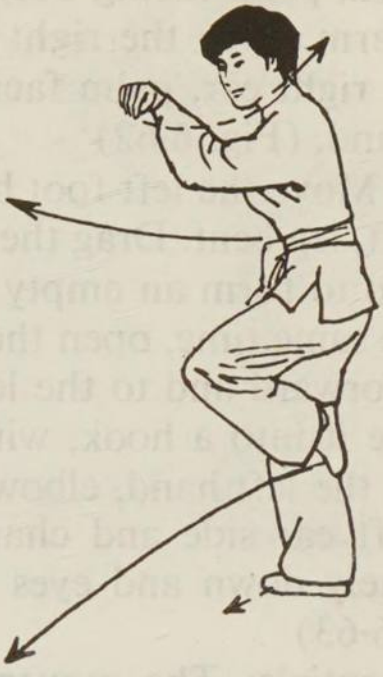


Fig. 6-56



Fig. 6-57



Fig. 6-58

it from the outer side of the right arm upward and forward, palm facing outward to shoulder level. Bend the right arm, open the right fist and withdraw it to the side of the right ear, palm facing outward. Look ahead of the left hand. (Fig. 6-62)

(2) Move the left foot backward and shift the weight to the left, leg bent. Drag the right foot backward, ball on the ground to form an empty step. Turn the body to the left. At the same time, open the right fist and swing it horizontally forward and to the left to the front of the chest and change it into a hook, with the hook point facing inside. Swing the left hand, elbow bent, to the left and upward to the left ear side and change it into a hook, hook point obliquely down and eyes looking obliquely to the front. (Fig. 6-63)

Essentials: The movements should be first slow and then quick. The movement of the right hand should be large, the backward step big, and the dragging step quick.

18) Enter Mountain Gate with Upward Parry

(1) Move the right foot forward, lean the trunk forward, and change the right hook into a fist and curve it downward and forward to the belly level, fist eye up. Change the left hook into a fist and bring it down by the left side of the waist, heart of the fist up. Look at the right fist. (Fig. 6-64)

(2) Move the left foot forward in a follow-up step, ball on the ground. Turn the trunk to the right and lean slightly backward. At the same time, move the left fist from its below-forward position and parry upward, fist eye up and at nose level. Move the right fist forward and parry upward, then move it downward from the front of body to the side of the waist, heart of the fist facing inside. Look



Fig. 6-59



Fig. 6-60



Fig. 6-61



Fig. 6-62

at the left hand. (Fig. 6-65)

(3) Turn the trunk slightly to the left, move the right foot forward, and shift the weight to the left, left leg slightly bent. At the same time, thrust the right fist forward, with the thumb side up, to shoulder level. Continue to move the left fist upward and execute a snap uppercut; then drop the fist from the front to the inner side of the right forearm, heart of the fist facing inside. Eyes look ahead. (Fig. 6-66)

Essentials: The forward step and follow-up step should be quick, the upward parry should be connected and the power be concentrated on the fist eye and fist face.

19) Heel Kick with Elbow Forward

(1) Turn the trunk to the left, right toe tips inward, move the left foot immediately backward to the right, ball on the ground and legs slightly bent. At the same time, swing the right fist, elbow bent, to the left shoulder while turning the body. The heart of the fist is up. Open the left fist and thrust it to the right through the right elbow, palm facing down. Look at the left hand. (Fig. 6-67)

(2) Curve the left hand forward and to the left, palm obliquely down to shoulder level. Elbow to the right with the right elbow, heart of the fist facing inside at chest level. Look ahead to the left. (Fig. 6-68)

(3) Turn the trunk to the left, bend the left leg, move the right foot backward, and straighten the leg to form the left bow step. At the same time, move the right elbow horizontally forward at chest level. Bend the left elbow and move the left arm back, left hand striking the outer side of the right forearm in front of the chest. Look at the right elbow. (Fig. 6-69)

Essentials: Although this appears to be an elbow tech-



Fig. 6-63



Fig. 6-64



Fig. 6-65



Fig. 6-66



Fig. 6-67



Fig. 6-68



Fig. 6-69

nique, it is actually a throwing technique. The power should be concentrated on the elbow joint and the left foot.

20) Lock Mouth with Elbow Backward

(1) Stand erect, turn the trunk to the right and shift the weight to the right. At the same time, turn the left foot to the right a bit, tips of the toes facing inward. Turn the right arm outward, and raise the right fist upward to the right for an uppercut, heart of the fist up, to the nose level. Look ahead to the right. (Fig. 6-70)

(2) Shift the weight to the left, and turn the body to the right. Move the left foot backward, and drag the right foot backward immediately, sole rubbing the ground. At the same time, thrust the left fist forward, knuckles facing upward, slightly above the shoulders. Bend the right arm and withdraw the fist to the right side of the waist, heart of the fist facing upward and eyes looking to the front. (Fig. 6-71)

Essentials: The turning of the body, the backward step and the dragging step should be executed quickly, and the power should be focused on the right elbow joint and the left fist face.

21) Forward Step, Press and Strike

(1) Move the right foot forward, with the left foot following up immediately in a small step to form the right crouching bow step. Turn the trunk slightly to the left and lean slightly forward. At the same time, thrust the right fist forward, arm straight and at shoulder level, knuckles facing upward. Bend the left arm and withdraw the left fist to under the inner side of the right elbow, heart of the fist down and eyes looking to the front. (Fig. 6-72)

Essentials: The advance and thrusting must be quick. Power should be concentrated on the fist face.

22) Take Sun by Trickery

(1) Turn the trunk to the right and stand up slightly. At the same time, open the left hand and thrust it forward to the right to shoulder level; fingertips are obliquely up. Turn the right arm inward and bend the elbow, withdrawing the right fist to the right ear side, heart of the fist facing outside. Look ahead of the left hand. (Fig. 6-73)

(2) Turn the body to the left, move the left foot backward to the left, leg slightly bent, and drag the right foot backward to the left, sole rubbing the ground, to form a high empty step. At the same time, swing the right fist forward and to the left with a horizontal side punch to the left of the head; the heart of the fist is facing down. Bend the left arm, the palm of the left hand striking the inner side of the right forearm, forearm obliquely down. Look ahead to the right. (Fig. 6-74)

Essentials: The steps should be light, the movements should be first slow and then quick, and the power be focused on the right fist eye.

23) Plucking with Secret Elbow

(1) Stand on the left leg, raise the right foot upward and turn the trunk slightly to the right. Open the right fist and pluck the hand upward and forward, palm facing outward. Attach the left hand to the inner side of the right upper arm; eyes look to the front. (Fig. 6-75)

(2) Pluck the left hand upward and forward, palm obliquely down. Continue to pluck the right hand downward; bend the arm and withdraw it to the right side of the waist, palm facing down and eyes looking to the front. (Fig. 6-76)

(3) Move the right foot forward, and then the left foot



Fig. 6-70



Fig. 6-71



Fig. 6-72



Fig. 6-73

follow up quickly, forming the right crouching bow step. At the same time, change the right hand into a hook and flick it upward and forward, hook point obliquely down, to eye level. Continue to pluck the left hand downward to the front of the belly and change it into a hook. The hook point is facing inside and the eyes look to the front. (Fig. 6-77)

Essentials: This series is similar to those for the exercise Raising Curtain to Look at Moon, but the movements are slightly smaller.

24) White Tiger Washes Face

(1) Stamp down with the right foot, and come to a standing posture. Then immediately move the left foot half a step forward. Turn the trunk slightly to the left. At the same time, open both hooked hands and swing the right arm close to the body downward, then to the left and upward, palm facing up just head height. Raise the left arm from below to the left and upward, also to head height. Look ahead to the right. (Fig. 6-78)

(2) Turn the trunk to the right and keep the weight forward. Swing the left hand upward, forward and then downward, palm obliquely down. Swing the right hand downward, backward and then upward, palm obliquely up and eyes to the front. (Fig. 6-79)

(3) Move the left foot forward to the left and bend the legs to form the left crouching bow step. Turn the trunk slightly to the left and lean forward slightly. At the same time, push the right hand upward, forward and then downward, palm obliquely down, ending up at shoulder level. Bend the left arm and withdraw the hand to under the inner side of the right elbow, palm facing down and eyes looking to the front. (Fig. 6-80)

Essentials: The range of the movement should be big.



Fig. 6-74



Fig. 6-75



Fig. 6-76



Fig. 6-77

Use the waist to drive the arms and swing the arms in vertical circles. The face-pushing hand should be quick, and the power be concentrated on the palm base.

25) Monkey Enters Woods

(1) Standing up, move the right foot forward to the right; bend the right leg slightly and shift the weight to the right. Straighten the left leg and turn the trunk slightly to the right. At the same time, bend the right arm and withdraw the hand to the front of the chest, palm obliquely facing down. Thrust the left hand forward from under the right elbow, palm facing down, arms crossed. Look at the left hand. (Fig. 6-81)

(2) Move the left foot forward to the left and shift the weight to the left; turn the trunk slightly to the left and lean slightly forward. At the same time, continue to curve the left hand upward and forward, palm facing forward to shoulder level. Drop the right hand from the front of the chest to the right side of the body, palm obliquely down and eyes looking to the front. (Fig. 6-82)

(3) Bend the right leg slightly, and shift the weight immediately backward, left heel raised. Turn the trunk slightly to the left. At the same time, turn the right arm outward so that the palm faces up, and swing it horizontally from right forward to shoulder level. Bend the left arm and withdraw the hand to the left side of the body, palm facing outside and eyes looking to the front. (Fig. 6-83)

(4) Shift the body weight forward, and stamp the left foot to establish momentum for a right leg kick. Then bend the right leg and kick forward and upward. The left heel lifts off the ground as the right leg is extended. Keep the trunk forward. At the same time, lower the left hand to the waist; change the hand to a hook and quickly flick



Fig. 6-78

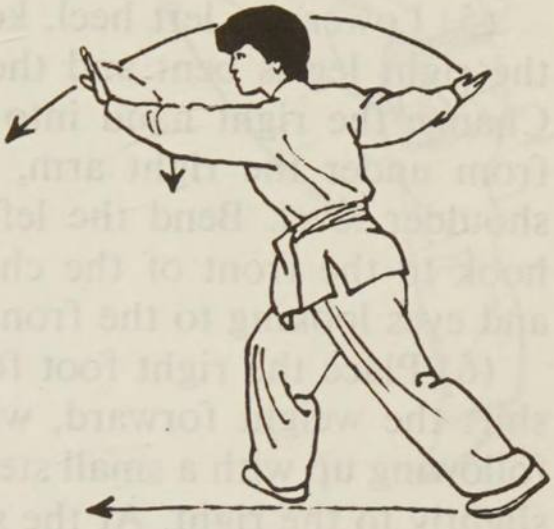


Fig. 6-79



Fig. 6-80



Fig. 6-81



Fig. 6-82

shoulder level. Bend the left arm and withdraw the left hook to the front of the chest, hook point facing inside and eyes looking to the front. (Fig. 6-85)

(6) Place the right foot forward, leg slightly bent, and shift the weight forward, with the left foot immediately following up with a small step, heel raised. Turn the trunk slightly to the right. At the same time, flick the left hook forward and upward from above the right forearm, hook point facing inside, to shoulder level. Withdraw the right hook to the right side of the waist, hook point facing inside and eyes looking to the front. (Fig. 6-86)

(7) Bend the legs to form the right crouching bow step. Turn the trunk slightly to the left and lean slightly forward. At the same time, flick the right hook forward from under the left arm, hook point facing inside, to chest level. Withdraw the left hook to above the right knee, hook point facing inside. Look at the right hook hand. (Fig. 6-87)

Essentials: When doing the jump, extend your legs as far as possible. The step and the hand should be well coordinated, and power should be concentrated on the toe tips and top of the hook.

26) Mantis Climbs Tree

(1) Straighten both legs and drag the left foot forward, toe tips on the ground. Stand erect and turn the trunk slightly to the right. At the same time, open the left hook and thrust it upward and forward, palm facing the right



Fig. 6-83



Fig. 6-84



Fig. 6-85



Fig. 6-86

and fingertips forward. Open the right hook, bend the elbow and withdraw the hand to the right side of the waist, palm facing the right and finger tips down. Eyes look ahead of the left hand. (Fig. 6-88)

(2) Lean the trunk forward and turn it slightly to the left. At the same time, raise the right hand and thrust it upward and forward from the front of the chest, fingers apart and fingertips forward, to eye level. Continue to curve the left hand downward, inward and upward to under the inner side of the right arm, fingers apart and fingertips facing down. Eyes look ahead to the right. (Fig. 6-89)

Essentials: Both hands move like wheels; the movements should be connected and smooth; and power should be concentrated on the fingertips.

Part Three

27) Sleeves Dance in Breeze

(1) Turn the body 180 degrees to the left, move the left foot half a step forward, and shift the body weight forward, legs slightly bent. Bend the left arm and move the hand from the abdomen down to the left side of the waist, palm facing inside. Bend the right arm and move the hand down to the front of the abdomen, palm facing down. Eyes look at the right arm. (Fig. 6-90)

(2) Turn the trunk slightly to the right. At the same time, rub the right hand forward, upward and to the right and withdraw it to the right side of the waist, palm facing inward. Turn the left arm inward in the final position, and curve the left hand to the left, upward and forward, the hand is slanted and at shoulder level. Eyes look at the right hand. (Fig. 6-91)

(3) Turn the trunk slightly to the left and lean slightly forward. Shift the weight backward, left heel raised. At the



Fig. 6-87



Fig. 6-88



Fig. 6-89

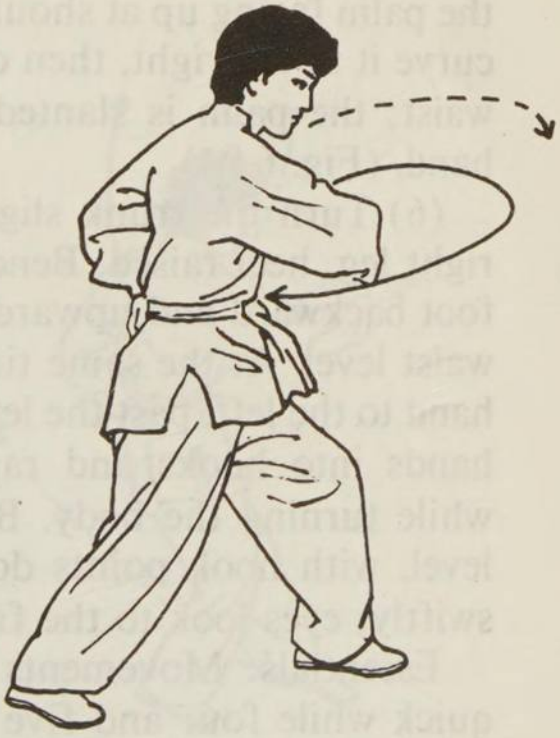


Fig. 6-90

same time, curve the right hand to the right, upward and forward, palm slanted up and to shoulder level. Turn the left arm outward and continue to curve the left hand to the right, downward and to the left side of the waist, palm facing up. Eyes look at the right hand. (Fig. 6-92)

(4) Turn the trunk slightly to the right and lower the left heel to the ground. At the same time, continue to curve the right hand to the left, inward and downward; bend the elbow and withdraw it to the right side of the waist, palm slanted inward. Turn the left arm first inward, and then outward, and curve it forward to in front of the body, palm slanted to the right, to the shoulder level. Eyes look at the left hand. (Fig. 6-93)

(5) Turn the trunk slightly to the left. Turn the right hand first inward with the palm facing down and curving it to the right and forward; and then move it outward with the palm facing up at shoulder level. Bend the left arm and curve it to the right, then downward to the left side of the waist; the palm is slanted down. Eyes look at the right hand. (Fig. 6-94)

(6) Turn the trunk slightly to the right. Stand on the right leg, heel raised. Bend the left leg, and raise the left foot backward and upward, instep flat, and slightly below waist level. At the same time, continue to swing the right hand to the left, past the left side of the waist; change both hands into hooks and raise them forward and upward while turning the body. Both arms slightly bent at head level, with hook points down. Turn the body to the left swiftly; eyes look to the front. (Figs. 6-95, 96)

Essentials: Movements one, two and three should be quick while four and five should be slightly slow. Movement six should be quick. Use the waist to drive the arms; concentrate the power on the two hook tops.



Fig. 6-91



Fig. 6-92



Fig. 6-93



Fig. 6-94

28) Mantis Catches Cicada

(1) Lean the trunk forward and keep the chest slightly in, right heel on the ground. Bend the right leg slightly, bend the left leg and raise it forward and upward to abdomen level, calf held in and instep flat. At the same time, hang the hooked hands forward and downward to the sides of the knees, hook points backward, to buttock level. Eyes look down. (Fig. 6-97)

(2) Keep the weight forward, apply pressure on the right toes while lifting your right heel and lower the left foot to the inner side of the right knee. Keep the chest out and lean forward. At the same time, bend the arms, and raise the hooked hands to the sides of the ears, hook points backward. Eyes look obliquely down. (Fig. 6-98)

(3) Continue to keep the body weight forward, press the ground with the right foot and stride forward with the left foot. At the same time, strike forward and upward with the tops of the hooks, points down, to ear level. Eyes look to the front. (Fig. 6-99)

(4) Place the left foot forward and bend the knee to form the bow step. Lean the trunk forward and extend the arms further forward. Eyes look to the front. (Fig. 6-100)

(5) Shift the weight backward, and bend the legs to form the semi-horse stance. Lean the trunk slightly forward. At the same time, bend the left arm and lower the left hooked hand to nose level. Bend the right hooked hand, arm bent, and lower it to under the inner side of the left elbow. Eyes look at the left hooked hand. (Fig. 6-101)

(6) Shift the body weight forward, lean the trunk forward and extend the hooked hands slightly forward. Eyes look at the left hooked hand. (Fig. 6-102)

(7) Shift the weight backward to form the semi-horse riding stance. Withdraw the hooked hands downward and inward, left hand slightly above shoulder level. Place the



Fig. 6-95



Fig. 6-96



Fig. 6-97

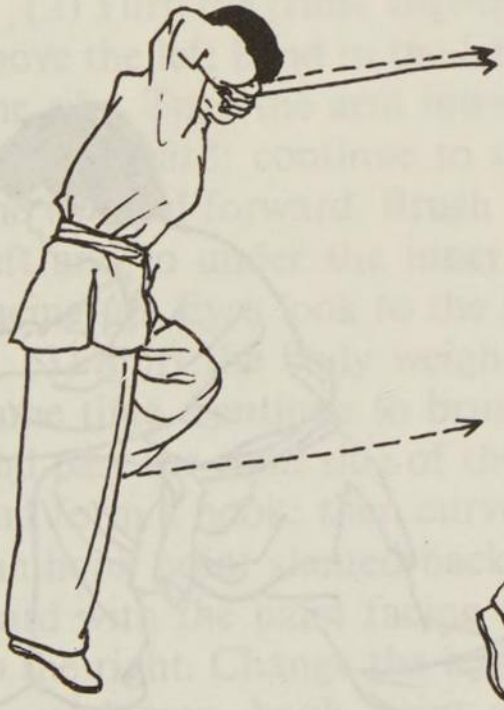


Fig. 6-98

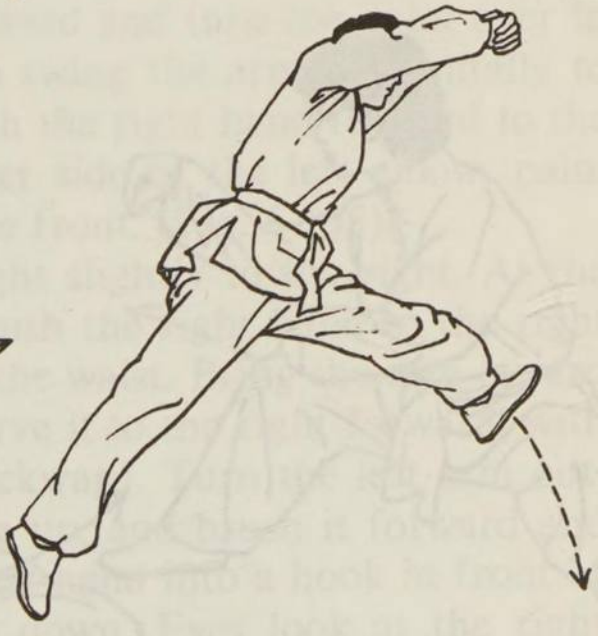


Fig. 6-99

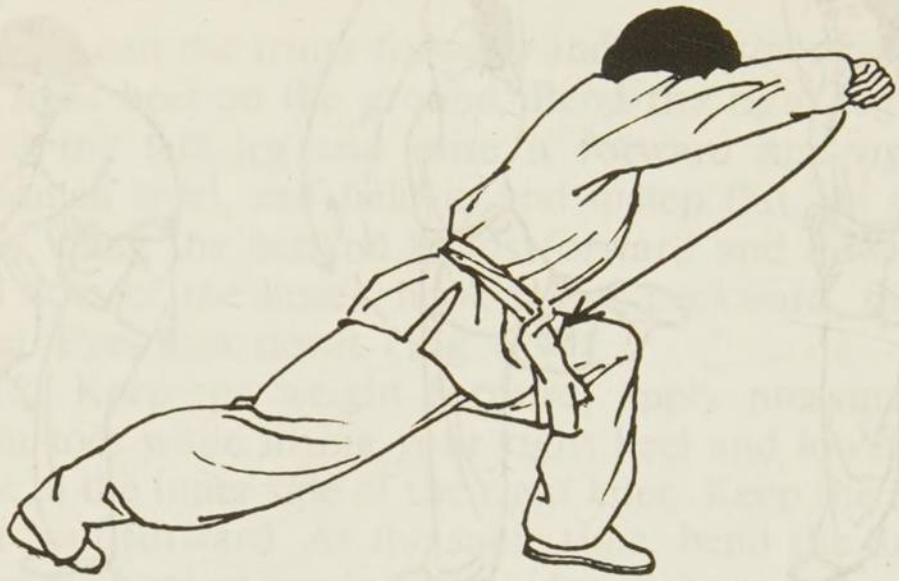


Fig. 6-100



Fig. 6-101

Fig. 6-102

right hooked hand under the inner side of the left elbow, both hooks slanted downward. Eyes look ahead of the left hooked hand. (Fig. 6-103)

Essentials: The stride and the arms should be extended as fully as possible. The movements should be first quick and then slow. The shifting of the weight should be connected to trunk and arm movements.

29) Linked Brushing with Inward Hook

(1) Raise the body upward, legs slightly bent. At the same time, turn the right arm outward and bend the elbow slightly. Open the right hook and swing the hand to the right and upward to shoulder height. Turn the left arm outward, open the left hook and withdraw it to the front of the abdomen. Both palms face upward. Eyes look forward to the right. (Fig. 6-104)

(2) Turn the trunk slightly to the left. At the same time, move the left hand to the left and thrust it backward from the ribs. Turn the arm inward and turn the palm over to face outward; continue to swing the arm horizontally to the left and forward. Brush the right hand forward to the left and to under the inner side of the left elbow, palm facing up. Eyes look to the front. (Fig. 6-105)

(3) Shift the body weight slightly to the right. At the same time, continue to brush the right hand to the right and past the right side of the waist. Bring the arm inward and form a hook; then curve it to the right forward, with the hook point slanted backward. Turn the left arm outward with the palm facing up, and brush it forward and to the right. Change the left hand into a hook in front of the abdomen, hook point down. Eyes look at the right hook hand. (Fig. 6-106)

(4) Shift the weight to the left and straighten the left



Fig. 6-103



Fig. 6-104



Fig. 6-105



Fig. 6-106

leg, right heel raised. At the same time, turn the trunk to the left, turn both arms outward and open the hooks, palms facing up; then swing the hands to the left while turning the body, right arm slgihtly bent and the right hand slightly above the shoulder level and the left hand by the left side of the waist. Eyes look ahead of the right hand. (Fig. 6-107)

(5) Shift the weight to the right, bend the right leg slightly and straighten the left leg. At the same time, turn the left arm inward and form a hook; curve the arm to the left and forward, and turn it outward in the left side of the body, opening the hook and turning the palm over to face upward. Brush the right hand to the left and inward and then to the right and change it into a hook in front of the abdomen, hook point facing inward. Eyes look at the left hand. (Fig. 6-108)

(6) Turn the body slightly to the right and shift the weight to the left. Turn the right arm inward and curve the right hook from the right side of the waist backward and to the right, hook point facing backward to abdomen level. Continue to brush the left hand forward, to the right and then inward, and change the hand into a hook in front of the abdomen, hook point down. Eyes look ahead of the right hooked hand. (Fig. 6-109)

(7) Turn the trunk to the left, turn the right arm outward, open the hooked hand and turn the palm over to face upward, and swing the hand horizontally forward and to the left, slightly above shoulder level. Then swing the left hooked hand forward and to the left, hook point facing left, slightly lower shoulder level. Eyes look ahead of the right hand. (Fig. 6-110)

(8) Turn the trunk to the right, and move the right foot backward to the left from the inner side of the left foot, ball on the ground, legs slightly bent. At the same time,

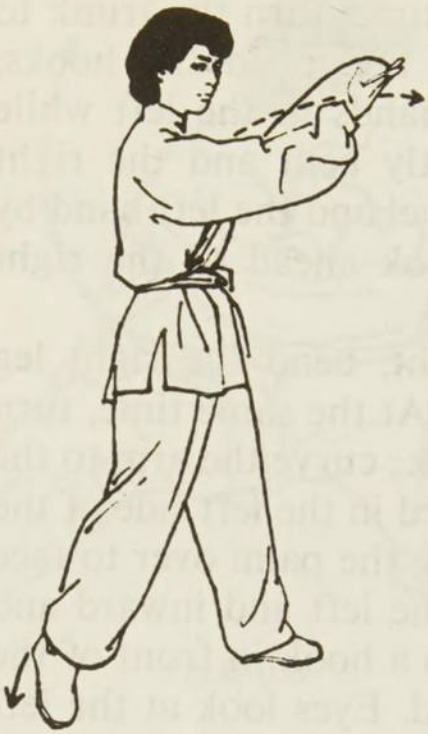


Fig. 6-107



Fig. 6-108



Fig. 6-109



Fig. 6-110

curve the left hooked hand obliquely backward and to the left and open it and extend it forward, palm facing outside, to shoulder level. Bend the right arm and swing the right hand to the left and downward to under the inner side of the left elbow, palm facing up. Eyes look ahead to the left. (Fig. 6-111)

Essentials: Movements one and two should be quick while those in three and four should be a bit slow. Five, six, seven and eight should become quick again. The movements should be connected. Use the waist to initiate arm movement, and bend the little finger first when changing the palm into a hook.

30) Thrust with Twisted Waist

(1) Lower the right heel, shift the weight to the right leg and move the left foot immediately forward to the left, legs slightly bent. Lower the left arm and turn it outward, left palm facing down. Bend the right arm and lower the right hand to the front of the abdomen, palm facing upward. Eyes look ahead to the left. (Fig. 6-112)

(2) Shift the weight to the left leg, move the right foot backward, ball on the ground. At the same time, turn the trunk to the left and lean forward. Form a fist with the right hand and thrust it with the eye up forward and upward from the back side of the waist to nose level. Bend the left hand and withdraw it to the inner side of the right arm, palm obliquely down. Eyes look to the front. (Fig. 6-113)

Essentials: The movements should be quick. Twist the waist and extend the shoulder; concentrate the power on the fist face.

31) Forward Step, Pluck and Strike

(1) Keep the weight forward, and move the right foot forward, toe tips forward. Straighten the left foot, heel off

the ground. At the same time, pluck the left hand upward and forward, palm facing forward, to eye level. Bend the right arm and withdraw the right fist to the right side of the waist, heart of the fist up. Eyes look ahead of the left hand. (Fig. 6-114)

(2) Lean the trunk slightly forward, and shift the body weight forward. Straighten both legs, left toe tips on the ground. At the same time, move the right fist forward and upward from above the left hand, fist face obliquely up, to eye level. Bend the left arm and withdraw the hand to under the right elbow, palm facing down. Eyes look obliquely up. (Fig. 6-115)

Essentials: The forward step with hand plucking and fist moving must be quick; the power should be concentrated on the fist face.

32) White Monkey Steals Peach

(1) Shift the weight forward, move the left foot forward, legs slightly bent with right heel raised. Lower the arms slightly, eyes look to the front. (Fig. 6-116)

(2) Shift the weight forward, move the right foot forward, toe tips forward, and bend the legs to a half squat. At the same time, lean the trunk slightly forward, turn the right arm inward, then bend the elbow and lower it obliquely to the lower abdomen, heart of the fist facing down. Bend the left elbow and withdraw the fist to the left side of the waist, heart of the fist up. Eyes look down. (Fig. 6-117)

(3) Stamp both feet and jump into the air, bending the right leg and raising it upward, shank inward and knee at waist level. Then bend the left leg and raise it, and lower and straighten it promptly. At the same time, twist the trunk to the right, bend both arms and swing both fists horizontally upward, to the right and downward, right fist to the right outer side of the waist, heart of the fist down,



Fig. 6-111



Fig. 6-112

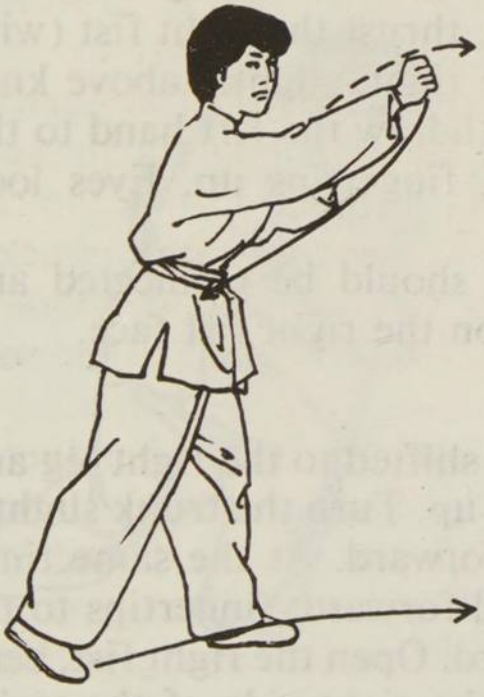


Fig. 6-113



Fig. 6-114

and left fist to the front of the left chest, heart of the fist up. Eyes look ahead of the right fist. (Fig. 6-118)

(4) Place the left foot squarely on the ground and stand on it. Withdraw the right leg to the front of the body. Eyes look at the right fist. (Fig. 6-119)

Essentials: The jump should be as high as possible. Twist the waist to drive the arms and concentrate the power on the fists.

33) Open Bow to Shoot Arrow

(1) Bend the left leg, and step forward with the right foot, heel on the ground, toes raised. At the same time, turn the trunk slightly to the left, open the left fist and push the vertical hand forward and downward to the left, arm straight. Bend the right arm, and withdraw the fist to the right side of the waist, heart of the fist up. Eyes look ahead of the left hand. (Fig. 6-120)

(2) Shift the weight forward. Keep the right foot flat on the ground, then bend down to form the right crouching bow step. At the same time, thrust the right fist (with the eye up) forward and to the right, slightly above knee level. Bend the left arm and withdraw the left hand to the inner side of the right elbow, fingertips up. Eyes look forward down. (Fig. 6-121)

Essentials: The movements should be connected and quick. Concentrate the power on the right fist face.

34) Mantis Climbs Tree

(1) Stand erect, body weight shifted to the right leg and left toe tips on the ground, heel up. Turn the trunk slightly to the right and lean slightly forward. At the same time, pluck the left hand upward and forward, fingertips to the right and hand obliquely forward. Open the right fist, bend the elbow and withdraw it to the right side of the waist, palm face up and slanting upward. Eyes look ahead of the



Fig. 6-115

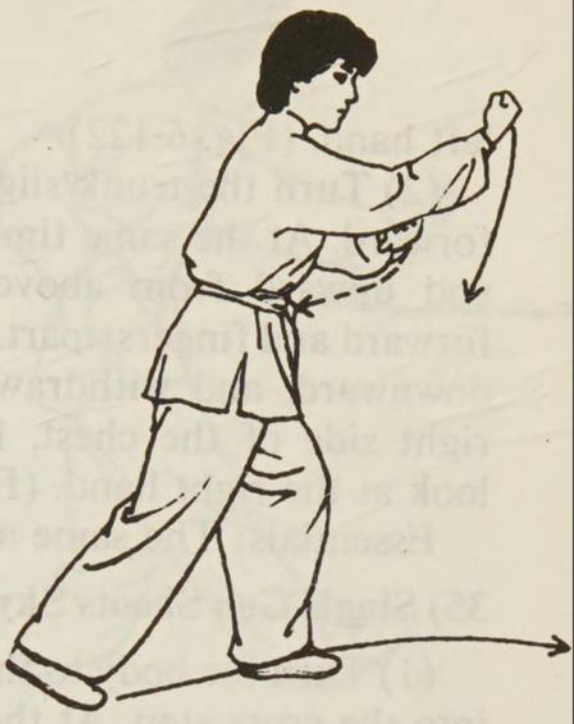


Fig. 6-116



Fig. 6-117



Fig. 6-118

left hand. (Fig. 6-122)

(2) Turn the trunk slightly to the left and lean slightly forward. At the same time, thrust the right hand forward and upward from above the left hand; fingertips are forward and fingers apart. Pluck the left hand forward and downward, and withdraw the elbow to the front of the right side of the chest, fingertips obliquely down. Eyes look at the right hand. (Fig. 6-123)

Essentials: The same as in Exercise Twenty-six.

35) Single Gun Shoots Sky

(1) Turn the body to the right and bend the legs slightly into the cross step. At the same time, bend the right arm and turn it inward, turn the right hand over, palm facing downward, and thrust the left hand forward from under the right armpit, palm obliquely down. Cross the forearms, right arm above. Eyes look at the left hand. (Fig. 6-124)

(2) Move the left hand upward and to the left forward, and form a hook, hook point facing the left and at head level. Bend the right arm and withdraw the right hand to the right side of the waist, palm facing forward. Eyes look obliquely down to the right. (Fig.6-125)

(3) Lean the trunk forward and shift the weight forward. Move the left foot forward, and bend the legs to form the left crouching bow step. At the same time, push the right hand forward and upward, fingertips upward to the right, to eye level. Bend the left arm, and withdraw the left hook to the side of left ear, hook point obliquely down to the left. Eyes look ahead of the right hand. (Fig. 6-126)

Essentials: The movements should be first slow and then quick. Twist the waist and shoulder the arms. Concentrate the power on the outer extension of the hand base. After pushing the hand, drop the elbow a bit before



Fig. 6-119



Fig. 6-120



Fig. 6-121



Fig. 6-122



Fig. 6-123



Fig. 6-124



Fig. 6-125



Fig. 6-126

withdrawing it by using the counter elastic force and swing it forward and backward slightly.

Part Four

36) Turn Over the Waist

(1) Turn the left arm outward, open the left hook and swing the hand horizontally to the right in front of the body to nose level, palm to the right. Lower the right hand to the front of the left knee below knee level, fingertips obliquely down. Eyes look forward and down. (Fig. 6-127)

(2) Raise the body and turn it to the right and bend the trunk backward. Bend the left leg slightly, and straighten the right leg. At the same time, bend the right arm and move the right hand outward to the right and upward and form a hook in front of the body. The hook point is down and at head level. Swing the left hand to the right and upward, and form a hook above the right elbow, hook point down. Eyes look at the right hook. (Fig. 6-128)

Essentials: The waist should be turned over quickly. The hands move as the waist turns, power focused on the hooks.

37) Shake Sleeve in Wind

(1) Shift the weight to the right leg and bend the legs slightly in a half squat. At the same time, lean the trunk forward and lower the hooked hands to the front of the abdomen and cross them, right hook above, and hook points down. Eyes look forward and down. (Fig. 6-129)

(2) Stand on the right leg, bend the left leg and kick it upward and backward, instep flat. At the same time, bend the trunk forward and flick both hooked hands forward, hook points down. Extend the right arm and place the left hooked hand under the inner side of the right arm. Eyes look to the front. (Fig. 6-130)



Fig. 6-127



Fig. 6-128



Fig. 6-129



Fig. 6-130

Essentials: Extend the right arm as fully as possible. As you withdraw the left hooked hand after flicking it forward, use elastic force. Power should be concentrated on the tops of the hooks.

38) Fishing with Swinging Arms

(1) Stand erect, lower the left leg, and place the left foot against the back part of the knee. At the same time, open the left hook, thrust it forward and upward to the side of the left ear, and from the hook under the right elbow, point obliquely down. Bend the right arm and withdraw the right hook to the right side of the head, hook point facing inward. Eyes look forward and down. (Fig. 6-131)

(2) Place the left foot forward to the left, stamp the right foot with a follow-up step, heel raised, and bend the legs to form the left crouching bow step. Lean the trunk slightly forward and turn it slightly to the left. At the same time, press the right hooked hand forward and downward to the right with its back, hook point up at chest level. Bend the left arm and withdraw the hook to the left shoulder, point to the left. Eyes look at the right hooked hand. (Fig. 6-132)

Essentials: Stamp the right foot and jump up slightly. Place both feet almost at the same time. Press the hooked hand downward with its back. Concentrate power on the top of the hooks.

39) Enter from Side Door

(1) Turn the trunk slightly to the right, shift the weight to the right, bend the right leg and straighten the left leg. At the same time, bend the right arm, and open the right hook and rub it to the left and inward to the front of the belly, palm facing down. Open the left hook and lower it to the front of the left belly, palm down. Eyes look obliquely down. (Fig. 6-133)



Fig. 6-131



Fig. 6-132

(2) Move the left foot forward, toe tips outward, bend the legs, right heel raised. Turn the trunk to the left. At the same time, turn the right arm outward and swing the right hand horizontally to the right and forward to shoulder level while turning the body. Turn the left arm inward and bend the elbow, and swing the left hand upward and to the left side of the ear, palm facing outside and fingers of both hands forward. Eyes look ahead of the right hand. (Fig. 6-134)

(3) Continue to turn the trunk slightly to the left. At the same time, change the right hand into a hook and brush forward with an inward hook to the left, under the left armpit. The hook point is facing inside. Change the left hand into a hook, and lower it to the front of the right chest, hook point obliquely down. Eyes look obliquely down to the left. (Fig. 6-135)

(4) Lean the trunk slightly forward, bend the left leg to squat down, and kick with the flexed right foot forward to

the right, toe tips flexed and heel on the ground. At the same time, strike horizontally to the right with the right hooked hand, hook point facing inside and slightly above the shoulder. Bend the left arm and swing the left hooked hand to the side of the left ear, hook point obliquely down to the left. Eyes look ahead of the right hooked hand. (Fig. 6-136)

Essentials: The movements should be first slow and then quick. The movements of the hands and feet should be coordinated. Concentrate the power on the top of the hooks and the right heel.

40) Monkey Climbs Tree

(1) Turn the trunk slightly to the right; as you come to a standing posture bend the left leg slightly, and keep the right sole on the ground, leg straight. At the same time, open the hooked hands and cross them in front of the body, left palm above and palm to palm. Eyes look ahead to the right. (Fig. 6-137)

(2) Keep the weight on the left leg, lean the trunk backward and turn it slightly to the left. At the same time, bend the arms, turn the left arm outward and the right arm inward, and move the hands to draw horizontal circles in front of the face like floating clouds. The right palm is up and at head level; the left palm is obliquely up and at eye level. Eyes look obliquely up. (Fig. 6-138)

(3) Turn the body to the left and lean slightly forward. At the same time, bend the right arm slightly, continue to curve the right hand in front of the body, upward to the left. Swing the left hand downward to the outer side of the right elbow, palm facing outward. Eyes look at the right hand. (Fig. 6-139)

(4) Stand on the left leg, bend the right leg and raise it to kick upward to the right side, toe tips flexed, facing



Fig. 6-133



Fig. 6-134



Fig. 6-135



Fig. 6-136

inward and at abdomen level. At the same time, lean the trunk forward, turn the right arm slightly inward, change the right hand into a hook and strike horizontally upward to the right to eye level. Bend the left arm and lower it, left hand forming a hook, to the front of the left abdomen, hook point down. Eyes look up to the right. (Fig. 6-140)

(5) Bend the right leg, calf withdrawn. At the same time, bend the right arm, right hook point to the right and at eye level. Eyes look ahead of the right hooked hand. (Fig. 6-141)

Essentials: The cloud hands can be moved a bit slowly. The side kick should be quick, and the power should be concentrated on the outer edge of the foot. The power should be concentrated on the hook point when striking horizontally to the right above with the right hooked hand.

41) White Tiger Washes Face

(1) Place the right foot to the right, ball on the ground, both legs straight. Turn the trunk to the left. Open the right hooked hand and swing and circle it forward and downward to the left, fingertips obliquely down at buttocks level. Open the left hooked hand, and swing and circle it to the left and backward to the rib level, palm facing backward and thumb down. Eyes look at the right hand. (Fig. 6-142)

(2) Place the right heel on the ground, bend the right leg slightly, shift the weight to the right leg, and straighten the left leg, heel raised. Turn the body to the right and lean slightly forward. At the same time, extend the right arm and swing it upward and forward to the right, palm facing up. Extend the left arm and swing it downward and to the left upward, palm facing down. Eyes look at the right hand. (Fig. 6-143)

(3) Continue to turn the body to the right and lean the



Fig. 6-137



Fig. 6-138

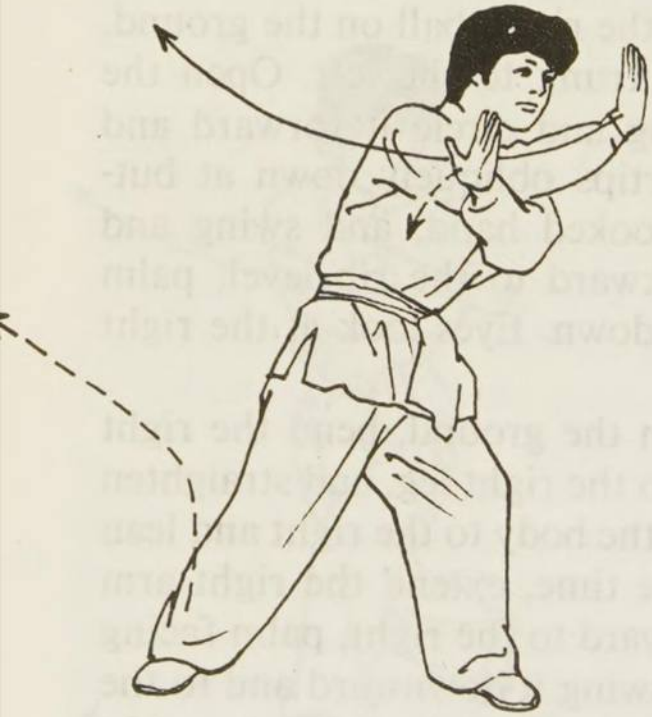


Fig. 6-139



Fig. 6-140

trunk forward, legs slightly bent and left heel raised. At the same time, swing the right arm close to the body downward and backward, and swing the left arm and press the hand close to the side of the left ear upward and forward, palm obliquely down, and both arms straight. Eyes look ahead of the left hand. (Fig. 6-144)

(4) Move the left foot forward to the left, toe tips forward, and bend the legs to form the left crouching bow step. Lean the trunk forward. At the same time, push the right hand upward and forward towards the opponent's face, fingertips up, to eye level. Bend the left arm and attach the left hand to the inner side of the right elbow, palm down. Eyes look ahead of the right hand. (Fig. 6-145)

Essentials: The same as for Exercise Twenty-four.

42) Fainting Lady Crosses Bridge

(1) Rise from the crouching posture and turn the trunk to the right and lean slightly to the right, legs slightly bent. At the same time, change the right hand into a fist, bend the elbow, and turn the arm outward and parry to the left with the elbow, heart of the fist facing inside, to eye level. Attach the left hand to the inner side of the right forearm. Eyes look at the right fist. (Fig. 6-146)

(2) Bend both arms and lower them to the left side of

the waist, heart of the right fist facing up and heart of the left fist facing down. Eyes look at the right fist. (Fig. 6-147)

(3) Move the right foot forward, and bend the legs to form the right crouching bow step. Lean the trunk forward. At the same time, bend the right arm inward and push the elbow forward at the shoulder level, heart of the fist obliquely down. Left fingertips up. Eyes look to the front. (Fig. 6-148)

Essentials: The movements should be slow at the begin-



Fig. 6-141



Fig. 6-142

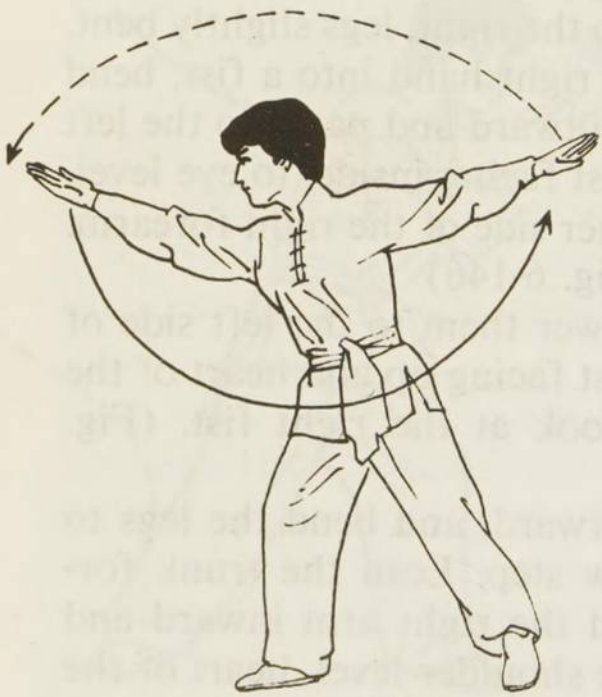


Fig. 6-143



Fig. 6-144

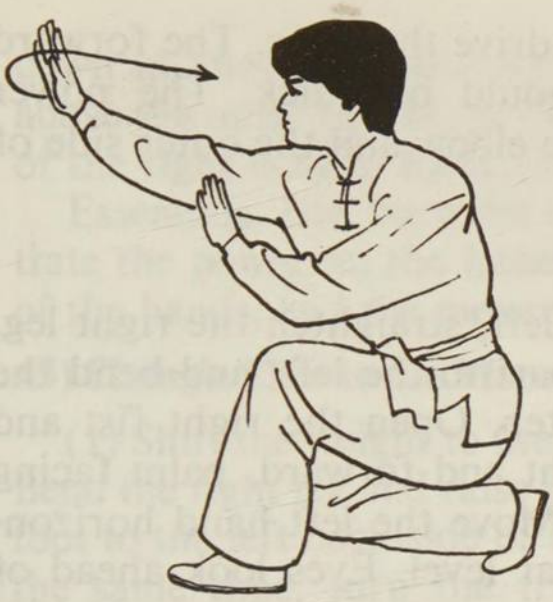


Fig. 6-145



Fig. 6-146



Fig. 6-147

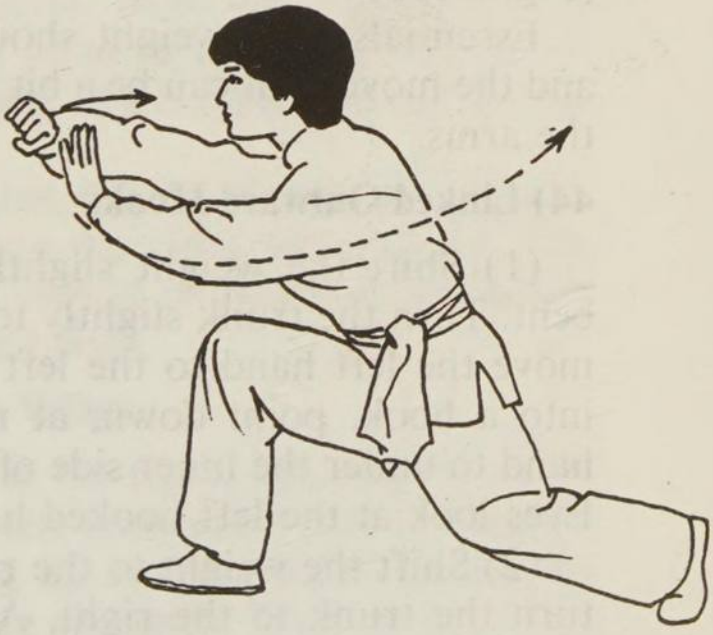


Fig. 6-148

ning. Use the waist action to drive the arms. The forward step with elbow forward should be quick. The power should be concentrated on the elbow and the outer side of the forearm.

43) Shake Body and Brush Eyes

(1) Turn the trunk to the left, straighten the right leg, move the left foot slightly apart to the left, and bend the knee to form the left bow step. Open the right fist and move horizontally to the right and forward, palm facing down, at the shoulder level. Move the left hand horizontally to the left side at the ear level. Eyes look ahead of the right hand. (Fig. 6-149)

(2) Shift the weight to the right to form the right bow step. Turn the trunk slightly to the right. At the same time, lower the left hand to the right to under the right knee, palm obliquely down. Move the right hand horizontally to the left, bend the elbow and withdraw it to the inner side of the left elbow, palm down. Eyes look at the left hand. (Fig. 6-150)

Essentials: The weight should be horizontally shifted, and the movement can be a bit slow. Use the waist to drive the arms.

44) Linked Outward Hooks

(1) Shift the weight slightly to the left, legs slightly bent. Turn the trunk slightly to the left. At the same time, move the left hand to the left and upward and change it into a hook, point down, at nose level. Swing the right hand to under the inner side of the left elbow, palm down. Eyes look at the left hooked hand. (Fig. 6-151)

(2) Shift the weight to the right, bend the right leg and turn the trunk to the right. At the same time, move the right hand from under the left elbow forward to the right-upward and change it into a hook. The hook point is

down at shoulder level. Swing the left hooked hand to above the inner side of the right forearm. Eyes look ahead of the right hooked hand. (Fig. 6-152)

Essentials: Use the waist to drive the arms, and concentrate the power on the hands. Eyes follow the movement of the hands, and the movements should be connected.

45) Chang'e Flies to the Moon

(1) Shift the weight to the left, and stand on the left leg. Bend the right leg and raise it backward and upward, right foot to the left back side of the body at buttocks level. At the same time, turn the trunk to the left and bend it forward. Lower both hooked hands past by right side of the waist, flicking the right hook upward to the left to head level, and withdrawing the left hooked hand to the left side of the waist, both hook points down. Eyes look at the right hooked hand. (Fig. 6-153)

(2) Keep the stance of the two legs unchanged. Flick the left hooked hand upward to the left from the inner side of the right arm to head level. Bend the right arm and withdraw the right hooked hand to the front of the left chest, both hook points facing down. Eyes look at the left hooked hand. (Fig. 6-154)

Essentials: The movements should be closely connected. Spread the buttocks when the right leg is raised. The flicks of the hooked hands should be quick. Concentrate the power on the top of the hooks.

46) Trembling Duck Spreads Wings

(1) Place the right foot to the right, legs slightly bent. At the same time, open the left hook and brush it forward and to the left, palm facing up at chest level. Lower the right hook to the front of the abdomen, hook point facing inside. Eyes look at the left hand. (Fig. 6-155)

(2) Turn the trunk slightly to the left, and shift the



Fig. 6-149



Fig. 6-150



Fig. 6-151



Fig. 6-152

weight first to the left and then to the right, legs slightly bent. At the same time, open the right hooked hand and brush it to the right, forward and then to the left. Change the left hand into a hook and withdraw it from the front of the abdomen to the left side of the waist, hook point facing inside. Eyes look at the right hand. (Fig. 6-156)

(3) Shift the weight to the right, bend the right leg slightly and stand on it. Place the left foot against the back side of the right knee to form the back cross-legged balance. At the same time, flick the left hook forward to the left, hook point obliquely down to ear level. Withdraw the right hand to the right side of the waist and change it into a hook, hook point facing inside. Eyes look ahead to the left. (Fig. 6-157)

(4) Bend the right leg to squat down and keep the left leg position unchanged. Lean the trunk forward to the right. At the same time, flick the right hook obliquely downward to the right, hook point facing down, to waist level. Bend the left arm and withdraw the hooked hand to the front of the left shoulder, hook point facing obliquely backward to the left. Eyes look obliquely down to the right. (Fig. 6-158)

Essentials: The movements should be first slow and then quick. Concentrate the power on the top of the hooks. The balance should be firm.

47) Mantis Combats Wind

(1) Straighten the right leg and stand erect. At the same time, bend the right arm and open the right hook and swing it to the front of the left shoulder. Open the left hook and thrust it to the right under the right elbow. Cross the arms in front of the chest, right arm above and both palms facing down. Eyes look at the left hand. (Fig. 6-159)

(2) Turn the trunk slightly to the left, and lower the left

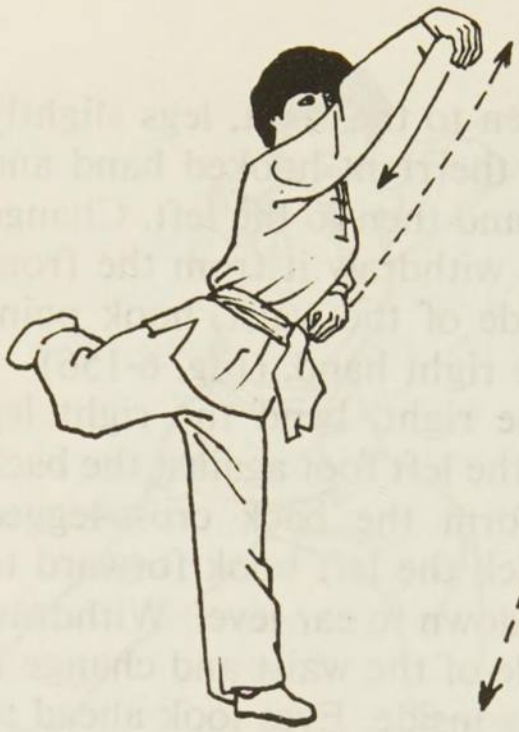


Fig. 6-153



Fig. 6-154



Fig. 6-155



Fig. 6-156

foot to the inner side of the right calf. At the same time, turn both arms outward, and move the hands above the face in horizontal semi-circles like floating clouds, right hand to the right and left hand to the left, palms obliquely up. Keep the head up and look at the right hand. (Fig. 6-160)

(3) Continue to move the hands to draw semi-circles above the face like floating clouds, cross the arms and lower them to the front of the body, left arm above, palm to palm, and eyes on the left hand. (Fig. 6-161)

(4) Place the left foot to the left, toe tips slightly outward, and bend the legs and squat down to form the left semi-horse riding stance. At the same time, change the hands into hooks and lower them to the front of the chest, both hook points facing down. (Fig. 6-162)

(5) Turn the trunk slightly to the left and shift the weight to the left leg. At the same time, swing the left hook past the right hook downward, to the left and upward again in a curve, hook point facing down to chest level. Attach the right hook to the inner side of the left elbow. Eyes look ahead to the left. (Fig. 6-163)

(6) Shift the weight to the right to form the right horse riding stance. At the same time, turn the trunk slightly to the left and then to the right. Move the left hook to the left and upward and then to the right and downward in a vertical circle at nose level. Keep the right hook under inside the left elbow. Eyes look forward to the left. (Fig. 6-164)

Essentials: The movements should be first quick and then slow before keeping the fixed position. Relax the waist and sit on the hips. Use the waist to drive the arms.

48) Closing Form with Feet Together

(1) Raise the body upward and move the right foot



Fig. 6-157



Fig. 6-158



Fig. 6-159



Fig. 6-160



Fig. 6-161



Fig. 6-162



Fig. 6-163

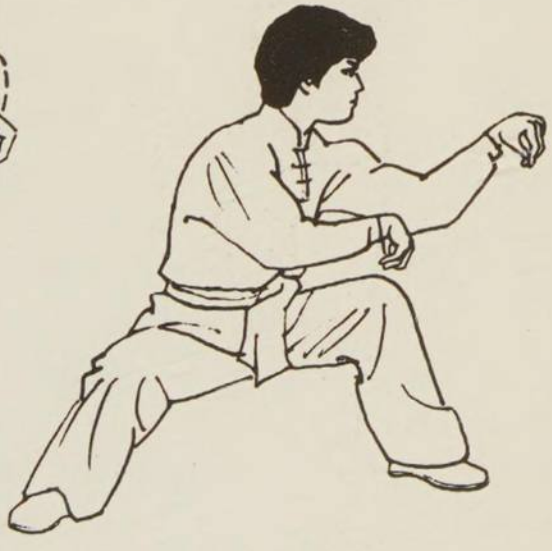


Fig. 6-164



Fig. 6-165



Fig. 6-166

forward so that the two feet are aligned and the body is in a natural standing posture. Lower both arms to the sides of the body, palms facing inside and hanging naturally down. Eyes are to the front. (Fig. 6-165)

(2) Turn the body 90 degrees to the right with the trunk in the same position. (Fig. 6-166)

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