

Yang Cheng-fu

Yang Cheng-fu c. 1920 and 1934. Tung Ying Chieh & Li Ya Hsuan are at bottom right because there is no photograph of Yang Cheng-fu doing the Li Posture (Press).

The worldwide popularity of Yang style Tai Chi Chuan is due almost entirely to the teachings of Yang Cheng-fu who died in 1936 at the age of fifty-three. While there were other Yang Style masters and instructors who taught select students in the nineteenth and early twentieth century's, their styles remained relatively obscure, and virtually unknown in the West. Yang Cheng-fu on the other hand was among the first to openly teach his family's Yang Style to the public after the overthrow of the Ch'ing dynasty in 1912. Cheng-fu, like no other Tai Chi master, saw his art as a way to unite the Chinese people, and Southern China was particularly open to his teachings. His reputation and teaching style attracted a large number of young, energetic and highly skilled students, and he was able to establish schools throughout Southern China where his son, Yeung Sau (Shou) Chung (Yang Zhenming) (1909-1985), and top students, Li Ya Hsuan, Tung Ying-Chieh, and others taught. After Yang Cheng-fu's death his students carried their master's vision of bringing Tai Chi not only to the Chinese people but to the world. Today those who claim their Yang style is derive from Yang Cheng-fu far outnumber all other Tai Chi Style practitioners in the West, combined. (Tai Chi, as used here, is meant as, **Tai Chi Chuan**, and not the Tai Chi of the Dao (Tao) philosophy.)

There are, however, nearly as many versions of Yang Style Tai Chi Chuan as there are instructors; and, it appears that while each instructor claims his teachings come from Yang Cheng-fu, virtually all have modified the style so much as to make it a different style. However, rather than changing the name of the style, most capitalize on the Yang name and teach what can at best be called a variation of some elements of Yang Cheng-fu's style.

When Yang Lu-Chan (Yang Fukul 1799-1872), modified the "Chen Style" movements he learned from Chen Chang-hsing (Chen Chang Xing) he called his new style, "Yang Style." Chen style, however, was not called Tai Chi Chuan, but rather Chen Family Pao Chui (Cannon Fist) which was not much different from the Kung Fu styles of the 19th Century, and none of its masters has ever achieved the fame or skill of Yang Lu-Chan. After Yang Lu-Chan modified what he learned, he became the most famous fighter in China, gaining the title *Yang the Invincible* and *Yang of the Eight Lords* (The eight lords being the Imperial Lords who administered the *Eight Banners* of the Manchu's). In developing his style, Yang Lu-Chan removed some of the high kicks, leaps, foot stomps and other moves from the form, and made the style distinctly his own, and one that complied more closely to the thirteen Tai Chi postures.

There are only thirteen postures in Tai Chi;

- (1) Ward Off
- (2) Roll Back
- (3) Press
- (4) Push
- (5) Pull Down

- (6) Split
- (7) Elbow Stroke
- (8) Shoulder Stroke
- (9) Advance
- (10) Retreat
- (11) Guard Left
- (12) Anticipate Right
- (13) Center Equilibrium.

The first eight are "Jings" or hand, arm and upper body moves. The remaining five are directions of moves, relate to foot and body movements. None of these postures is a kick, leap, foot stomp, or any other move Yang Lu-Chan, or Yang Cheng-fu, eliminated from the style.

Yang Lu-Chan was said to have been so masterful and gracious that he never injured any of the many martial artists who challenged him to a fight. All attacks were met with gentle moves that sent the attacker flying but uninjured; and, his new system was called, "Tai Chi Chuan".

Besides his sons, Yang Lu-Chan's most famous student was Wu Chuan-yu (Wu Quanyou, 1834-1902), who founded the Wu Tai Chi Style which even today retains many of those early teachings, and it was Wu Chuan-yu who coined the term "Tai Chi Chuan".

Yang Lu-Chan's first son, *Yang Feng Hou* (1835-1861) is said to have died early, meaning before his father. Some (including Sam Wong and Master Yee) say he was killed in a fight, and Yang Lu-Chan's second son, *Yang Ban-hou* (1837-1892) became senior master at the age of 35, when Yang Lu-Chan died in 1872. Yang Ban-hou's most famous student was Wu Chien-chuan (1870-1942), the son of Wu Style founder, Wu Chuan-yu. This followed the tradition of a son learning from the most senior master of the style. It also followed the practice of renaming the style after making changes to the style; and, it should be noted that the Wu Style is far closer to Yang Style today than most of those who have changed Yang Cheng-fu's style without changing the name.

It's said that Yang Ban Hou was equal in skill to his father, and was, like his father, called "Yang the Invincible". Ban-hou modified the Style by reverting to many of the original hard moves that were designed to injure the opponent. He was known to be extremely vicious - even sadistic - and some say this was because he vowed no one would ever again kill another Yang in a fight. No matter what his motivation, or who the opponent was, Ban-hou would deliver a devastating attack that would break an opponent's bone, knock him unconscious or paralyze him. His movements were compact, and he called his style "Yang Small Frame" (Yang Xiao Jia).

In 1959 my brother, Al Tracy, and I demonstrated the Kenpo Karate we had learned from Ed Parker for Sam Wong. I was surprised at how many of the techniques Sam Wong knew, and even at his age (97) he was able to show us variations to the techniques. Sam Wong had seen Yang Ban-hao fight several times, and told us that Ban-hao's techniques were similar to Kenpo, but tighter. He watched Ban-hao blind one opponent using the same Kenpo technique we demonstrated; and, another time

he paralyzed an opponent using the same Kenpo elbow strike to the back we demonstrated.

Master Yee who trained with Yang Jain Hao, had also seen Yang Ban-hao fight two time, when Yee was a young boy, and told us Ban-hao used the same Kenpo techniques we knew, but that he was extremely vicious, and after breaking one attacker's arm he chopped the man in the throat, and followed it with an elbow stroke that broke the man's jaw. It was a standard Kenpo technique my brother and I demonstrated, but as Master Yee, said, Ban-hao's moves were more, "Vicious powerful".

Both masters said the Kenpo kiai was executed the same as Yang Ban-hao and Yang Jain-hao, but with different sound. Ban-hao and Jain-hao made all sounds through the nose, both on the aspiration and exhale, but the exertions of energy was at the same point of focus. They also said the Kenpo stance and way of moving was closer to Yang Jain-hao's style, and while the defense techniques were similar, Kenpo was more like Yang Ban-hao's in that the moves were hard and intended to injure.

Yang Tai Chi Chuan of that period was quite different from what we in the West know as Tai Chi today. There were slow moves interspersed with fast, sharp, explosive moves combined with fierce facial expressions, shouts, screams, and frantic arm and foot movements.

Yang Lu-Chan's youngest son, Yang Jian-hou (Chien-hou, Jinghu 1842-1917) modified the Style to make the moves softer and more expansive than his brother's, and keeping with tradition called his new style "Yang Zhong Jia" (Yang Medium Frame). This was the style my Grandfather practiced, and this style more closely follows the *Song of the Thirteen Postures*. The breathing of Yain-hao's style is done only through the nose while emitting resonating sounds both on aspiration and exhaling.

Yang Jain-Hou's third son, Yang Cheng-Fu (1883-1936), made even further modifications and produced what we in the West know as, Tai Chi Chuan. He called his style "Yang Large Frame" (Yang Da Jia) and the style is more expansive, softer, smoother, and slower than his forbearers. These modifications were, however, made over several years, and Cheng-Fu's early style conformed more closely to his father's teachings at least until after his father died in 1917. Under Cheng-fu, Tai Chi was no longer kept "secret", and following the surge in Chinese pride and nationalism that swept the nation after the Revolution, he emphasized health, and it was for this reason that many of his new students were not the most physically fit. By teaching students who would have been rejected by other schools, Cheng-fu found they became stronger as they trained; and realized that even the infirm could benefit from his Tai Chi. Over the years, Cheng-fu removed all of the fast snapping kicks and snapping punches so that all moves were made with the same slow, even, softness throughout the form, making the form "continuous, without interruption". His student, Gu Liuxin explains this as, "Later, however, he changed to slow, gradual kicks, with the placement of fajin (issuing energy) in the kick being concealed within. Other boxing powers and methods were also transformed to a continuous pace with no breaking of the cadence, and from a hurried to an even pace." (*Mastering Yang Style Taijiquan* by Fu Zhongwen p.6 (1999, North Atlantic Books, Berkeley, California) translated by Louis Swaim). By doing this, his *Large Frame* style became known as "*Yang Cheng-fu Tai Chi Chuan*," which distinguished it from that of his uncle and brother's.

The changes Yang Cheng-fu made from 1917 to the year before his death may account in some part for the reason there are so many variations of Yang Cheng-Fu's style. Those who trained with Yang Cheng-Fu in the early years maintained many of those early teachings, while his later students took on the teaching of Yang Cheng-fu's later style.

Many of Cheng-fu's students renamed their style after changing it, while others continued to call their newly invented style "Yang Style."

One admirable exception to this was, Tung Ying Chieh (1898-1961), who after moving to Hong Kong, called his style, "Tung Style;" (Pinyin, Dong) and it was called "Tung Style" when Tung Ying Chieh personally taught me his "Slow Set" (1956-57). However, when his style was brought to the Los Angeles in the 1970's it was promoted as "Yang Style," and it has only been recently that the style has taken on the name here as "Dong Style." Yet there are many Dong Style instructors who still call their style Yang. They argue that their style originated from Yang Cheng-fu, and therefore it is Yang, and not surprisingly, they don't know the difference between Dong and Yang style. I would direct those who follow this line of thinking, to [Not Think Dishonestly](#).

This web site is dedicated to the Fixed Postures established by Yang Cheng-fu in 1931 photographs, which were memorialized in 1934, in *The Essence and Applications of Taijiquan*. (There is an excellent reprint by North Atlantic Books, Berkeley California, translated by Louis Swaim.) The original book was published less than two years before Yang Cheng-fu's death and was intended as an advanced methodology of Yang Cheng-fu style. It was written on behalf of Yang Cheng-fu by Chen Wai-ming and followed Chen Wai-ming's *A Manual of Taiji-quan*, and Tung Ying-chieh's *Application Methods of Taijiquan*, to which Yang Cheng-fu lent his name.

When the book was published, Yang Cheng-fu's students complained that the world would now learn their secrets, to which Yang Cheng-fu replied that one could practice the style for a hundred years and never learn Tai Chi Chuan. That was because to learn Tai Chi, you must be taught Tai Chi. He also cautioned that any further modification of the style would lead to disaster.

Both statements have proven to be true and each succeeding generation of Tai Chi instructors has modified the Form to hide and obscure the moves so that in the West, few instructors today know what the actual moves are, and if they do, they omit them from the Form, making Tai Chi Chuan little more than an exercise. Tai Chi Chuan can certainly no longer be claimed as a fighting style in the West. This is not an idle claim as my brothers, Al and Jim Tracy, and I trained many "World Class" martial arts fighters with the [Tracy System of Kenpo](#), while I am unaware of any western Tai Chi instructor who has trained a single world class fighter.

Tracy's Karate dominated the tournament scene in the late 60's and 70's, with such notables as Joe Lewis, Jay T. Will, Al Dacascos, Jerry Smith, Jerry Piddington, Dick Willett, Roger Greene, Steve LaBounty, Orned "Chicken" Gabriel, Ray Klingenburg, Steve "Nasty" Anderson, Jack Shamburger, Will Taylor, Bart Vale, and dozens more. As I stated when Al Tracy and I created, "Kenpo for Self-defense, Tai Chi for Life" in 1967, "A year of Kenpo Training is better than twenty years of Tai Chi." At the time my brother and I had been practicing Tai Chi Chuan for twenty-five years; and that statement applies even more today than it did forty years ago. Kenpo of course refers to Original Kenpo, and not the American Kenpo that would later degenerate Kenpo to a mediocre fighting style. Having been the first non-Chinese certified by Grand Master Doo Wai to teach Bak Fu (White Tiger) Kung Fu and having trained in Hung Gar, Choi Li Fat Pai, and other Kung Fu styles, I can also say that a year of training in those styles would also be better for self-defense than twenty years of Tai Chi. Nor can it be said that all Tai Chi Chuan could even be used for self-defense after 40 years, as most Tai Chi Chuan has lost its fighting ability; Today it's only good for what is called Push Hands. However, even Push Hands has been modified so much over the past seventy years as to make it totally ineffective. Thus, a year of training in Wing Chung's "Sticky Hands" would be better than twenty years of Tai Chi "Push Hands."

Yang Cheng-fu always taught the self-defense applications to his advanced students, and the amount of training one received under Yang Cheng-fu could be seen in whether the student knew the applications and the proper way to perform the Postures. Yang Cheng-fu insisted that his students be able to mimic him, although his beginning and very young students were taught a less fluid style, and this could be seen in those who only learned the basics and went on to teach Tai Chi with that limited knowledge. What most do not understand about Cheng-fu's style is the Postures are not a single self-defense technique, but rather they are an approximation - an amalgamation - of several techniques. One need only look at the postures and Cheng-fu's martial application to see that the application is far from the form. But in those demonstrated, Cheng-fu is only showing a single technique, while there are actually several techniques, each of which is slightly different, yet derived from the same Posture. The Form Posture is, therefore, not how a single technique is performed, but rather the general position from which many techniques can emanate.

Some believe I am being too harsh with Tai Chi. I am, however, applying the same standard to Tai Chi Chuan as I have to Kenpo, which is basically, you must first master a style to be able to change it for the better; and, you cannot legitimately change Kenpo and continue to call it Kenpo any more than you can legitimately change Yang Cheng-fu Tai Chi and continue to call "Yang Cheng-fu Style Tai Chi Chuan."

While there may be legitimate disputes over the transitions from one Posture to the next, how weight is distributed, how the body moves, or the position of the hands in the transitions, there can be little or no dispute about the Postures themselves because Yang Cheng-fu established the standard in his 1931 photographs. If anyone who **claims** to teach Yang Cheng-fu Style Tai Chi Chuan does not teach the Postures as they are in the photographs, they are simply being dishonest in their claims.

In 1956 I met with Yang Cheng-fu's son, Yeung Shou Chung, who only taught students privately in Hong Kong upon recommendation. After demonstrating the Sets I had learned, Yeung told me it was very close to his father's Large Frame style which he had not seen Form performed in nearly twenty years. He no longer taught Large Frame. That was his father's style, and he preferred his grandfather's medium frame for practice and his uncle's small frame as a fighting style. His style was of course Yang (Yeung) Style, because it was his family's style, but he made a clear distinction between the Yang style he taught, what his father taught and what his uncle, Yang Shao-hou had taught. I was able to have Master Yeung show me many of the different in what he taught, and his father's Large Frame style, but he admonished me to always practice Large Frame because, as he stated, I was young and there were few left at that time who even knew Large Frame.

Tung Ying Chieh, whom I had met a month or two earlier, also admonished me to always practice Yang Cheng-fu's Large Frame, because Master Cheng-fu had mastered the style like no other; and, as he told me, there are many who teach Tai Chi Chuan small frame, but few who know Large Frame as his Master taught. Each time I met with Tung Ying Chieh over a year and a half period, he always had me do the Large Frame style I had learned before teaching me to mimic his own Tung Slow Set. Master Tung believed as Yang Chengfu taught, that you could not know Tai Chi Chuan unless could first do the form the same way your instructor did the form; only then could you find what would be best for you; and what was best for one person was not best for the next. It was for this reason that both Yeung Shou Chung and Tung Ying Chieh taught each person differently, according to his ability.

There are 58 unique *Fixed Posture* photographs, taken shortly before Yang Cheng-fu died, that he said are the way the postures are to be performed. Those photographs are the standard and final authority on Yang Cheng-fu's ultimate teachings and are reproduced in the *Sets* as the benchmark for Yang Cheng-fu Tai Chi Chuan. Regardless of what is taught as Yang Cheng-fu's style, if a posture does not conform with those depicted in these photographs, the style has been modified, and one should not claim to be teaching Yang Cheng-fu Tai Chi Chuan. The Fixed Postures cannot teach a student how the moves are performed, but they do show the position one should be in at a given, frozen, point in each posture.

The modern great iconoclast of classic Kung Fu related the following well known Chinese story to me, which is apropos to Yang Cheng-fu's style of Tai Chi: "There was a master artist who painted a beautiful picture of a snake. The painting was so perfect that when you studied it, the snake came to life. Then another artist came along and painted legs on the snake."

The intent of this web site is to present the Yang Cheng-fu Postures and Hand Forms as a snake without legs.

I acknowledge the fact that Yang Cheng-fu modified his style several times between 1917 and 1934, and his early students learned the Postures differently from his ultimate Postures. But those early students either developed styles of their own, or they did not record the Postures or the transitions between the Postures while Yang Cheng-fu was alive. Therefore, there is no way of knowing if what any of the followers of Yang Cheng-fu's students continued what Yang Cheng-fu actually taught. The notable exception was Fu Zhongwen, who in his excellent book, *Mastering Yang Style Taijiquan* by *Fu Zhongwen* (1999, North Atlantic Books, Berkeley, California) translated by *Louis Swaim* gives the best details of those transitions, but they are not without flaw. I therefore draw also upon the teachings of Dr. Young (Yeung), who trained with Yang Cheng-fu from 1927 to 1935 and was my first Tai Chi Chuan instructor; Master Yee who studied under Yang Jain-hou alongside Yang Cheng-fu, and Master Yee's son, who studied under Yang Cheng-fu from 1926 until the master's death. Both Dr. Young and the two Masters were well versed in the final Yang Cheng-fu style and related much the information presented here. These masters are given credence over others because both could demonstrate Tai Chi the same way Yang Jain-hou and Yang Cheng-fu did by holding a bird in their open hand (perched on the masters index finger with the hand held vertically). The bird could not fly away because to lift off its feet must push against the hand, but the force of the push was neutralized by Chi. Further, both masters stated that one could come closer to learning the essence of Tai Chi by practicing Yang Cheng-fu's Postures than by training under a hundred Tai Chi teachers who did not adhere to those Postures.

Yang Cheng-fu's Tai Chi is rooted in three Chi principles. But read these carefully. They do not say what many want to believe they say:

- (1) There is an unseen inner force, or strength, called Chi;
- (2) Chi can be developed through proper training; and
- (3) Practicing the Form as taught by Yang Cheng-fu, Chi can be directed to any area of Intention.

Yang Cheng-fu's Forms consist of three **Sets**, typically numbered

[First Set](#),
[Second Set](#) and
[Third Set](#).

Each Set is progressive both in length, and advancement of technique and posture. However, it should be noted that the term **Set** is often used to mean the complete Form, as the Chinese generally do not use the term **Form**, but rather Chuan (hand or fist). Thus Tai Chi Chuan would not only mean Tai Chi Fist, but also the Tai Chi Set. In other words, the Form is often called a Set, and the three Sets within the Chuan are also called Sets.

Body, Mind and Spirit Forms

Yang Cheng-fu taught the Tai Chi Form three different ways, which I call *Body, Mind and Spirit*. Many Tai Chi instructors assume the form must be practiced the same way three times, once for the body, once for the mind and once for the spirit. While any repetition of the form is useful, that is not the way Yang Cheng-fu taught the three Sets (Forms). The three Forms (Body, Mind and Spirit) are distinct and completely different Forms; and any observant Tai Chi student would readily see the glaring differences. Because the three Forms were taught to all of Yang Cheng-fu's advanced students, for those who want to know the differences, I'll leave it up to the Tai Chi instructors to explain - if he knows.

There is No Chi in Tai Chi

The three Chi principles are deceptive, as they are almost universally read to imply that “Chi can be developed through.... Practicing the Form as taught by Yang Cheng-fu.” But “pay attention to trifles.”

Chi is developed through proper training. But that training is not found in the Tai Chi Sets.

Chi is first developed when the body and mind are silent; when Xu ling ding Jin 虚灵顶劲, is controlled, and united with Jingshin 精神 at hai feng mun 係风门. Only then can one enter the Void with both spirits in concert as Chi. Only then can Chi sink to dantian, from which it can flow and be directed.

It is only then that “Chi can be directed to any area of Intention,” and “Practicing the Form as taught by Yang Cheng-fu,” can be used to learn how to direct Chi to the culmination of a posture.

But this was taught by Yang Jain Hau, and is not found in Yang Cheng Fu's Sets. It is, therefore, not included on this site. While [Xe Chi A Path to Chi](#) gives more detail

Three Form Heights

Yang Cheng-fu taught three different *Form Heights*, High, Medium and Low to fit the individual's ability and physical structure. Thus his style was **not** "one size fits all".

High Form



High Posture has a narrow horse stance with the feet at shoulder's width, and all three Forms commence from High Posture Wu Chi. This position is never more narrow than the outside of the feet being at shoulder width, except for extremely physical debilitated students, and it can be as wide as to where the instep of the feet are at armpit width (as found in *Right Cloud Hand*). However, because



Yang Cheng-fu always commenced all three Forms from the narrow Wu Chi position, that is the beginning position which should be practiced.

In training the width of the horse stance is found by placing both feet at shoulder width then turning **left** on the **toes** of both feet and dropping the right knee to the floor. In **High Posture**, the right knee should be approximately even with the **toes** of the left foot.

The Eight Figure (Bow and Arrow) stance is also narrow, so that if you raise the heel of the rear leg (turning on the ball of the foot) and the knee is dropped to the floor beside the leading foot, the knee will also be approximately even with the heel (an imaginary Ten Line between heel and knee).

Medium Height Form



Medium Height Form (not to be confused with Medium Frame Yang Style) has a wider and therefore lower stance. The **Yang Cheng-fu photographs are Medium Height Posture**, and *Medium Height Posture* is the style Yang Cheng-fu wanted all but his beginning students to practice. *Medium Height Posture* is, however, virtually impossible for beginning students who have had no martial arts training, and it was for this reason beginners were (and should be) taught High Posture. The proper distance for the Medium High Horse Stance is, however, slightly wider to where the inside of both feet is at armpit width (as found in *Left Cloud Hands* and can be as wide as shoulder width. In this stance, when one turns to the left, and drops the right knee to the floor, it will be on line with the **back of the left heel**.



Medium Height can also be measured from the Eight Figure (Bow) stance. When the rear knee is dropped to the floor, there will be a hand span (fingers spread) distance between the forward heel and the knee.

In all Postures for the Eight Level (Bow) Stance (facing Right) creates an imaginary line between the heel of the rear foot and the inside of the forward foot.

In *High Posture* when the right knee is dropped to the floor, it should be on line with the back of the left heel and up to one hand span wider. (From the Four Level - Horse Stance the knee would be even with the toes) The photograph of Yang Cheng-fu in *Ward Off Right* indicates that if the left knee were to be dropped, (the body shift forward to the left toe) the left knee would also move forward to be approximately on line with the left hip, and the left knee would be one and a half (1½ hand spans behind the right heel. This is approaching *Low Frame Posture* which would be two hand spans distance.

Any stance where the knee rests less than a palm's width (not length) it High Posture. If an instructor only teaches High Posture, it can reasonably be assumed that he or the person from whom he learned the Form was only a beginning Yang Cheng-fu student.

A wide Bow (Bow and Arrow) stance is easy in Kenpo where the forward toe is turned in and the rear foot pointed directly forward, and for Hung Gar and other

Kung Fu styles (and even Yang Jain Hao Style) where the moves are made quickly; but it is virtually impossible for a beginning Tai Chi student to move the foot slowly and smoothly to this distance.

My brother, Al Tracy, and I were first taught High Form, then when we were about twelve years old, we learned Medium Form; and I practiced both Form heights from that time on. The Postures of the two Forms are slightly different, but to the untrained eye they appear to be the same; and, this is especially true for those who never learned Yang Cheng-fu Form in the first place.

I had no difficulty with Medium Height until I had a back injury just before my sixty-second birthday, when I was temporarily paralyzed from the waist down. After an operation that fused my lower back, the paralysis was gone, but I was in and still live with excruciating pain. It took nearly four years to be able to overcome the pain and be able to do the Form properly. However, I found myself only doing High Form Postures, and I was doing it in about 25 minutes. Recognizing this problem, I consciously avoided the "easy" and only practiced Medium Form to where I took just over 30 minutes to complete. Ten years ago the Form took me over 45 minutes.

Prior to my accident I was also practicing Low Form, which took about 15 minutes with 20 minutes being the longest it should take because it is a completely different form. I had noticed that Medium Height Posture is usually done in less than 20 minutes by the few people who know it; and the reason for the faster pace was so they can extend the step longer with a quicker step. That, of course, is bad form, as the Postures should be performed with the feet in constant control; that is, the foot moves slowly with Intention.

My personal disability has also led me to recognize that while my High Form was approaching Medium Height (there being approximately a palm width between the heel and knee) I had no problem going to Medium Height with the Left Leg forward but I was restricted to Medium Form that was closer to High Form with my right leg forward. This led me to begin strengthening my left leg to support the slow, smooth, controlled movement required to advance the right leg. It also opened my eyes (and mind) to the problems of the disabled.

There was one other change in the Form I noticed. My neck was also injured in the accident, and while I thought my head was being held in proper form, I noticed that it was not held as upright as the Postures demand. My injury, however, makes the form painful with the head held high, and created a block in the Ming Mun, which extends to the Trapezius; and I remember Tung Ying Chieh having difficulty doing *Repulse Monkey* on his left side, and thought at the time (1956) that he might have an arm or shoulder injury. I realize now that the reason Master Tung kept his head lower than Yang Cheng-fu Posture may well have been due to a neck injury.

That bring up an important point. It is not important what an instructor can do, but what he teaches. I therefore have never faulted those in their 80's and 90's who trained under Yang Cheng-fu for not adhering to the correct Postures in their form, so long as they taught the Postures the way they were taught. I turn seventy this year, and with constant attention to correct Posture positions I should be able to perform Medium or at least Wide High Posture Form for the rest of my life.

Low Form

Low Form has a very wide Horse Stance with the feet being at least one hand span wider than each shoulder and the Eight Figure stance (bow) extended more than two hand spans. The movements are done much faster than High Form, and Low Form is seldom practiced except as the Body Set.

The Postures of three Form Frames are to put it in cryptic Chinese fashion, "The same, but not the same, identical, but not identical," though to the untrained eye they would appear to be the same form done in a lower stance.

Some Differences in High and the Medium Height Forms

The level of training of a Tai Chi practitioner can be judged by the height and correctness of his/her posture (or at least how he teaches them). Those who only know High Frame never went beyond what Yang Cheng-fu taught beginners. The same applies to the posture transitions. Those who do not know the martial applications of the postures, or who do not know the so-called hidden moves, never went beyond what Yang Cheng-fu taught beginners. There were no actual "hidden moves" in the Tai Chi Forms Yang Cheng-fu originally taught. The moves were not hidden until after Cheng-fu opened Tai Chi to the masses. Thus, there were no hidden moves in the Forms taught by my instructors who had trained directly under Yang Cheng-fu. And I only made the *Elbow Stroke* hidden in the Form because Tung Ying Chieh told me never to show it except in hidden form. This proved to be good advice because I found that the Tai Chi instructors who knew the *Elbow Stroke* recognized it when I demonstrated the Form for them, and they all accepted me as a fellow; while those who did not know the move were equally unknowledgeable about the rest of the Tai Chi Form.

I would like to emphasize that Tai Chi was a great door opener for me. There were few non Chinese who knew Tai Chi back in the 50's, 60's and 70's and Tai Chi was never a threat to any of the Kung Fu masters I met and learned from. They were all willing, and even insistent on teaching me their styles.

High and Medium Height Form

Cheng-Fu called the First Set of the Form, "San Shang" (Three Star) because it opened in three directions - South (North always being to the back when the Form opens, no matter what direction you actually face) West and East. There are no 45° body angles (except in transition) in the First Set of High Form because it is the Set for beginners.

Medium Form differences become evident in the opening where the arms are raised directly forward or slightly outward - that is when the arms are fully raised to shoulder height, the thumbs are on a line with the armpit or at most one palm width greater (though some of the early students raise the arms at about 45° relative to the body).

In **High Form** the hands are raised slightly inward so that the index finger is approximately on line with the hip; and some have made this movement so the little fingers are in line with the hips. The raising and lowering of the arms was not originally part of the Tai Chi form, but was taken from Chi Gong (Qigong) and added as a preparation to the form; as the form actually commences from the Wuji position which is attained after the raising and lowering of arms. Thus, the readying moves differ somewhat with each Form (Body, Mind, Spirit - High, Medium and Low). The movement of the feet to commence the Form was not part of Original Yang Style either. One started with the feet together, made the salutation (which varied with the instructor) and ended with the feet placed for going into Wu Chi. I was taught the preparation as part of breathing, where the left foot moves to the left as you inhale and toe of the left foot begins to become substantial as you continue to inhale, and you exhale as the heel lowers. You then inhale as the right foot moves to the right (so both feet are at shoulder width) setting the toe first and exhaling as the heel lowers to double weightedness. The hand positioning of the Sun Fist, Left Hand and Bow depend on the instructor.

The Wuji position in **Medium Form** follows the Preparation (raising and lowering arms) and is the "Beginning" (giving birth to the Form). However, the body sinks into a horse stance as the elbows drop and the arms lower in Medium Height. In **High Form** the Wuji position is reached after the arms lower to the waist and before the body sinks into a horse stance. All the Medium Height moves are lower, and the stances wider than High Form.

Raise Hands and Step Up Posture is always done the same way in **High Form**, whereas in **Medium Form** the transition to *White Crane Spreads its Wings* the *right foot* steps directly South in the First Set, South-South East (160-65°) in the Second Set and South East (135°) in the Third Set (with South being 180°). **It's important to understand that the transition from Raise Hands to White Crane is the continuation of Raise Hands, and not the beginning of White Crane.** This transition is a Shoulder Stroke which in the First Set is directly South. The arms then begin to raise (trap) due South and as the waist rotates to the East (your left), the hands follow so you move into White Crane facing East. Yang Cheng-fu often taught beginners to go from *Raise Hands* to *Shoulder Stroke* then turn east for *White Crane* leaving the more complex (south facing) hand trapping for when the student was more accomplished. This move is a good indication of the skill, or beginning/advanced status of a Yang Cheng-fu student. Some instructors eliminate the Shoulder Stroke completely and make this movement the beginning of *White Crane*, but this was **not** as Yang Cheng-fu taught.

Fu Zhongwen describes this Shoulder Stroke on page 50 *Mastering Yang Style Taijiquan* by *Fu Zhongwen* (North Atlantic Books, Berkeley, California) translated by *Louis Swaim*. **This book is strongly recommended for anyone practicing Yang Style Tai Chi.**

Another recommended book is Yang Zhenduo's *Yang Style Taijiquan*, Morning Glory Publishers, Beijing 1988-1996. Zhenduo is Yang Cheng-fu's third son who was only 10 years old when his father died. Some of his Postures show how Yang Cheng-fu taught the very young and beginners, however the book presents the Yang Family Style before it was later changed it in the 1990's. Page 52 *Points to Remember* (3) describes the above move similarly to that of Fu

Zhongwen. This movement has been changed by Yang Zhenduo's grandson, Yang Jun, to eliminate the *Shoulder Stroke* and make the hand movements of trappings as the beginning of *White Crane*, and *not the end of Raise Hands*.

It is, therefore "Yang Family Style" but not Yang Cheng-fu Style.

Different Cheng-Fu students did this differently. When I first met Tung Ying Chieh in 1956, I demonstrated what I had learned from my instructor and Tung admonished me to never change the Form I had learned, because the Postures were very close to what Yang Cheng-Fu taught towards the end of his life. He then showed me the modifications he had made. When he stepped off on a 160-65° angle at the ending of Raise Hands in the First Set, I asked why it was done there instead of in the Second Set. He told me that if I had not known the difference, I would never have asked. He went on to explain that he had simplified the form to make the transition the same in all three Sets. When I met with him again a few weeks later, I noticed that his son, Tung Hu Ling, was doing the move at a 135° angle in the Second Set, whereas he had been doing it due south before. Yeung Shou Chung on the other hand stepped off on a 135° angle in all three Sets, and told me that was how Li Ya Hsuan, also did the form.

The **Brush Knee** pushing hand in **Medium Form** comes from head high (palm up) and moves forward to where the wrist is at shoulder height - in **High Form** the hand pushes from shoulder height forward. Brush Knee is seldom done correctly in the Yang styles I have seen practiced. The most common way Brush Knee is done is **not Yang Cheng-fu style** and has the **Left Hand** brought to the right hip (or slightly higher) **Palm Down** and the right hand is brought to shoulder height **Palm Down**

The **Correct Yang Cheng-fu Way** is for the left and right hands to concurrently move from left to right (after White Crane) with the Left Hand **Turning Upward** where it is held at **Chest (arm pit) Height** ; and the Right Hand makes a hooking motion slightly downward **Palm Turning Upward** and then back to a Hook Palm behind the Right Ear. (This is not Hook Hand, but Hook Palm - Elegant Lady's hand - so the fingers are not brought together, but more resembles a cobra moving back to strike.

Yang Cheng-fu describes this in Louis Swaim translation of *The Essence and Applications of Taijiquan*. North Atlantic Books, Berkeley California (2005) as follows: "The left hand concurrently turns up, arriving at the right front of the chest, then down to the left outside brushing aside the hand or foot of the opponent. The right hand at once forms an upward facing palm (yang shou xin) then downward-hanging (chui xia), turning now straight to the right rear and up to a point beside the ear. Extend the palm, with the heart of the palm facing forward...."

For those who cannot follow written directions, it simply means that the left brushing hand begins from palm up at the chest (near arm pit height) and turns smoothly as it sweeps across your body to the left to palm down as it reaches a point in front of the left thigh. It **does not** start with the left palm down, (and certainly **not** at hip height) and sweep *palm down* across the body. Palm down is not only wrong, it is **bad form**. Tung Ying Chieh told me he used palm down at the chest to hide the true move. This may be why others also used palm down, but I did not then, and still do not today see why there should be anything hidden in the form - except to keep those who claim they know the Form from actually knowing the Form. And on this line, after the left hand (Brush Knee Left) is in front of the left thigh it reverts to Iron Palm as one moves into Twist Step.

There is an additional **Medium Form** move in *Left Brush Knee* after *Play Pipa*, and this Brush Knee, **drops** slightly from *Palm Up* to *Palm down* before commencing the leftward sweep. This move is also in the Second Set leading to *Left Brush Knee* which follows *Left Separation Kick* (zuo fen jiao) and *Turn Body and Left Heel Kick* (zhuan shen zuo deng jiao). However, this *Brush Knee* (in the Second Set) requires both hands to move as they do in the First Set *Left Brush Knee* while standing on the right leg; and, it should be noted that this *Brush Knee* is done with the right hand coming from head height in High, Medium and Low Form/Postures and both hands face up when the left hand is at chest level, and the right hand is at temple level (or higher in lower forms). This means that the left hand must go from palm up to palm down before sweeping to *Brush Knee*, but this has been eliminated by most Tai Chi instructors, either because they do not know how the form was originally taught, or it is easier to have the left hand faced down at chest level, or waist level as some do it. Additionally, standing on the right leg as this move begins in the Second Set is not easy for the beginner.

In all Medium Form Sets - moving from *Apparent Close as In Seal* (Wipe Off) to *Cross Hands* the right hand moves wide (west) to *Trace Eyebrows* - left leg substantial, and both hands then move down low close towards the ground before coming to *Cross Hands*. Some instructors have both hands moving in a circle from over the head to the ground in this movement, but that is only done the Low Form, because the horse stance in this position is very low.

The direction in Medium Height Form, Second Set's first *Turn and Throw Fist* (zhuan shen pie shen chui) is the same as High Frame (facing West); but, the second Turn and Throw Fist which faces East in High Frame, faces South East in Medium Height Form *Step Forward Deflect Parry and Punch* (jin bu ban lan chui) is then done to the East. In the Third Set *White Snake Spits Venom* (zhuan shen bai she tu xin) faces North West instead of West as in High Form. This move (White Snake) continues with *Lady White Snake Receives Message*; which replaces *Step Forward Deflect Parry and Punch* as the move is similar and ends up facing West; and it should be noted that in all three Forms, (Body, Mind, Spirit) White Snake Spits Venom is followed by a Left Standing Palm, which then turns palm up (*Lady White Snake Receives Message*), (and not the Left Cutting Palm position of *Turn and Throw Fist* in the Second Set). Some in Dong Style eliminate the Standing Palm and have what they call *Snake Delivers Message* as a Finger Thrust - palm up, but that is not Cheng-fu style, nor was it the way Tung Ying Chieh did his Slow Set.)

Medium Form performs **Cloud Hands, Repulse Monkey and Part Wild Horse Mane** either five or seven times. Never just three times as in High Form. This can be done in High Frame also, but it is not required as it is in Medium Form. It's interesting that Yang Cheng-fu considered *Cloud Hands and Repulse Monkey* to be the most important Postures for training, yet instead of increasing the repetitions as he did, most instructors have reduced them to a single incident.

Throughout the Form, Medium Form turning movements go into a high Twist Stance. This is particularly evident in the transition from *Right Heel Kick* to *Left Strike Tiger* (zuo da hu shi), where the right foot goes behind the left foot into a twist stance, instead of sinking to the right of the left foot as in High Frame. This is done to compensate for the directions in the Form so you end exactly where you began the Form.

Low Form is almost always done as the Body Set, when the Tai Chi Form is practiced three times, "once for the body, once for the mind and once for the spirit," whereas the Spirit Set is the Form most seen in the west as the Tai Chi Form. Low Frame is physically challenging, and even more so when done as the Body Set, which may be why few instructors even know the Low Frame Set, let alone teach it. While there are other significant differences between High Form and Medium Form, the foregoing might explain why different instructors do the Form differently. They may well be doing the Form the way Yang Cheng-Fu taught it and wanted it to be taught after his death, but often the differences between High, Medium and

Low Form are confused and put in a form where it should not be. Thus, the transitions in High, Medium or Low Frame are sometimes moved from Medium to High Frame. However, to be done the way Yang Cheng-fu taught the forms, other than the height of the posture all Postures should conform to those established by Yang Cheng-Fu in his 1934 photographs. While the transitions from posture to posture were not fully described by Yang Cheng-Fu in his books, it is clear that what he did write and show in photographs, is often ignored by many students in favor of what they consider "classic Tai Chi"; and, more often they don't understand how to make the transition smoothly. However, what I see as a major flaw in the way some students practice the Form is the failure to understand that each Set is progressively more advanced. That is, the way moves are done in the First Set are not necessarily how they are done in the Second Set. This is best seen with *Brush Knee* where the pushing hand moves from the temple to shoulder height in the First Set, but pushes from head high (heel of palm at the temple) in the Second Set. Most students practice Brush Knee the same throughout. This is also evident in *Grasp Sparrow's Tail* where *Ward Off Left* should be done differently as the Form progresses. The same is true of *Roll Back* which is not done the same way in *Carry Tiger to the Mountain*; and, *Roll Back* in *Carry Tiger* in the Third Set is not done as it is in the Second Set, but is followed by Split, instead of Push (although Yang Cheng-fu taught both Split and Push for this Posture).

Yang Cheng-fu called the First Set, San Shang (Three Star), because it opens in three (3) directions: South, West and East, with your back to the North when the form begins. There are no other directions (or angles) in the First Set. This is true for High, Medium & Low Forms, as well as Body, Mind or Spirit Form.

Commencing Form (as shown) is actually the Wuji (Wuxi) position and is preceded by Preparation (yu bei) and Beginning (qi shi which is meant as the beginning of Wuji, that is, to give birth.) The conventional raising and lowering of hands is a breathing exercise with no martial application, and was taught one way to beginners, and another way to advanced students who had learned how to breath. While correct breathing was not essential for beginners, it was extremely so for advanced practice.

Convention calls the various techniques in the Form, "postures." Technically, there are only 13 postures, with the techniques being various combinations of those postures. All moves begin with the waist, and the body turns far more than would be used in an actual technique. Thus as in *Roll Back* the waist turns from East towards North East so the waist and hand (not the feet) exercise in a smooth twisting motion from the waist up; keeping in mind that when one part moves, all parts move, so while the feet do not move from position, they do nevertheless, move. This waist movement will work the intestines, and many beginning students will find they will have a bowel movement at the completion of the First Set; and I always have a teaching break for beginning students and have the First Set complete with the Wu Chi Posture.

The first posture (following Wu Chi) is Open Water Gate (syu gun mun - a pull down - facing west), followed by Grasp Sparrows Tail (lan que wei) which is a pithy form, consisting of 5 postures, Ward Off Left (zuo peng), Ward Off Right (you peng), Roll Back (lu), Press (ji) " Push (an). Yang Cheng-fu left no known photograph of Press (ji). It's for this reason that *Ward Off Right (you peng)* is often used in its place. The photograph of Tung Ying Chieh is the closest to the Press Posture for the hand position. However, Yang Cheng-fu's head would be more erect, and his left leg more bowed (as in Push). The left Press hand touches the right arm at the **Pulse Gate**; that is, with the left heel of the left palm about one inch from the wrist. But the press contact is only made just before both hands extend to conclusion.

Ward Off Left faces south in execution, and transitions to west to commence Ward Off Right, followed by Rollback, Press and Push, all of which face west.

Single Whip consists of three moves, *Steel Whip Pivot* (which pivots the body to face south), *Hook Hand* and a *Ward Off Left* variation that terminates with *Cutting Palm* facing east. The

feet are in eight figure stance facing west commencing Single Whip.

Lift Hands turns south and is completed with Snap Branch as a transition to Step Up to Shoulder Stroke and culminates with a small frame trapping Split, before transitioning into *White Crane Spreads its Wings* facing east.

The *White Crane* photograph is the Commencing of the Posture which is followed by a high *Pull Down* that culminates with the both palms facing up, Left Hand at chest level, Right Hand behind the Right Ear.

Left Brush Knee commences with the hands in the above position. (**NOTE: The Left Hand is NOT faced down and is NOT at waist level.**) The Left Hand makes a smooth movement from chest high (Palm up), across the body moving down to thigh level as the palm smoothly turns down in the movement until it is at arm's length in front of and at waist level above the thigh. Simultaneously, the Right Hand moves forward (east) from Palm Up to a Standing Palm on a line with the Left Elbow. This is *Brush Knee*. The Left Hand (facing down) pulls back, and down as the Right Standing Palm pushed forward; so that both left and right hands terminate at the same time, the right hand moving forward, the left hand moving back towards the body. The *Twist Stance* is modified and always high in High Frame, but always traditional in Low Frame, and is done either way or a modified (high) twist in Medium/Center Frame.

Play Pipa or Strum Lute is the Left Side of *Raise Hands* and is followed by *Break Branch* as the transition to the 2nd *Left Brush Knee*, and the hands move back to the same position as the 1st *Brush Knee*. However, unlike the 1st *Brush Knee*, where the Left Hand slowly turns palm down as it moves forward, in the 2nd *Brush Knee*, the Left Hand turns Palm Down as the arm moves (being pushed by the raised back, sunk shoulder and dropped elbow) and then continues Palm Down to where both hands are in the same position as the 1st *Brush Knee*.

Right Brush Knee is done the same as left *Brush Knee* except for the high Ka Lung movement of the left foot. This is followed by another set of *Left Brush Knee* which are repeated the same as the first *Left Brush Knee* set.

1	yu4 bei4	Preparation Form
2	qi3 shi4 hei2 chi2	Beginning
3	WuJi	Wu Chi
4	syu1 gun3 mun4	Open the Waters Gate
	lan2 que4 wei2	Grasp the Sparrow's tail
5	laam5 jeuk3 mei5	
6	zuo peng pung3	Left Ward Off
7	you peng	Right Ward Off
8	lu	
9	ji	Roll Back
	an	Press

		Push
	dan1 bian1	Single whip
10		Steel whip Pivot
11		Hook Hand
12		Cutting Palm
13	ti2 shou3 shang4 shi4	Lift Hands and
14		(Break Branch to) Step Up to Shoulder Stroke
15	bai2 he4 liang4 chi4	White Crane Spreads its Wings
16	zuo3 lou1 xi1 ao3 bu4	Left Brush Knee and
17		Twist Step to Push
18	shou3 hui1 pi2 pa	Hand Strums Lute (Play Pipa)
19	zuo3 lou1 xi1 ao3 bu4	(Break Branch to) Left Brush Knee and
20		Twist Step to Push
21	you4 lou1 xi1 ao3 bu4	Right Brush Knee and
22		Twist Step to Push
23	zuo3 lou1 xi1 ao3 bu4	Left Brush Knee and
24		Twist Step to Push
25	shou3 hui1 pi2 pa	Hand Strums Lute
26	zuo3 lou1 xi1 ao3 bu4	(Break Branch to) Left Brush Knee and
27		Twist Step to Push
28	jin4 bu4 ban1 lan2 chui2	Step forward Deflect
29		Parry and
30		Punch
	ru2 feng1 si4 bi4	As though sealed and closed
31		Wipe Off
32		Push
33	shi2 zi4 shou3	Trace Eyebrows

34		Gather Earth
35		Cross Hands
36	bao4 hu3 gui1 shan1	Embrace Tiger (Push Tiger) and Return to Mountain
37		Right Diagonal Brush Knee
38		Pull Down
39		Split (or alternate Press)
40		Push
41	zhou3 di3 (kan4) chui2	Steel whip Pivot
42		Ka Lung to Right Push Tiger
43		Fist Under Elbow
44	you4 dao4 nian3 hou2	Right Repel Monkey
45	zuo3 dao4 nian3 hou2	Left Repel Monkey
46	you4 dao4 nian3 hou2	Right Repel Monkey
47	xie2 fei1 shi4	Diagonal Flying
48	ti2 shou3 shang4 shi4	Lift Hands and Step Up to
49		(Break Branch to) Shoulder Stroke
50	bai2 he4 liang4 chi4	White Crane Spreads Wings
51	zuo3 lou1 xi1 ao3 bu4	Left Brush Knee and
52		Twist Step to Push
53		Draw Arrow
54	hai3 di3 zhen1	Needle (Mirror) at Sea Bottom
55	shan4 tong1 bei4	Fan Through Back
56	zhuan3 shen1 pie1 shen1 chui2	Turn Body and Hold Gate
57		Flip Fist Past Body
58		Left Cutting Palm

59		Break Staff
60	jin4 bu4 ban1 lan2 chui2	Step forward Deflect
61		Parry and
62		Punch
	shang4 bu4 lan2 que4 wei2	Step Up and Grasp the Bird's tail
63		Push Tiger
64		Ward Off Right
65		Roll Back
66		Press
67		Push
	dan1 bian1	Single whip
68		Steel Whip Pivot
69		Hook Hand
70		Cutting Palm
71	zuo3 you4 yun2 shou3 (1)	Cloud Hands (1)
72	zuo3 you4 yun2 shou3 (2)	Cloud Hands (2)
73	zuo3 you4 yun2 shou3 (3)	Cloud Hands (3)
	dan1 bian1	Single whip
74		Steel Whip Pivot
75		Hook Hand
76		Cutting Palm
77	gao1 tan4 ma3	High Pat Horse
78	you4 fen1 jiao3	Right High Pat On Horse
79		(Break Branch to) Cross Hands
80		Right Separation Kick
81	zuo3 fen1 jiao3	Left High Pat On Horse
82		(Break Branch to) Hidden Gift

83		Left Separation kick
	zhuan3 shen1 zuo3 deng1 jiao3	Turn Body,
84		Cross Hands
85		Left Heel Kick
86	zuo3 lou1 xi1 ao3 bu4	Left Brush Knee and
87		Twist Step to Push
88	you4 lou1 xi1 ao3 bu4	Right Brush Knee and
89		Twist Step to Push
90	jin4 bu4 zai1 chui2	Step Up Left Brush Knee
91		and Punch Down
92	zhuan3 shen1 pie1 shen1 chui2	Turn Body and Hold Gate
93		Diagonal Flip Fist Past Body
94		Left Thrusting Palm
95		Break Staff
96	jin4 bu4 ban1 lan2 chui2	Step forward Deflect
97		Parry and
98		Ka Lung to Punch
99	you4 deng1 jiao3	Push Tiger
100		Cross Hands
101		Right Heel Kick
102	zuo3 da3 hu3 shi4	Left Strike Tiger
103		Play Pipa
104	you4 da3 hu3 shi4	(Break Branch to) Right Strike Tiger
105		Dragon Reveals Tongue
106		Cross Hands
107	hui2 shen1 you4 deng1 jiao3	Turn Body Right Heel Kick

108 shuang1 feng1 guan4 er3	Two Peaks Box Ears
109	Low Black Tiger Claw
110 zuo3 deng1 jiao3	Cross Hands to
111	Left Heel Kick
zhuan3 shen1 you4 deng1 jiao3	Turn Body,
112	Cross Hands
113	Right Heel Kick
114 jin4 bu4 ban1 lan2 chui2	Step forward (Inward) Deflect
115	Parry and
116	Punch
ru2 feng1 si4 bi4	As though sealed and closed
117	Wipe Off
118	Push
119	Trace Eyebrows
120	
121 shi2 zi4 shou3	
122 bao4 hu3 gui1 shan1	Embrace (Push Tiger) Tiger and Return to Mountain
123	Right Diagonal Brush Knee
124	Pull Down
125	Split (or alternate Press)
126	Push
xie2 dan1 bian1	Diagonal Single whip
127	Steel Whip
128	Hook Hand
129	Cutting Palm
130	Play Pipa

131 you4 ye3 ma3 fen1 zong1	(Break Branch to) Right Wild Horse Parts Mane
132 zuo3 ye3 ma3 fen1 zong1	Raise Hands
133	(Break Branch to) Left Wild Horse Parts Mane
134 you4 ye3 ma3 fen1 zong1	Play Pipa
135	(Break Branch to) Right Wild Horse Parts Mane
136	Raise Hands (Break Branch to)
lan2 que4 wei2	Grasp the Bird's tail
137	Ward Off Left
138	Ward Off Right
139	Roll Back
140	Press
141	Push
dan1 bian1	Single whip
142	Steel Whip Pivot
143	Hook Hand
144	Cutting Palm
yu4 nu3 chuan1 suo1	Jade Lady Works the Shuttle
145	Step Back to Hidden Gift
146	Jade Lady Left
147	Play Pipa
148	(Break Branch to) Cross Hands
149	Jade Lady Right
150	Raise Hands
151	(Break Branch to) Hidden Gift
152	Jade Lady Left

153		Play Pipa
154		(Break Branch to) Cross Hands
155		Ka Lung to Jade Lady Right
156		Raise Hands (Break Branch to)
	lan2 que4 wei2	Grasp the Bird's tail
157		Left Ward Off
158		Right Ward Off
159		Roll Back
160		Press
161		Push
	dan1 bian1	Single whip
162		Steel Whip Pivot
163		Hook Hand
164		Cutting Palm
165	zuo3 you4 yun2 shou3 (1)	Cloud Hands (1)
166	zuo3 you4 yun2 shou3 (2)	Cloud Hands (2)
167	zuo3 you4 yun2 shou3 (3)	Cloud Hands (3)
	dan1 bian1	Single whip
168		Steel Whip Pivot
169		Hook Hand
170		Cutting Palm
	xia4 shi4	Snakes Creeps Down
171		Pull Down
172		Lower Posture
173	zuo3 jin1 ji1 du2 li4	Left Golden Pheasant Stands on One Leg
174	you4 jin1 ji1 du2 li4	Right Golden Pheasant Stands on One Leg
175	you4 dao4 nian3 hou2	Right Repel Monkey

176 zuo3 dao4 nian3 hou2	Left Repel Monkey
177 you4 dao4 nian3 hou2	Right Repel Monkey
178 xie2 fei1 shi4	Diagonal Flying
179 ti2 shou3 shang4 shi4	Lift Hands and
180	(Break Branch to) Step Up to Diagonal Shoulder Stroke
181 bai2 he4 liang4 chi4	White Crane Spreads Wings
182 zuo3 lou1 xi1 ao3 bu4	Left Brush Knee and Twist Step
183	Draw Arrow
184 hai3 di3 zhen1	Needle (Mirror) at Sea Bottom
185 shan4 tong1 bei4	Fan Through Back
186 zhuan3 shen1 bai2 she2 tu4 xin4	Turn Body and Hold Gate
187	White Snake Spits tongue
188	Lady White Snake Receives Message
189 jin4 bu4 ban1 lan2 chui2	Step forward Deflect
190	Parry
191	and Punch
shang4 bu4 lan2 que4 wei2	Step Up and Grasp the Bird's tail
192	Push Tiger
193	Ward Off Right
194	Roll Back
195	Press
196	Push
dan1 bian1	Single whip

197		Steel Whip Pivot
198		Hook Hand
199		Cutting Palm
200	zuo3 you4 yun2 shou3 (1)	Cloud Hands (1)
201	zuo3 you4 yun2 shou3 (2)	Cloud Hands (2)
202	zuo3 you4 yun2 shou3 (3)	Cloud Hands (3)
	dan1 bian1	Single whip
203		Steel Whip Pivot
204		Hook Hand
205		Cutting Palm
206	gao1 tan4 ma3 chuan1 zhang3	High Pat Horse with
207		Palm Thrust
208	shi2 zi4 tui3	Cross Hands to
209		Turn and Cross Kick
210	jin4 bu4 zhi3 dang1 chui2	Step Forward (Ka Lung to) Left Brush Knee and
211		Punch Groin
	shang4 bu4 lan2 que4 wei2	Step Up and Grasp the Bird's tail
212		Push Tiger
213		Ward Off Right
214		Roll Back
215		Press
216		Push
	dan1 bian1	Single whip
217		Steel Whip Pivot
218		Hook Hand
219		Cutting Palm
220	xia4 shi4	Right and Left Pull Down to

221		Low Form
222	shang4 bu4 qi1 xing1	Step Up Seven Stars
223	tui4 bu4 kua4 hu3	Step back Pull Reigns to
224		Ride Tiger
225	zhuan3 shen1 bai3 lian2	(Jade Lady) Sweep Leg Turn Body
226		and Swing Over Lotus
227	wan1 gong1 she4 hu3	Bend Bow and Shoot Tiger
228		Ka Lung to Break Staff
	jin4 bu4 ban1 lan2 chui2	Step forward
229		Deflect
230		Parry and
231		Punch
	ru2 feng1 si4 bi4	As though sealed and closed
232		Wipe Off
233		Push
234		Gather Earth
235	shi2 zi4 shou3	Cross Hands
236	shou1 shi4	Open Heavens
237		Closing
238		Wu Chi
239	huan2 yuan2	Return to normal
242		(Three Elbow Strokes)
		(11 Break Branches)