

## XINGYI CLASSICS 1.0

Felipe Bidó, Nov. 2004

### **Poem of the ultimate principle**

As soon as you put your heart into it your fighting power is formed. You will be able to change between hard or soft, empty or solid, open or closed, to rise or to land.

### **Poem of the two primordial forms (*yin* and *yang*)**

Eagle and bear fighting, their techniques were taken to make a fighting style in which *yin* and *yang* secretly combine - this is the source of Xingyi.

### **Explanation of the two primordial forms**

The two primordial forms as they relate to fighting are the theories of defense and attack, entry and counter, originally taken from the eagle and bear postures. Man has four limbs and a hundred bones. So extending them out is considered *yang* (eagle) and withdrawing them in is considered *yin* (bear), this is why we say *yin* and *yang* secretly combine. Someone in the past saw the eagle and bear fight and adapted the techniques into a fighting style. Use defense like a bear; Attack like an eagle. If one neglects these two postures, the fighting style loses its true meaning. The style called Xingyi (form and intent) copies both the form (of the eagle and bear) and their intent

### **Explanation of the three Tips (Three Points – San Ti)**

When the three segments refer to the body, the whole arm is the tip, the body is the middle, and the whole leg is the root. Breaking it down further, each of the three segments has three segments. The three segments of the tip segment are: the hand is the tip, the elbow the middle, and the shoulder the root. The three segments of the root segment are: the foot is the tip, the knee is the middle, and the hip is the root. The three segments of the middle segment are: the head is the tip, the heart area is the middle, and the Dantian is the root. This cannot be separated from initiating, following, and chasing - that is: the tip initiates, the middle follows and the root chases. Knowing the three segments is important because that enables you to avoid the mistakes of too long and too short, too bent and too straight, unevenness, and leaning.

When the three segments refer to the body as three limbs (in the *san ti* stance), the hand is the tip, the body the middle and the foot the root. If the three segments aren't clearly distinguished then the whole body is empty. The upper, middle and lower segments must always be clearly distinguished. If the upper segment is not clear the hands will be too If the lower segment is not clear the feet will be all over the place, middle segment is not clear the whole body will be empty.

### **The Three Tips:**

What are the Three Tips? They are: the tip of the nose, the tip of the elbow and the tip of the toe. These are the so-called Three Tips. When practicing martial arts, these three tips must be lined up.

### **The Three Hearts Being Correct:**

What are the Three Hearts? They are the hearts of the hands, the hearts of the feet, and the heart of the eyebrows. The will rises to the tip of the nose and falls to the dantian. If the hearts of the hands depress, then it is correct. If the hearts of the feet grip the ground, then it is correct. If the heart is correct, then the eyebrow heart is correct.

### **Three Joints:**

What are the Three Joints? There is basically one body. Then the hands, elbows, and arm areas make up the extreme joint. The waist and stomach areas make up the middle joint. The legs, feet, and knees make up the root joint. If we make further divisions, each of the Three Joints can be divided into three joints. In the arm, the hand is the extreme joint, the arm is the middle joint and the elbow is the root joint. These are the three joints of the extreme joint. In the body, the head makes the extreme joint, the chest makes the middle joint, and the lower abdomen makes the root joint. These are the three joints of the middle joint. In the legs, the feet make the extreme joint, the knees make the middle joint, and the thighs make the root joint. These are the three joints of the root joint. In the internal area, the upper dan (Niwan gong) makes the extreme joint, the middle dan (heart) makes the middle joint, and the lower dan (dantian) makes the root joint. Moreover there are the three characters: Raise, Follow, and Pursue. The extreme joint is raised, the middle joint follows, and the root joint pursues so that you do not have the bad practices of being too long or short, too curved or straight, nor the confusion of leaning forwards or backwards. These three joints therefore must be properly understood.

### **The Three Understandings:**

If the upper joint is not understood, the hand is very strong and hard. If the lower joint is not understood, the feet and legs coil and leap. If the middle joint is not understood, the entire body is empty, the hand rises and the foot does not rise, the hand falls and the foot do not fall. All is empty.

### **The Four Extremities**

What are the four extremities? They are the tongue, teeth, nails and hair. The tongue is the extremity of the flesh. The teeth are the extremity of the bones. The nails are the extremity of the sinews. The hair is the extremity of the blood. The four extremities must be equal. The method to arrive at this equality is for the tongue to be as if it is breaking the teeth. The teeth are as if they are breaking the tendons. The nails are as if they are penetrating the bones. The hair is as if it were thrusting through a cap. The mind one battle and the inner behavior. Qi is naturally created in the dantian. Like a tiger's hatred. Like a dragon's power. Qi issues following a sound. As the sound issues so then the hand issues. After the hand has issued then the sound ends. The movement of one branch is equal to the movement of one hundred branches. If the four extremities are not equal, the inner energy will invariably leave.

### **The Song of the Four Extremities (The Four Tips)**

**1. The blood tip (hair):** When anger (Angry Qi) fills up the chest it makes the hair stand on end strongly enough to raise a cap, and the blood circulation quickens. This makes the gall bladder of the opponent go cold, and he loses his courage. Although hair itself seems insignificant, you will defeat your enemy with no difficulty.

**2. The Flesh tip (tongue):** When the tongue is rolled the *qi* settles even if mountains shake. The flesh becomes hard as iron, and the spirit brave. Your impressive power is evident and your opponent loses his courage.

**3. The bone tip (teeth):** When courage is in the bones you have the intention of eating the flesh of your opponent. The gaze is penetrating and the eyes protrude. This skill can confuse your enemy.

**4. The tendon tip (claws):** The tiger inspires awe and the eagle is fierce. They use their claws as hooks. The hands grab and the feet stamp. When you have their martial appearance, when you grab you will succeed with extreme skill.

### **Discourse on the Five Elements**

What are the five elements? These are metal, wood, water, fire, and earth. They relate to the five organs inside the human body. Outside there are the five senses. Each one is mutually coordinated with the five elements. The heart corresponds with fire. The spleen corresponds with earth. The liver corresponds with wood. The lungs correspond with metal. The kidneys correspond with water. These are internal five elements. The eyes are connected to the liver. The nose is connected to the lungs. The tongue is connected to the heart. The ears are connected to the kidneys. Man's center is connected to the spleen, These are the external five elements.

How do the five elements illustrate the principle of mutual creation? Metal creates water. Water creates wood. Wood creates fire. Fire creates earth. Earth creates metal. There is also the idea of mutual destruction. Metal overcomes wood. Wood overcomes earth. Earth overcomes water. Water overcomes fire. Fire overcomes metal.

### **The Five Jings**

What are the five jings? They are: Cai (Trample), Pu (Pounce), Guo (Wrap), Shu (Tie, bind), and Jue (Explode). Cai energy is like treading on a poisonous bug. Pu energy is like a tiger pouncing on a rabbit. Guo energy is like wrapping something so no part is exposed. Shu energy is like tying the upper and lower together to make one. Jue energy is like water bursting through a dike. Cai must have explosive energy. Pu must have explosive energy. Guo must have explosive energy. Shu must have explosive energy. Jue must have explosive energy. This energy must be evident. If it is not explosive, it will not be subtle.

***The Five Jings:*** Trample Energy, Pouncing Energy, Wrapping Energy, Binding Energy, and

Cut-off Energy are the Five Energies What is Trample Energy? It is like the energy of “Trample Chicken Step”. Pouncing Energy is like the energy of “Tiger Pouncing and Seizing”. Wrapping Energy is like the strength of wrapping up something important. It is like the actions of practicing the “Big Wrap” and the “Small Wrap”. Binding Energy is binding the top and bottom to make one. Cut-off Energy is like the energy of “Blowing the Ground Wind”. These five energies are of great importance.

### **The Song of the Six Harmonies**

The whole body has six forms.  
Chicken legs and Dragon body.  
Bear's arms and eagle's claws.  
Tiger's head embrace and the sound of thunder.

What are the six harmonies? Chicken, dragon, bear, eagle, tiger, thunder are the body methods of Xingyiquan. The combined six forms make one body. Also, there are the three internal harmonies:

The mind harmonizes with the Intent  
The Intent harmonizes with the Qi.  
The Qi harmonizes with the power

The three external harmonies are:

The hands harmonize with the feet  
The elbows harmonize with the knees  
The shoulders harmonize with the hips.

Altogether they make six harmonies.

### **Six Methods:**

Do not lean forward. Do not lean backwards. Do not lean left. Do not lean right. Towards the front is one straight line and rising. Towards the rear is one straight line and falling. These are the six methods.

### **Explanation of the seven quicks**

The seven things which must be quick are the eyes, hands, feet, mind, initiation of the attack, entry, and body. If you are quick in all these you can certainly win. You will be able to move up and down, side to side, back and forth, quicker than the blink of an eye He will be lively as a dragon or tiger, and no one will be able to keep up to know what you are doing.

### **Poem of the seven stars**

It's necessary to use the seven parts of your body: the head, shoulders, elbows, hands, hips, knees and feet, and they mutually assist each other. Two times seven equals fourteen techniques (the head is counted two times) which make the essentials of the fighting methods.

The striking method is effective if you move your body first. The foot and hand must arrive together. The fist is like an exploding cannon. The form is like a dragon folding its body, When you meet the enemy, it is like fire burning his body.

To strike with the head, stick to your center point. Use the entire body to strike and your enemy will find it difficult to hold his position. The foot steps into the center gate. Steal his position, and even a spirit will find it hard to defend against you.

Head Fist: The head is used for planning. The plans are sent throughout the body. They arrive in man's hands where the plan is carried out. The feet tread the center gate. Step into his space. Continuously lock him and rush in towards the front.

To strike with your shoulder, one is yin and one is yang; absorb and then explode back. The hands are hidden. Striking with the left or right relies completely on your posture. With contraction and expansion, his life is destroyed.

Shoulder Fist: The shoulders bring one yin and return one yang. Both hands are held below the breast. Left and right completely rely on getting the cover posture. Winding long: with these two characters, a man is difficult to defend against.

To strike with your hand, initiate from the chest. If your posture is good, use your hands like a tiger pouncing on a sheep. To keep the strength when you get contact you must expand and extend. Keep your elbows close to the ribs.

Hand Fist: The idea is for the hands to attack the breast. If his posture is good, it is like a tiger pouncing on a goat. As soon as you touch something solid, use strength. You need to develop letting it go. Both elbows moreover are hidden by the lower ribs.

Elbow Fist: The elbow is the unseen form in the three joints. Use this method like a snake leaving the cave. Horizontal, diagonal, or straight; no matter where it goes, the striking strength must be fierce. Go left, right, or advance as you please.

To strike with the hips, yin and yang, left and right, soft and hard are coordinated. The crossing and changing of the feet must be natural. Then, whether you move left or right it is like a sword sliding in. Left and right advancing demands the proper energy. When you get in, your enemy will fall on his own.

Hip Fist: The hip gets the center joint to be mutually linked together. It is difficult to get yin and yang mutually together. If the Outer Hip is good it is like a fish strikes straight. The Inner Hip Kick step makes changing forms difficult for the opponent.

The knee strike must injure, and can kill. Both hands are empty, winding above the center. Use them to feint up (Then strike with the knee). One should diligently practice this secret technique. This will strengthen the body and defeat the enemy.

Knee Fist: It's not known in how many places the knee can strike a man. If the strike is well done, it is good, it is like a fierce tiger leaving the cage. The entire body turns and moves. It is not a secondary posture. Left and right, understand and open, the method is unfathomable.

To strike with the feet, If you have the true concentration, they will not miss the target. Disperse the breath. All depends totally on the rear foot. Do not show your intent. You need to protect the groin. If your initial posture is good, you will charge in like the wind sweeping the ground.

Foot Fist: The foot strikes and treads. The idea is not to fall into emptiness. The information completely relies on the rear foot stability. Store up with the idea that the enemy needs to see it to defend against it.. Keep forging ahead. Use the "Wind Rolling the Ground"

With the coccyx strike, you cannot see the form rising or falling. Done well, it is like a fierce tiger leaving the cave.

### **Seven Key Points**

- 1) sink the waist,
- 2) relax the shoulders,
- 3) depress the chest,
- 4) press,
- 5) lift,
- 6) moving across smoothly must be evident
- 7) rising, drilling, and overturning must be clearly separated.

### **Explanation of the 'seven flows'**

Power should flow from shoulders to elbows -The elbows should not run counter to the shoulders;

Power should flow from elbows to hands -The hands should not run counter to the elbows;

Power should flow from hands to fingers -The fingers should not run counter to the hands;

Power should flow from lumbar area to hips -The hips should not run counter to the lower back;

Power should flow from hips to knees -The knees should not run counter to the hips;

Power should flow from knees to feet -The feet should not run counter to the knees;

Power should flow from head to body -The body should not run counter to the head.

When the heart is calm, breathing stable and the *qi* settled, *yin* and *yang* can combine, upper and lower can link, internal and external can act as one - this is called the ' seven flows.'

### **Eight Vital Points**

- 1) the insides must be lifted up,
- 2) the three centers must unite,
- 3) the three intents must be combined,
- 4) the Five Elements must flow smoothly,
- 5) the four tips must move together,
- 6) the heart must be calm
- 7) the three points must be on a line,
- 8) the eyes must be fierce.

1. 'The insides must be lifted up' means to tighten the 'grain path' to raise the *qi* and cause it to collect in the *dantian*.
2. 'The three centers must unite' means power is drawn in from the center of the top of the head, power is drawn in from the center of the feet, and power is drawn in from the centers of the hands.
3. 'The three intents must be combined' means that the Intention, the Qi, and the Strength must work as one - this is called the three internal unities.
4. 'The five elements must flow smoothly' refers to the five fists as the external five elements and the five organs as the internal five elements.
5. 'The four tips must move together' means that the tongue must press on the palate, the teeth must clench together, the fingers and toes must grip, and the hair must be tight
6. 'The heart must be calm' means that in practice, you must not worry or be hurried.
7. 'The three points must be aligned' means that the tips of the nose, hands and feet must be aligned.
8. 'The eyes must be fierce' means that the eyes must focus on a single point.

### **The Eight Necessities**

If the mind is settled, then the spirit is peaceful. If the spirit is peaceful, then the mind is calm. If the mind is calm, then it is pure and clear. If it is pure and clear, then there is no opposition. If there is no opposition, then the qi moves. If the qi moves, then there is form. If there is form, then you become aware and understand. If you become aware and understand, then the spirit and qi will circulate mutually. Then all the qi's will return to their origins.

### **The Eight Character Song**

What are the Eight Characters? They are Ding [Press], Kou [Arched Closed, Join], Yuan [round], Min [quick], Bao [embrace], Chui [Sink], Chu [curved], and Ting [extend]. When doing stance training and the fist forms, these eight characters must be included. Store up strength and nourish the qi. To own the enemy, nothing must be left out of place.

**1. The Three Things that Must Press.** The head must press upwards, with the intention of hitting the sky. The head is the leader of the body. If the head pushes upwards, then the Three Passes (The point between the kidneys, the center of the back and the back of the head) are easily connected. The qi of the kidneys goes up and nourishes the brain. The palm must press outwards, with the ability to push a mountain. Then the qi will permeate the whole body and force will flow to the four limbs. The tongue must press upwards with the sound of a roaring lion or swallow an elephant. The qi of the kidneys rises upwards and then goes back down to the dantian. Use this to strengthen your life force. These are the three things that must press.

**2. The Three Things that Must Arch.** Both shoulders must arch. Then the chest will be empty and broad. This way, the qi and strength will reach the elbows. The backs of the hands and feet must arch. Then the qi and strength will arrive at the hands and the stance will be powerful. The teeth must close together. Then the tendons and bones will tighten and contract. These are the three things that must Arch .

**3. The Three Things that Must be Round.** The back must be round. This way strength is retrained in the body. Then the coccyx will be centered; the vitality can reach the top of the head. The chest must be round. Then the force of both elbows will be complete. The chest will be slightly closed and the breathing will flow smoothly. The tiger's mouth must be round. Then your hands will be firm and brave. They will have the strength to wrap and hold. These are the three things that must be round.

**4. The Three Things that Must be Quick.** The mind must be quick like an angry cat that grabs a mouse. Then you can change in any situation. The eyes must be quick like a hungry eagle seizing a rabbit. Then you can see when you need to use power and the opportunity arrives. The hands must be quick like a hungry tiger pouncing on a sheep. Then you can use power first to control the opponent. These are the three things that must be quick.

**5. The Three Things that Must Embrace.** The dantian must be embraced so that the qi is not dispersed outwards. Then you'll hit with accuracy. The mind and breathing must be embraced. Then, when you fight the enemy you are in control of the situation, even when it changes. Both ribs must be embraced so that the leaving and entering of the hands are not confused. Then, when you meet the enemy you will not be in danger. These are the three things that must embrace.

**6. The Three Things that Must Sink.** The qi must sink. Then it will descend to the dantian and the body will be stable like a mountain. Both shoulders must sink. Then the arms will have reach, and the shoulders will lead the elbows to the front. Both elbows must sink. Then both arms will be naturally round and the ribs will be strong. These are the three things that must sink.

**7. The Three Things that Must be curved.** Both arms must be curved like a half moon. Then the strength will be abundant. Both knees must be curved like a half moon. Then the strength will be deep. The wrists must be curved like a half moon. Then the strength will be gathered. The idea is to be able to let the energy flow by expanding and contracting the arms, legs, and wrists. These are the three things that must be curved.

**8. The Three Things that Must be Extended.** The neck must be extended. Then the head will be straight and the original qi will reach the top of the head. The spine must be extended. Then the strength will pass to the four tips and the qi will arouse the whole body. The knee caps must be extended to the ground. Then the qi will be calm and the spirit in harmony, like a tree creating roots.

## **Eight Necessities**

Rising and Falling, Advancing and Retreating, Back and Front, Contract and Expand are the Eight Necessities. Rising makes crossing, and falling makes flowing. The Advance step is low, and the Retreat step is high. The back goes right, the front goes left. Contract like a subdued cat. Expand like a fierce tiger. It is mutually linked together with the Three Joints Methods.

The Song says, "Hard and soft, mutually together, is the true transmission. Front and upright, understand these principles naturally. Be still like a hawk, dancing like a phoenix. Rising and falling, near and far, are transformed cyclically."



**1. Body:** If you lean to front or back, this stance will have no power. If you lean left or right your whole body will be unbalanced. The stance is straight while appearing angled, angled while appearing straight.

**2. Shoulders:** Hold the head up and the shoulders down. When the left shoulder turns the right shoulder follows. Then the strength of the whole body will reach the hands.

**3. Arms:** The left arm extends forward and the right arm is at the ribs. They look bent but they are not; they look straight but they are not. If they are too bent they have no reach, and if they are too straight they have very little power.

**4. Hands:** The right hand is at the ribs and the left hand is at the height of the chest. The back hand is slightly bent and the front hand extends its force. The two hands both have embracing power, using force evenly.

**5. Fingers:** The fingers are spread, taking the shape of hooks. The tiger's mouth is open and full. The fingers have power, but they are not tense. They're hard and soft at the same time. If you want the strength to reach the fingers, you cannot use brute force.

**6. Legs:** The left leg is in front, the right braces to the back. Both are bent but with the intention to extend. Although one is straight and the other bent, they are always in the chicken stance.

**7. Feet:** The left foot points straight to the front, it is wrong to turn it. The right foot is turned, the front heel aligned with the shin. The size of the stance depends on the person. Grip the ground with the toes to be more stable.

**8. Tongue:** The tongue is the tip of the muscles, when it is rolled then the *qi* can sink. The eyes will open and the hair stand up, the *dantian* will be full, the muscles will be like iron, and the internal organs will be solid.

**9. Buttocks:** Lift up the buttocks and the *qi* will reach the four tips, the legs will have power, and the muscles of the buttocks intersect. If the buttocks are too low then the power of the stance is dissipated.

### **Nine Openings:**

It is necessary to know the openings of the Nine Joints. When practicing, use the mind to feel these openings. Instantly you can cause the bones to relax and open, and the *qi* and blood to flow, together the principle disperses throughout the whole body.

**1. The Openings of the Extremities:** The jianjing point [GB.21 ] is the root joint opening. The jutu point is the (elbow) middle joint opening, The laogong [P.8] is the extreme joint opening These are the Three Openings of the Extreme Joint.

**2. The Opening of the Middle Joint:** The baihui [Du.20], makes the extreme joint opening. The Zhong (Center) point makes the Middle Joint Opening The dantian (qihai) makes the root joint opening.

**3. The Openings of the Root Joint:** The huantiao [GB.30] makes the root joint opening. The yanglingchuan [GB.34] (knee) makes the middle joint opening. The yongquan [K.1] makes the extreme joint opening.

## Twelve Important Points

- 1) the legs practice steps as stable as a mountain,
- 2) the knees erect and curve, and straighten like a pillar,
- 3) the crotch and hips rub together inside and out,
- 4) the chest and back have a balance of hard and soft
- 5) the front side of the forehead knocks the enemy,
- 6) the three gates erect the shoulders and stick to the back,
- 7) the two gates use the elbows diagonally and vertically,
- 8) pierce the bones and break the opponent,
- 9) slap down on the bones to break the opponent downward,
- 10) brush inward to take the inside of the enemy,
- 11) obstruct the outside to take the outside of the enemy,
- 12) provoke and attack from above, below, inside and outside.

### The Fourteen Striking Methods.

The hands, elbows, shoulders, hips, knees feet on the left and right sides make 12 fists. The head makes one fist. The coccyx makes one fist Altogether there are 14 fists. They are named the Seven Fists, but altogether there are fourteen areas used for striking. These fourteen areas for striking change and then there are a multitude of methods. Combined they them make the Five Forms, Liang Yi, and as before return to the one qi.

### The Fourteen Points Striking Method

The head is the first fist, the shoulders are fists, the hips are fists, the elbows are fists, the hands are fists, the feet are fists, the whole body is a fist, all together there are fourteen fists.

### The Sixteen Parts Practice Methods

1. Cun (Inch) 2. Jian (Trample) 3. Zuan (Drill) 4. Jiu (Move Towards) 5. Lai (Come) 6. He (Unite) 7. Qi (Equal) 8. Zheng (Upright) 9. Xing (Shin Bone) 10. Jing (Alarm) 11. Qi Luo (Rise and Fall) 12. Jin Dui (Advance and retreat) 13. Yin Yang. 14. Wu Xing (Five Elements) 15. Dong Jie (Movement and Stillness) 16. Xu Shi (Empty and Solid)

**(Inch)** Refers to the steps

**(Trample)** Refers to the legs going outward

**(Drill)** Refers to the Advancing of the body.

**(Move towards)** Refers to binding the body. The upper and lower body are united as one.

**(Come)** Moving with a scissors step.

**(Unite)** Refers to the internal and external Harmonies.

**(Equal)** Inner and outer are like one.

**- (Quick) Be vicious like poison**

**(Upright)** This is straight. It appears straight but it is bent. It appears bent, but it's straight.

**(Shin Bone)** The rear hand rubs the fingers when moving outwards. Both shins rub together when moving forwards.

**(Alarm)** Alarm raises the four extremities. When a cannon shoots, things must fall. Grind the shins.

**(Rise and Fall)** Rising is going out. Falling is striking. Rising is also striking, Falling is also striking. Rising and falling are like overturning waves. This completes rising and falling.

**(Advance and Retreat)** When advancing, step low. When retreating, step high. Advancing and retreating must be understood. If not, it is a waste of time.

**(Yin Yang)** It has the appearance of yin and yet it has yang, It has the appearance of yang and yet it has yin. Yin and Yang combine and are like falling rain.

**(Five Elements)** The internal five elements must move. The external five elements must follow.

**(Movement and Stillness)** Stillness makes the root body. Movement makes the function. It is difficult to say what is stillness. It never shows its power. It is difficult to say what is movement. It never reveals its traces. Movement and stillness are between issuing and not issuing. This is movement and stillness.

**(Empty and solid)** Emptiness is pure essence. Solidity is spirit. When pure essence and spirit are complete, the pure essence nourishes the root, qi nourishes the spirit.

## 16 Songs:

1. **Caí [Preserve]:** The body is bound below (it also does binding). The legs are slightly bent.
2. **Jian [Tread]:** Advance step. The front foot advances, and the rear foot follows. It is said that both legs together are one leg. The rear foot falls to the ground, and the front foot also rises.
3. **Jiu [Move Towards]:** This is binding the body. The upper and lower bind like one. The song says, "Close in like an egg. Extend like an arrow. Strike down things. Touched, but not seen."
4. **Zuan (Drilling):** The body and hand drill out together. The outgoing foot, elbow, and the toes need to overturn and lift up. The song says, "No overturn, no drill. No drill, no overturn. Drilling is overturning. Overturning is drilling. One motion connects everything."
5. **Lai (Come):** When the legs move is like the appearance of scissors. Then, instantly, the anus is raised up. Both thighs and knees have the idea of speeding up.
6. **He [Harmony]:** Besides the Internal and External Six Combinations, there is also the Three Forms Combined: The spirit and form combine, the form and the body combine, the body and the qi combine Together the three tips combine also make six combinations.
7. **Qi [Equality]:** The inner and the outer are like one. The four extremities move equally. If there is the upper, then instantly there is the lower. If there is the front, then instantly there is the back. If there is a left, then instantly there is a right. Do not cause the silk thread to become broken.
8. **Zheng [Upright]:** The area from the head to the sacrum is upright. "If the heart is upright then the qi will be upright." 'Straight' appears to be upright but it is diagonal. Diagonal appears to be diagonal but is upright. In the middle of curved is the desire to be straight. The standing body ought to be straight erect, and prop up the eight sides.
9. **Xing [Shin]:** Attention must be paid to the shin in movement. The song says, "Must have the knee and shin together." The knee and shin must work together. In speaking of the advance and retreat stepping, both feet are not opened to a large degree. The main point of this fist is that the anus is lifted up. Both knees and thighs advance quickly. When both feet are horizontally open, then when you raise the anus, the jing is equal everywhere.
10. **Jing [Warning]:** Disease poison. The enemy is influenced and one can examine his nature.
11. **Rise and Fall:** Rising is going, falling is functional. Rising is functional, and falling is also functional Rising is like overturning waves of water. Falling is like waves of water ending. Not having the correct postures causes separation and confusion in the body. Then the weakness will be in waist and legs.

**12. Advance and Retreat:** The advance step is low, the retreat step is high. If you need to advance, then advance. If you need to retreat, then retreat. The song says, "Advance low, retreat high is the true transmission." If advance and retreat are not understood, then you study martial arts in vain. To go and come you need to have folding. Advancing and retreating need to have turning and changing.

**13. Yin and Yang:** In general, everything, all objects, are paired and all are one of two sides. Martial Arts schools make use of Yin and Yang. When they come to explain man's body in the practice of the fist, they explain the body and hands in terms of ying and yang. There are terms like: Yang palm, yin palm, etc. The outer qi makes yang, and the blood makes yin. When practicing the fist, the qi should excite and arouse. Then yang moves and yin is created. The body is yin and usage is yang. Yang is rooted in yin, and yin is rooted in yang. They are mutually dependent. Yin and yang are mutually rooted. Yin and yang are emphasized when discussing the contradictory movements inside things. When practicing martial arts, the blood follows the qi's movements.

**14. Five Elements [wu xing]:** This is the coordination of the Five Elements. The inner five elements indicate the five organs. The outer five elements indicate the movements in fighting. These are always connected. Yin and yang cannot be separated or cut open.

**15. Movement and Stillness:** Stillness makes the root body, movement makes the function. When the body is still, you cannot see the origin of its movement. When the body moves, you cannot see its traces. Movement and stillness indicate considering issuing or not issuing power. When moving, the whole body moves. When still, the whole body is still.

**16. Empty and Full:** Emptiness is essence [jing], fullness is spiritual force [ling]. Essence and spiritual force together are completely empty and full. The hands have empty and full. The feet have empty and full. The three joints and nine openings have empty and full. Therefore, everywhere, equally, there is empty and full.

### **Twenty-Two Necessities.**

1. The breast is empty, the belly is full.
2. Empty the spirit and energy rises to the top.
3. Be connected, not broken.
4. Drop the shoulders, sink the elbows.
5. Rise fast, fall fast
6. Empty jing, full ling.
7. Up and down mutually follow.
8. Yin and yang are mutually together.
9. The inner and outer are like one.
10. Be connected, not broken
11. In the middle of movement is stillness
12. In the middle of stillness is movement.
13. Esteem the will, do not esteem strength
14. The will can drive the qi
15. Esteem defense, do not esteem offense.
16. Inside of defense there is equally an attack.
17. Esteem the soft, do not esteem the hard.
18. In the middle of softness lives hardness
19. The spirit can drive the qi.
20. The qi can employ the strength.
21. Strength follows the movement of the qi.
22. The qi depends on the spirit's movements.

One fist, one energy. The entire body must be light and agile. Still more, it needs to be connected: The root is in the feet, issuing from the legs, and pivoting from the waist.

## **THE FIVE ELEMENT FISTS**

### **The Song of Pi Quan**

Pi Quan is like an ax. Its nature corresponds to metal.  
It corresponds with the rising and falling of the original Qi.  
It has the mysterious natural relationships of creating Zuan and destroying Beng.  
When metal is concealed inside, the nose is connected to the lungs.  
It is the first of the five elements. It's the beginning of the study, and it's fundamental.

### **A Discourse on Pi Quan.**

The form of Pi Quan is like an ax. In the five elements it corresponds to metal. Therefore it is the head of the Xingyi Fists. Using the principles of mutual creation, Pi Quan can create Zuan Quan. Metal creates water. From the principles of mutual destruction, Pi Quan can destroy Beng Quan. Metal destroys wood. In speaking of the five elements as they correspond to the internal organs, the lungs correspond to metal. In speaking of the five elements as they correspond to the external body, then the nose is the passage to the lungs. These are the creating and destroying principles of the five elements.

### **Pi Quan**

**Rising Form** – Both fists embrace and move out from the center of the body in front of the mouth, the front hand goes upward and stop at the level of the heart, the rear hand follows closely behind. The two elbows hug in close to the ribs at the height of the heart, the *qi* follows the body and sinks to the *dan tian*

**Falling Form** - The hands and feet come down together and the rear foot follows. The four fingers are separated and the "tiger's mouth" is round, the front hand is at the level of the heart, the rear hand is beneath the ribs, the front hand, foot and nose are on a straight line.

### **The Song of Zuan Quan**

Zuan Quan is like lightning. Its nature corresponds to water. It creates Beng and destroys Pao using the hands, feet and legs. Rising, drilling, falling, overturning; yin and yang turning. Skill arrives in returning to emptiness. It is washing the marrow.

### **A Discourse on Zuan Quan**

The form of Zuan Quan is like lightning. Its nature corresponds to water. Using the principles of mutual creation, water can create wood. Therefore Zuan Quan can create Beng Quan. Using the principles of mutual destruction, water can destroy fire. Therefore Zuan Quan can destroy Pao Quan. In speaking of the five elements as they correspond to internal organs, the kidneys correspond to water. In speaking of the five elements as they correspond to external organs, the ears are connected to the kidneys. These are the principles of the creation and destruction of the five elements. In speaking of the study of Zuan Quan in the Xingyi Quan method,

beginning practitioners can use obvious energy (Ming Jing). That changes the bones. At second level of skill (An Jing) make hard and soft mutually assist each other. When you arrive at the third level of skill then use transforming energy (Hua Jing). Then you change the marrow.

### **Zuan Quan**

**Rising Form** - The drilling fist resists upward at the height of the heart, the rear hand is hidden under the ribs. Both elbows hug the ribs, the foot rises, the eyes follow the hand, advance a step and lower the foot in continuous steps.

**Lowering Form** - When changing the fists, the elbows are hidden beneath, when the hands and feet lower together the *qi* will flow smoothly to the four limbs. The eye of the front fist faces upward, the rear fist is hidden under the heart, the front hand, foot and nose are on a straight line.

### **The Song of Beng Quan**

Beng Quan is like an arrow. Its nature corresponds to wood.

It creates Pao Quan and destroys Heng Quan. The principles are clear

The two fists attack in a rotating cycling fashion, like arrows shooting out continuously  
Hold this firm in your memory. The left foot is in front and the right foot is in the rear.

### **A Discourse on Beng Quan**

The form of Beng Quan is like an arrow. Its nature corresponds to wood. According to the principles of mutual creation, wood is able to create fire. Therefore, Beng Quan can create Pao Quan. According to the principles of mutual destruction, wood can destroy earth. Therefore Beng Quan can destroy Heng Quan. In speaking of the five elements as they correspond to the internal organs, the liver corresponds to wood. In speaking of the five elements as they correspond to the external organs, the eyes are connected to the liver. These are the principles of creating and destroying in the five elements. This is the study of Beng Quan.

### **Beng Quan**

**Moving Away Form** - When the fist moves out the three points must be on a line (hand, foot and nose), the eye of the fist points upward at the level of the heart, the rear hand is a *yang* fist and is hidden beneath the ribs, the front foot points straight ahead and the rear foot form the character 'eight'.

**Turning the Body Form** - Turn the body and raise the fist so it moves out from the height of the eyebrow, the body stands up straight and the foot is lifted, the hand and foot are lowered together into a scissor step, the front foot is turned out obliquely and the rear foot points straight ahead, the *qi* follows the body motion and enters the *dan tian*.

### **The Song of Pao Quan**

Pao Quan is like a cannon. Its nature corresponds to fire.

It creates Heng and destroys Pi. The inner and outer are together.

With diagonal movements the army evades obstacles.

Pure skill in the five fists makes 13 techniques.

### **A Discourse on Pao Quan**

The form of Pao Quan is like a cannon. Its nature corresponds to fire. In speaking of the principles of mutual creation, fire can create earth. Therefore Pao Quan can create Heng Quan. Using the principles of mutual destruction, fire can destroy metal. Therefore Pao Quan can

destroy Pi Quan. In speaking of the five elements as they correspond to the internal organs, the heart corresponds to fire. In speaking of the five elements as they correspond to the external organs, then the tongue is connected to the heart. These are the principles of creating and destroying in the five elements. In speaking about the study of Pao Quan, Pao Quan is the fourth of the five element fists. In comparison with the other fists, it is slightly more difficult to practice. If you make any errors you will not be able to understand the energy.

### **The Song of Heng Quan**

Heng Quan is like a ball. Its nature is earth.

It creates Pi. It destroys Zuan. It is closed and curved.

Hook the arm making a slight triangle.

It governs the heart, stomach, lungs, spleens and kidneys.

### **A Discourse on Heng Quan.**

Using the principles of mutual creating, earth can create metal. Therefore, Heng Quan can create Pi Quan. Using the principles of mutual destroying, earth can destroy water. Therefore, Heng Quan can destroy Zuan Quan. In speaking of the five elements as they correspond to the internal organs, the spleen corresponds to earth. In speaking of the five elements as they correspond to the external organs, then everything is connected to the spleen. These are the principles of creating and destroying in the five elements. This is the discourse on the study of Heng Quan.

### **Heng Quan**

**Rising Form** - The front hand is a *yang* fist and the rear hand is a *yin* fist. The rear hand moves out from under the ribs, when changing the hands and moving the hand out, the foot rises, lower the body and twist and the *qi* will flow smoothly.

**Changing Form** - The changing form *oi Heng Quan* uses the "character ten" (+) step, the body moves obliquely then the step is correct, the rear fist turns over to become a *yang* fist and the three points are in a line, the nose and foot follow closely.

### **Nature of the Five Fists:**

*Pi Quan* is like an axe and belongs to metal, *Beng Quan* is like an arrow and belongs to wood, *Zuan Quan* is like lightning and belongs to water, *Pao Quan* is like a cannon and belongs to fire, *Heng Quan* moves up and down like a spring and belongs to earth.

### **Song of Lianhuan**

Advance suddenly., retreat suddenly, the form is continuous and penetrating. Suddenly short, suddenly long, know clearly the details of the principles. Chaos is combined into one Qi, its bounds are vast. Cycling left and right like the sides of a wall.

### **The meaning taken from the twelve animals**

Dragons are able to fold up their bones.

Tigers have the ferocity of pouncing on their prey.

Monkeys have the ability to run over mountains.

Horses have the skill of quick feet and kick with their hooves.

Alligators have the suppleness of swimming in water with agility

Chickens have bravery of fighting, and they are fierce as they peck.

Eagles have the talent of grabbing.

Bears have the strength of rising up.  
Tai Birds have the ability to straighten up their tails.  
Snakes have the ability to slither through grass.  
Sparrowhawks have the power of piercing the sky and flying through forests.  
Swallows have the agility of swooping over the water.

### **IMPORTANT POINTS FOR PRACTICE**

Before practice one must neither be hungry nor full. The mind must not be worried; do not get angry. When hungry, one has no strength; if one is too full, then the stomach will be hurt; when the mind is worried, then one can get dizzy; when one is angry the spirit gets confused.

During practice do not fool around; do not spit; do not release gases. Because when one fools around, the spirit loses concentration; spitting dries the throat dry and rises inflammations; releasing gases lets Qi out and scatters strength.

After practice do not drink or eat; do not urinate or defecate; do not lay down. Food will not be digested well, urinating or defecating disperses Qi; lying down blocks the flow of Qi.

### **Methods of Training**

In practice there are generally two methods.

In the first method one should start practicing softly and slowly to warm up muscles and joints, and to induce Qi and power. After that one should practice with hard power and with speed to make full use of internal power. It is suitable for martial application.

The second method is called practice in three stages. In first stage one should practice softly and slowly; in the middle stage - with hard power; in the last stage, in a smooth and balanced way. It is like writing an essay.

Both methods are not equally refined. The first one is rough and suitable for beginners. The second one is refined and suitable for long-time practitioners. In both methods the movements must be fast, clearly separated and defined.

Xing Yi Quan has many single forms, these are to be practiced regularly. After a long period of practice one will break through without limit.

Those who practice martial art do it in 80% for themselves and in 20% to use it against others. Hence it is said that strengthening the body gives long-term benefits while defeating the enemy is temporary. This saying talks specifically about strengthening the body.

Any martial art can be practiced to defeat the enemy and Xingyi specializes in it. The principle of defeating the enemy is to value quality over quantity. You can defeat one opponent with this one technique, and every opponent can be defeated with this technique. If you devote your efforts to practice of multiple techniques then they will degenerate. If you look for complicated movements then you will only get confused. If the body is not tempered through correct practice, then one will have no technique that one is well acquainted with when fighting the enemy. In this way one will face two losses.



Only martial arts are regarded profound without limits, broad without boundaries. Those who attained elementary level can defeat one enemy; those who attained the highest level, why can't they defeat ten thousand enemies? First of all one should study martial art modestly; if one stops after gaining a little knowledge, sometime practice, sometimes not, then one cannot expect progress. It is especially difficult with Xingyiquan, where already after a few months one thinks one has a considerable skill. But even after ten years one does not necessarily acquire a consummate skill. Those with superficial knowledge think that perhaps the later is inferior to the former and long-time practice is not as good as temporary one. However with reaching the utmost level of skill one is filled with inner strength and the external strength reduces. Only after many years of constant practice one may attain this utmost level. Those who attained it were modest and had perseverance.

Many people often say that there are many secrets in martial arts. This is because when (martial artists) are asked they do not answer, and (even if) they answer, they do not say everything. Is it like this?

Those students who are easily satisfied with their achievements either rashly try their skill and bring trouble on themselves or like to fight and bully people; these are ways to self-destruction. Those students who do not have perseverance think they know enough when they have just a smattering of knowledge; their morning interest in practice disappears in the evening and they think they have already attained high level of skill. However when they try it without result, they either explain that their teacher cheated them or that what they learnt was wrong. However, not only they were wrong people to pass martial art to but also they disregarded the art for all their lives. Isn't this true selfishness?.

### **Three Stages of Training**

1. Obvious power (míngjīn); when training this follow the rules absolutely without any changes, the movements of the body must be smooth without any awkwardness, the hands and feet must start and hit simultaneously. The steps must be audible, the breath must be sharp. The power must be obvious. This is what the classics mean when they say you have to practice 'square' to make the center correct.

2. Hidden power (ánjīn); to train this, your spirit (shénqì) must be expansive and unrestrained. You must move 'round', connected, smoothly and lively without any interruption. This is what the classics mean when they say you have to practice 'round' to make the outside smooth.

3. Transformed power (huájīn); *One should train this moving* the whole body, initiating and hitting, advancing and withdrawing without any apparent force, projecting his intent instead. Although he uses the power of the mind, the stances are all postures are like the first two stages; they must not be changed. All the movements of the body don't use brute force, but use martial spirit, intention and technique together. This is what the classics mean when they say 'no matter what technique you use, it all becomes one thing'.

### **Three levels of breathing:**

1. Level one breathing while practicing a form is: the tongue is rolled up to touch the roof of the mouth; the mouth is neither open nor closed, and breathing is natural, not intentionally controlled. When the movements of the hands and feet combine they will regulate the breathing. This is the work of training the essence (jing) to transform the *qi*.
2. Level two breathing while practicing a form is: the tongue and mouth are the same as level one, but the method of breathing differs. In level one, the movements control the breathing, in this level the breathing is regulated. In level one the mouth and nose breathing doesn't try too much to connect the external and internal. In this level concentrate on breathing in the *dantian*, so it is called training the *qi* to transform the spirit.
3. Level three differs from the previous two. Level one is obvious power; it can be seen from the outside. Level two is hidden power; it has form on the inside. This level has breathing but does not appear to have; this is called fetus breathing (tai xi) It is neither forgotten nor forced, it is used to transform the spirit. The mind is completely empty, having and not having, being and not being - the way to the obscure emptiness (that which can't be sensed).

## **HAND, BODY AND STEP METHODS**

## Hand Method

The hands are able to push aside and turn.

If the hands are raised but the feet are not raised, it is a waste of time. If the feet are lifted but the hands are not, it is again a waste of time. Never move the hands for no reason. Dodging to the left and right, protecting both sides. Raise the hands like a steel file, lower the hands like a hook. The eyes must have a poisonous look, the hands must be wicked.

The elbows do not leave the ribs, the hands do not leave the heart. The hands enter and exit openings and the body follows close behind. Wait until the opponent's intent lags, then attack. The shoulders push the elbows, the elbows push the hands.

**Hand Method:** What is the Hand Method? The Single Grasp and the Double Grasp are both talked about. The hand rises like a sparrowhawk entering the forest. It must bind its body and rise. The hand falls like a swallow skimming the water. The single hand rises up or both hands can rise up Both hands return together, and together rise The hands rise like lifting up a tripod, and fall like pushing down a brick wall. They are straight, but not straight. They are curved, but not curved. Both hands are not far from the heart. Both elbows are not far from the ribs. The issuing hand 'scoops up the yin'. Rise like a tiger catching a goat, fall like an eagle catching a rabbit The foot rises like a drill and the foot falls like overturning. When drilling and overturning, the shoulders must push the elbows and the elbows push the hands

**The Fist Method** says, "Far uses the legs Near uses the knees When near the body, use the Big Split."

The Song says, "Light, quick, nimble, and agile are all combined together Left, right, forwards and backwards stepping methods are all equal. Vertical, horizontal, closed and open all have the method. Tiger and Dragon Leaping Vertically' is a very mysterious method."

## Body Method

In the study of martial arts the body method is the key and the way to profound skill. What is the body method? Vertical and horizontal, high and low, advancing and retreating, overturning and angling. Vertical refers to advancing from any direction. Horizontal refers to wrapping up the enemy's power, opening and closing without obstruction. High means the body is lifted, it also means to increase one's reach. Low means to bend down, the form looks as if one is ready to catch and seize something. When appropriate to retreat, then retreat, guide the *qi* and return withdrawing and waiting for an opportunity. Turn the body and guard the rear, the rear is also the front. Pay attention to the left and right sides, then the sides will be safe. It is as if closed off and yet not closed off. Test the strengths and weaknesses of the opponent, move following your own plan, now vertically, now slow down the *qi*. Change according to the circumstance, one must not try one technique for all situations. Suddenly high then suddenly low, able to change at any time, one must not stubbornly insist on only one method.

Sometimes it is appropriate to retreat, then while retreating entice his advance. Advancing insures retreat. A successful retreat relies on the ability to re-advance. When turning the body to guard the rear, the rear should not feel as if it is behind. When guarding to the left and right, the side should not feel as if they are the sides. In all things, the eyes are the key point, they send Information to the heart, the importance is grasped and the whole body reacts. If the body advances, even if the limbs are not guided they will move. If the body moves back, the entire frame will retreat as if on its own. The body method may be seen but not explained. The practitioners of martial arts should pay heed. Close up the body and rise, lengthen the body

and lower. Rise like the wind, lower like an arrow. Being struck, it is too late to blame being too slow. Rise like an arrow, lower like the wind, follow the wind and chase the moon without relaxing.

In regards to body method, one must not lean forward or backward, one must not tilt to the right or twist to the left. Move straight forward and lower straight forward.

When far, step close, advance knee to knee, stand up and use vertical power.

When the heart stirs the whole body moves, the five elements are all focused into one, be brave and succeed.

With the two words "rise" and "fall" the body is level. The most important word is a centered body. The body is like a drawn bow, the fist is like an arrow.

The best method is to move first, the proper technique is the hands and feet arriving together.

The internal is lifted, the external follows, rising is horizontal, lowering is smooth, strike from afar, the qi urges the motion, the fist is like a cannon, like a dragon folding its body, when encountering an enemy it is like fire burning his body, rise and fall with the body level, enter straight into the center.

Able to advance at the appropriate time, one will not have to worry about survival, able to be ahead one breath, one will not fall behind.

When rising horizontally the horizontal is not seen, when lowering smoothly the smoothness is not seen, when low look high, when high look low. Rise and lower move with the heart, saving one at the point of death, dealing death at the point of victory.

The shoulders push the elbows, the elbows push the hands, the waist pushes the hips, the hips push the knees, the knees push the feet.

### **Step Method**

When moving the body, the step is of first importance. The step is the root of the body, it is the central axis of motion. Since the whole body is used in an encounter with an enemy, the person who wishes to be unbeatable must rely on footwork. When advancing, retreating, turning or angling, the changes are in the handwork, but it is the footwork that allows the hands to adapt and change to the advantageous position.

Advancing, retreating, turning or angling, without the steps how can one have a chance? Lowering, rising, extending or contracting, without footwork how can one execute profound changes? The saying is that the eyes are key and the heart decides the reaction, in all changes and turns of the body, in reaction to all types of affront, it must be that footwork is the leader. In addition, the steps must not be forced. Movement must spring from an empty heart, as if dancing without conscious effort, the body desires to move and the steps turn to all sides. The hands are about to move, the steps also urge them in motion. Without timing it so it is so, without making it go it goes, this is what is referred to as the upper wishes to move and the lower follows.

The steps are divided into forward and back, also fixed steps, also non-fixed steps are also footwork, like advancing forward, following backward, forward and backward proceed from a fixed step. If you take a forward step as if to the rear, and a rear step as if to the front, then a forward step could be an advance to the rear, forward and backward steps naturally do not follow any set pattern (there is no set direction so forward and rear are relative terms). For the practitioners of the martial arts, those who do not put body and foot work first in importance will not be successful in defeating enemies. This must not be taken lightly.

Come with a scissor step, the legs move in a scissor motion. Move the steps by inches. Come this way. Go this way. Advance with low steps, retreat with high steps, if one does not

understand advancing and retreating they are wasting their time studying martial arts. It is important to have the correct sequence of movement, dodging, or leaping about the feet follow. Using the feet to strike the intent to stomp never misses, the feeling completely relies on the snapping of the rear foot. Keep feeling in the rear foot, and advance attacking with a stomping strike that shows no mercy. If the hands are raised without the feet rising it is also a waste of time, if the feet are raised but the hands are not raised it is again a waste of time. If separated by a space of ten feet, the steps must be fast, two heads turning, the most important is the inch step. The whole body is capable of striking. With footwork the entire body will be (as hard to strike) as air. Step straight in between the opponent's legs, drill in through his groin. The legs have the ability to travel at a great speed.

The front leg relies on the back leg, the rear leg steps down next to the ankle, the rear leg relies on the front leg, the ankle is raised in sequence.

In regards to step methods there are inch steps, fast steps, and stomping steps, none must be omitted. In regards to legwork, there is lifting and drilling, lowering and overturning, not drilling nor overturning. The most important is the inch step.

The feet are seventy percent and the hands are thirty percent. The leg steps into the opponent's center and steals his position. Even the most expert fighter will find it hard to defend.

**Stepping Method:** Inch step, Wedge step, Passing step, Quick step, Front Step, and Rushing Step are the stepping methods. What is the Quick Step? It is like the stepping method in "Dragon Moves its Arms." What is the Wedge Step? It is the stepping method where the rear leg pushes the front leg. What is the Passing Step? It is like the beginning posture in Four Seizes Fist. What is the Rushing Step? The front leg pulls the rear leg and urgently advances. What is the Quick Step? It is the treading method in "Treading Chicken Step." What is the Front Step? Using the leg method of "Sweeping the Ground Wind" is the Front Shensi Stepping Method.

**Foot Method:** The foot that rises must tread The foot that falls must be level The tread uses the heel. The foot must be stable.

**Practice Method:** The inner has lifting. The outer has pushing The body must be lively. The steps must tread The ears must listen acutely. The eyes must be bright. The hands must follow the feet. The feet must join with the hands. The five hearts are lifted. The four extremities are equal. Therefore these are the hands, eyes, body, method and steps.

**Upper Method:** What is the Upper Method? This is advancing The advancing method uses the motions of the hands and feet coordinated with the waist, and the body directing He advances and I retreat He retreats and I advance. When he retreats, I use my legs. When he advances, I use my elbows.

**The Regarding Method:** What is the Regarding Method? Both elbows are not far from the ribs Both hands are not far from the heart. The head follows the hands. The hands regard the head. The front foot is empty. The rear foot is solid. The toes must grip the ground.

**Intercepting Method:** What is the Intercepting Method? This is the neutralizing method. There is the intercepting hand, intercepting face, intercepting leg, intercepting head, intercepting sound, etc. With the intercepting hand, he moves first. I neutralize and issue at him. With the intercepting leg, he does not move and I cause him to move his position. With

the intercepting heart, I defend myself against his honey mouth and dagger heart. With the intercepting face, I regard his spiritual air and defend against it. With the intercepting leg, he comes to attack and I use my leg to defend it. With the intercepting head, his head comes and I use my shoulder to intercept it. With the intercepting voice, he exposes it and I repress it.

### **FIGHTING**

To attack the right, enter from the left side. To attack the right side, enter from the left side. When advancing, the heels touch the ground first. The toes grip the ground. The stepping must be stable, and the body must have a solemn appearance. When the body moves forward, the

hands are relaxed, and they tense at the moment of contact. The whole body must have one Qi. When going in and out, the heart is the leader. The eyes, the hands and the feet follow. When one moves out, one branch moves and a hundred branches follow. The special knowledge is: When one hand grabs the whole body grabs; when one hand extends, the whole body extends. No matter if it is rising, falling, dodging, drilling, overturning, splitting, pushing or pulling; piercing with the elbow, the shoulder, the hand; advancing, retreating, going left or right, up or down, every method follows the other. When the hands attack, take the front door. The quick will always overcome the slow.

When something falls, expect it to rise. When something rises, expect it to fall. Raising and falling follow each other. The real technique is the body and the hands arriving at the same time. Move with scissors step and split the opponent's eyebrows. Turn like a tiger searching the mountain, rise the hands like lighting, lower them like thunder. Like an eagle seizing its prey. Like a hawk entering the forest. Like a tiger catching a lamb. If the opponent is far, do not attack. Both hands protect the heart. Use the right hand to intercept attacks from the right. Use the left hand to intercept attacks from the left. Use the hand to attack, if you move closer, then use the elbow. Use the foot to attack, and if you move closer, use the knee. It's important to know the difference between 'far' and 'close'. You must not let your opponent know your intention. If your intention is visible, you will not win.

When fighting, inspect the ground and its shape. When you have the advantage, the hands must be quick. The mind must be centered and showing no emotion. When the hands and the feet arrive at the same time, winning is easy. The upper section strikes the throat; the lower section strikes the groin. Both sides, right and left, stay at the height of the heart.

When the body advances, it's like a wall crashing down. Feet rooted, hands like a cannon. The body is like a snake. When you attack its head, the tail reacts; when you attack its tail, the head reacts. When you attack its center, both the head and the tail react. Advancing and retreating must be clearly understood. When training alone, it is like a top fighter is in front of you. When fighting a real opponent, it is like no one is there. When the right hand comes out, the left hand follows; when the right foot advances, the left foot follows. Even if there are hands in front of you, it is like there's nothing there.

When you see an opening, do not attack. When you see the Heng, enter and attack. The Heart must move first and the intention follows. When attacking the opponent, your steps must be better than his steps. The front leg is crossed and the back leg is close to it. The head must be erect and the chest must be solid. Qi must flow from head to toe. If you have doubts you will not win. If you are not able to inspect the color of the opponent's face and his expressions, you will not know his intention.

---

The key is the eyes, they send Information to the heart. Their importance is grasped and the whole body reacts.

First stabilize the heart, the face smiles, the eyebrows look happy and the lips do not move. The heart is the General, the eyes are the vanguard, the legs are the war horses, the hands are the spears and swords, the heart, liver, spleen, lungs, and kidneys are the barracks and sentinels. The body is like a military encampment, the pores of the body are like a thousand soldiers and ten thousand horses. The body withdraws like an exploding cannon.

The sound of "Ha" is like issuing orders. Striking with the hand is like lighting a fuse, knocking men down without a smile.

The body is like a drawn bow, the fist is like a poison arrow, without a thought it cannot be stopped.

The best method is to move first, when the hands and feet arrive together, that is the true method. The internal is lifted, the external follows, rising horizontally, lowering is smooth, strike from a distance, the *qi* urges (the movement), the fist is like a cannon, like a dragon folding its body, when you meet an enemy it is like fire burning his body.

If you are able to advance on the moment, you will not be on the defensive, be a breath ahead and not a breath behind.

When martial artists fight, cover the five elements, the three risings are not seen, the three advances are not seen, it is all right if they are seen, it is also all right if they are not seen, move into the center, then it is hardest to change. When fighting with others, it is important to understand the "Three Firsts:" the eyes are first, the hands are first, and the feet are first.

When fighting with the brave do not think, he who thinks will find it hard to take inch steps.

Every part of the body may strike, when the feet kick, the whole body is empty. When far away from the opponent do not kick, the kick will not reach. When there is space do not strike, when there is space do not attack.

First strike the opponent's defenses then strike him. The whole body is able to defend. When striking, your own body should be able to adapt to circumstances at any time. When putting the hands out do not miss, dodging right and left, defend both sides.

When meeting an opponent, if you hope to be victorious, the four terminus must arrive together. If the hands raise and the feet do not it is a waste of time. If the feet rise and the hands do not, it is also a waste of time.

If you run into many opponents, swing three times and spin twice. If the opponent's posture is good, do not attack. If the opponent is far away, do not attack. Know the near and know the far, know when power is early and when it is mature, know the wide and know the narrow. The upper and lower follow one another, if the heart stirs but the body does not move it is a waste of time, if the body moves but the heart does not it is also a waste of time.

Striking people is like taking a walk, look at people as if they are straw, attack like the wind, rise and fall as a drilling arrow. Wait for a moment of lapse then attack, when the opponent's attention lags, move on him.

## Sources:

- **Xingyi Neigong. Xingyi Health Maintenance and Internal Strength Development.** By Wang Jiwu.- Compiled and edited by Dan Miller and Tim Cartmell.



[http://www.amazon.com/exec/obidos/tg/detail/-/0865681740/qid=1100654875/sr=1-1/ref=sr\\_1\\_1/002-6287596-1628807](http://www.amazon.com/exec/obidos/tg/detail/-/0865681740/qid=1100654875/sr=1-1/ref=sr_1_1/002-6287596-1628807)

- **The Skill of Xingyiquan.** By Li Tianji. Translated by Andrea Falk. [www.thewushucentre.ca](http://www.thewushucentre.ca)
- **Xingyi Mother Fists.** By Jiang Ronqiao. Translated by Joseph Crandall. <http://users2.ev1.net/~stma/contents.htm>
- **Henan Orthodox Xingyiquan.** By Pei Xirong. Translated by Joseph Crandall. <http://users2.ev1.net/~stma/contents.htm>
- **Xinyi Liuhe Quan** by Li Rubo (In Chinese) [www.chinafrominside.com](http://www.chinafrominside.com)
- **The Study of Practice, Applications and Methods of Xingyiquan"** (Xingyiquan Ti Ying Gongfa Xue) by Li Yushuan (In Chinese) [www.chinafrominside.com](http://www.chinafrominside.com)
- **Five Elements Essentials of Yue's Intention Boxing (Yue Shi Yiquan Jingyi).** By Li Cunyi and Dong Xiusheng. (In Chinese) [www.chinafrominside.com](http://www.chinafrominside.com)