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# Wudang Journal

Wudang Martial Arts Philosophy and Practice

May 2005  
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*Wudang Qigong*

武当气功

*Wudang Taijiquan*

武当太极

*Xingyi Wuxingquan*

形意五行拳



Wudang Research Association

*Wudang Research Association*  
**Wudang Journal**

*Wudang Martial Arts Philosophy and Practice*

**This Month**

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*Welcome to the*

***Wudang Journal***

*Wudang Martial Arts Philosophy and Practice*

Welcome to our new journal! I hope this will be the first of a long series of publications that somehow find the middle ground between more news-oriented magazines with broad appeal and more scholarly publications that appeal to mostly serious martial arts students.

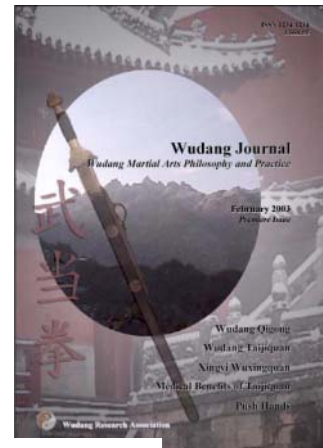
As with anything, you have to start where you are with what you have. And no matter what, you have to start at the beginning. This is a beginning. This is my initial idea. I expect it will grow and develop. I hope that some of you reading this will consider contributing to make this journal into a more comprehensive resource.

Why call it the Wudang Journal?

The direct answer: Simple is good. And actually, this title really describes my intention and what this publication is about.

First, it is intended to help document Wudang martial arts. Seems that would be a natural fit as a publication of the Wudang Research Association. ☺ It will also help bring together other materials and information that will be useful for students of any martial arts discipline.

Second, I intend to include both meanings for “journal.” Both meanings, you ask? One meaning for a Journal is as a type of publication, often a bit scholarly by nature and frequently supported by membership fees or dues. Unlike a magazine which would reasonably carry more advertising, a Journal may only include limited advertising. The content in a Journal is often directed at a narrower audience whereas a magazine more often tries to appeal to a wider audience. So, my intention is for this to be a Journal, perhaps a bit more technical than will have wide appeal, but not so technical as to be dull. ☺ I think everyone will enjoy the images and philosophy pages, and I think there are some who will genuinely enjoy the more detailed material. I sure hope so.



Thank you,

Terri



**Welcome to the Wudang Journal.** We expect that many of you will like our work, so much so that you will want to share it with your friends. That's great! The more people who see our work, the better our chance of being successful.

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## Wudang Journal

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**Wudang Qigong by Yuzeng Liu 武当气功 刘玉增**

Set 7	Four Directions Exercise .....
第八節	棚捋功 .....
Set 8	Ward Off and Pull Down Exercise .....
第九節	琵琶功 .....
Set 9	Pipa Exercise .....
第十節	抖翎功 .....
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第十七節	狸貓上樹功 .....
Set 17	Leopard Climbs a Tree Exercise .....
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*Wudang Qigong*

Laozi's Dao Te Jing in the third chapter says "Empty the MIND, fill the belly. Weaken the ambition, strengthen the character."<sup>2</sup> So then, this is the motto for practicing China's Wudang Daoist Qigong. To study each method, each method must be understood, the ENERGY processed must be understood. If there is one type of practice Daoist qigong method not mastered, temporarily don't practice other training methods. If one type of movement has not been mastered, concentrate on that posture, do not study or practice other postures. Do not reach too high, must empty the MIND, have patience, cultivate both inside and outside, step-by-step achieve an abdomen relaxed inside and BREATH ascending correctly, so then cultivate the BREATH continuously, and you will not contract illness. When the DAN TIAN is full and sufficient, the inner BREATH is unimpeded and not obstructed. BREATH and strength are sent out from the spine, following that which the MIND desires. Strive for the substantial, don't let practice become lax, maintain it so it will be lasting; abide by the regulations, follow the rules; refine the breath, cultivate the body; cultivate the MIND, develop the character; thus seek emptiness and stillness, complete emptiness, and long life.



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<sup>2</sup> 虛 xu - Hsu, vacuous. "A Daoist term often used by Neo-Confucianists also. As a description of a state of mind, it means absolute peacefulness and purity of mind and freedom from worry and selfish desires and not to be disturbed by incoming impressions or to allow what is already in the mind to disturb what is coming into the mind. Hsu-shih means unreality and reality, but hsu also means profound and deep continuum in which there is no obstruction." in Chan, Wing Tsit. A Source Book on Chinese Philosophy, Princeton: Princeton U. Press, 1973, p. 788.

Wing Tsit Chan translates this passage as ... keeps their hearts vacuous (虛 xu), fills their bellies, weakens their ambitions, and strengthens their bones... ibid, p. 141.

Robert Blakney translates this passage as "... to empty people's hearts and minds, to fill their bellies, weaken their ambition, Give them sturdy frames and always so.... The explanation given in the paraphrase is that this means "... stilling individual appetites and ambitions among the people,...., so that the virtue of the Way may show in all." Blakney, Robert B. The Way of Life Tao Tzu Tao Te Ching: A New Translation by R. B. Blakney, New York: New American Library, 1955. p. 55.

## 武當氣功

刘玉增

### 第一節 對呼吸系統的作用

呼吸系統的機能，是吸收外界的氧氣，排出體內的二氧化碳，保證體內新陳代謝的正常進行。練習武當氣功時，採用特殊呼吸方式，如逆式呼吸、喉頭呼吸、丹田呼吸等，以引起五臟六腑的活動，而消耗大量的能量，這就促使呼吸器官要加倍地工作，吸入大量的氧氣（也就是清氣），同時也排出大量的二氧化碳（也就是濁氣），從而使它受到了很好的鍛煉。尤其是練習了“氣沉丹田”這種橫膈肌運動的呼吸方式，已在醫療保健工作和全民健身運動中起到了很好的效應。

呼吸系統機能的提高，主要表現在胸廓活動範圍加大，肺活量增加。一般入深吸氣時的胸圍比呼氣時大7—9厘米，肺活量為3500毫升左右。而經常練習中國道家—武當氣功的人，呼吸差可以達到9—18厘米，還可以使呼吸頻率減低。一般人每分鐘呼吸15—20次，而經常練功的人，呼吸頻率可以減低到每分鐘6—10次，甚至減至2—5次。深而緩慢的呼吸，可以使呼吸器官獲得更多的休息時間，不易疲勞，也不致因運動而出現的喘氣、心慌等現象。

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**Wudang Taiji by Yuzeng Liu 武当太极 刘玉增**





## Wudang Taijiquan by Yuzeng Liu

Wudang Taijiquan is the main component of the Wudang martial arts. It is an orthodox school of Chinese Gongfu. It is called an internal art because the actions demonstrate both strength and grace and the internal energy is combined with the external performance. It is singular in the martial arts field and has long enjoyed a great reputation.

### Principles of the Form

Wudang Taijiquan highly stresses the fullness of internal energy, breath, and spirit. The mind directs the breath which further activates the body for defense as well as attack. The eight criteria that Wudang Taijiquan stresses when playing are: lightness, easiness, roundness, evenness, flexibility, changeableness, steadiness and precision. The motto for practice is: Be relaxed, complete, prompt, and sudden. The intent continues even when the force goes out. The breath will still go through the body when your intent is complete.

The peculiar principles of Wudang Taiji are to be hard and strong inside, round and smooth outside and to strike out quickly, so quickly the opponent does not notice. Force is exerted through stretching the body, especially the legs. Remain still if the opponent doesn't move, but strike earlier if he starts. Force starts from the backbone. Even though the opponent starts first, gain the upper hand. Move like waves of the Yangzi River flowing to the ocean, one after another, never stopping. Distribute energy when moving, but collect it when stopping. The energy should neither be overdone nor not enough.

Bend or stretch by judging the opponent's actions. Stretch as he is bending. If he is lengthening, contract. If he is contracting, lengthen. Lower if he is raising; raise if he is lowering. Meet the opponent with leaving, sticking, linking, and following. Be soft when he is hard. This is called leaving. Step back when he is attacking forward. This is called sticking. Quicken if he is quickening. This is called linking. Slow down if he is slowing. This is called following.

There are many points to remember in application: Stand on the left to attack right; stand on the right to attack left. Keep a certain angle with the opponent. If one is against several, make arrays of three cai (heaven, earth, man) two yi (yin and yang), five elements (wood, metal, fire, water, earth), eight gua (directions/trigrams), nine gong (bagua plus the center) and so on. Whether to attack or to defend depends on the mind and the spirit. The mind and the spirit are followed by the seven fists (the hands, head, eyes, feet, hips, elbows, and knees). Don't attempt to take more nor to take less. Neither stand too close, nor too far away.

Pressing, spinning, cutting, thrusting, and smashing downward are called the Five Elements. Stepping forward, stepping backward, elbowing, shouldering, back hip thrust, head thrust, side hip thrust, and sweeping are called the Eight Methods. There are also many hitting methods in all directions, such as front, behind, left, right, up, and down strikes.

For each stroke and posture, the joints are in line with each other. The movements of the palms should be natural, relaxed, and quick. The fists and the feet should be flexible and changeable. The mind should be astute and the strikes should be ruthless. *"As steady as a mountain when not moving; as quick as thunder when in action, leaving no time for one even to cover his ears."* The Classics say *"Be as flexible and easy as cotton when contracting. while dodging, extending, shifting, jumping, and turning be like a dragon."* They also say *"Contract like a cat and be soft like cotton, but shake the body like a tiger and be as hard as steel."* Move the body as a Changshan



snake. The tail would respond if the head were hit; the head would respond if the tail were hit. If the middle section were hit, head and tail would both respond.

Push up, toss, tread, kick, and knock if the opponent is attacking from the upper part. Fence, wrestle, bisect, press, and push if he is attacking from the mid-part. If he is attacking from the lower part, immediately split, slice, chop, cut, burst and use hips, shoulders, and elbows to hit. In general, choose postures according to the opponent's. Judge whether to attack or to defend by judging whether he is contracting or stretching. Step forward if he steps back; step back if he steps forward. Do not continue fighting but exert energy and overcome. The Classics say *"Strive forward as soon as you grasp the chance. Do not withdraw merely because of your hesitation."*

The purpose for practicing Wudang Taiji is not only for practical use but for maintaining health as well. Self practice and playing the forms are good for body building and character cultivating, thus to gain long life. But when applied to others, it is a real martial art. Whether to strike or to kick depends on the circumstance. The Classics say *"Regard a man as grass. Attack him as if walking. Combine the outside actions and inside breathing. Assume your courage in this way and you will master this martial art."*

---

## Analysis of the Movements

### 1. Head and Neck

When practicing Wudang Taiji, the requirement for the head posture is to raise the head naturally and to avoid the neck muscle being stiff. The head should not be slanted or shaking freely. The movement of the head and neck should be consistent with the twisting and moving of the chest, abdomen, and waist. Their movement should change directions according to body movement and posture. Do not twist the neck. If the head is shaking freely, the movements may appear sluggish. This also affects the coordination and integrity of the movements of the upper and lower limbs. Although movements may go up and down, spinning and circling changeably and flexibly, the head should always be suspended upright.

Raising the head does not mean only to thrust the head up. If the head is thrust up too hard, the neck will be stiff, thus interfering with the flexibility and turning of the head. On the other hand, also try to avoid the neck muscles being too soft and weak. The head movement should not be disconnected from the trunk movement. If it is, the connection between the lower limbs, trunk, and the upper part of the body will lose integrity.



The facial expression should be natural, with the chin drawn back slightly. Use mainly nasal breathing. The mouth closes naturally. The upper teeth touch the lower teeth, the tongue curls up, and the breath sinks to the dantian. Eyes follow the turning of the body, looking fixedly at the opponent. Try to look calm and mild; do not carry happiness, anger, sadness, meditation, worry, or pondering on the face. concentrate the mind, take a breath (bring up the qi), and brave forward when the chance comes. Hold your breath (return the qi to the dantian) and draw the whole body back when you need to withdraw.

### 2. Trunk

The chest and backside should be natural. Avoid extending the chest out or holding it inward too much. The correct posture of the chest creates a feeling of being pulled up from the upper side and drawn down from the lower side. When striking outward with the fist and palm, the back arm muscles should extend hard toward both sides. In this way the muscles in the back will maintain a tension in four directions. Holding the chest means to extend the chest but not to stretch it. This is associated with pulling the back up. If the back is pulled up properly, one will naturally hold the chest.

The waist plays a very important role in performing Wudang Taiji. The Classics say *"The waist and the spine dominate the whole body. Pay attention to the waist at all times."* This emphasizes the important role of the waist. It is the key joint in body movement. It plays a very important role in changing body movements and in adjusting and maintaining the center of gravity of the whole body. Whether moving forward or backward, turning or spinning, one should consciously sink down and relax the waist in order to help the breath (qi) go down.

When sinking down the waist, one should pay attention to being upright, easy, and comfortable. The waist and abdomen should not stick forward or backward. In that case, it will affect the flexibility when changing and transforming movements. Sinking the waist will enhance the strength of the two legs to steady the lower part and to make the movements changeable and flexible, not sluggish.

If the waist is soft and weak, one will lose the center of gravity in the whole movement, fists and feet will drift accordingly when moving out. Therefore, make sure to sink the waist down to have it play the "dominating" role. The Classics say *"Bending forward or backward makes the body unsteady. Leaning or yielding to left or right is a body defect."* They also say *"The body is like a bow; the fist is like an arrow."* If the body is not set upright on the middle line, it cannot play the role of a bow. Movements will be fragmented, floating, and weak. Sinking the waist will also make the waist extend loosely and naturally, full of elasticity, thus becoming the joint of the up and down movements.

In practice, only when one pays attention to sinking the waist and raising the head will his spinal cord become upright. Then the spinal cord will help collect energy and exert force in transforming the movements, extending and contracting, turning and bending the body. However, one should not twist and swing the body meaninglessly. Hold back the hips, pull up the anus, and keep the body in a steady state. Be sure not to protrude or wring the hips left and right. The correct way of holding in the hips is to contract the sphincter muscle slightly, just as one holds in his bowel. In this way one can restrain protruding the hips, ensuring the trunk will be straight.

### 3. Legs and Feet

Wudang Taiji highly requires appropriate stepping. The steadiness of the whole body depends on the important role of the two legs. The requirements for the legs are to be correct, flexible, steady, and curved. When moving the center of gravity, special attention should be paid to the positions of the feet, the extent of bending the legs and the force of tramping on the ground when going forward and backward. The change of the center of gravity, whether real or unreal, is closely related to the coherence of the movements.



When legs are moving, one should always relax the hips, grip the knees, and grip the toes against the ground firmly so that the movement of the lower limbs will be light but firm. The lower limbs should easily move forward and backward. The Classics say *"Quick hands, light feet. Be like a cat when moving and acting. Straight mind, shrewd eyes. You will win when you coordinate the hands and feet well."* Therefore, the body movement and stepping should be quick and prompt.

The feet should be firmly set. Hips, knees, and feet should be closely coordinated, never becoming slack. When stepping forward, use the thighs to urge the knees and the knees to urge the feet. When holding steps, the waist should contract the force, the knees should grip the force inward slightly and the feet should be planted on the ground evenly with stamping force. Meanwhile, the bending of the legs should be appropriate. Bending them too much will cause them to become stiff; not enough and they will become weak. In four-to-six stepping, the shin bone of the front leg keeps an angle of 115 degrees with the ground; the back leg keeps an angle of 65 degrees with the ground. In six-to-four stepping, the leg position is just the opposite.

### 4. Arms and Shoulders

The requirement is to relax the shoulder and to lower the elbows. In movement, pay attention to loosely sinking the joints of the shoulders and extending them outward consciously, so that the arms have room to turn around and the elbows can be pulled in and sink loosely. In this way, not only can the arms stretch smoothly, but also the arm muscles will form a force, so they will become strong and firm in the movement.

When sinking the shoulders combines with opening the chest, this can also help the breath (qi) sink down, making the lower limbs become more steady. Keep both elbows at the ribs; both hands at the chest. One follows the other closely when attacking forward and protecting backward. In performing Wudang Taiji, the stretching and bending of the arms should not be merely straight in and out, back and forth, but also should coordinate precisely with the turning action of the wrists and forearms.

The requirements for the hand movements are: For all the postures which require holding back the palms, the palms should be slightly reserved, but not soft or floating. When the hands are pushing forward, besides paying attention to sinking shoulders and lowering elbows, palms should also spin inward slowly while weighing down the wrists slightly. The bending, stretching, turning, and circling of the hands should be moveable and flexible. Push out the palms naturally. The fingers branch apart naturally. The thumb extends up and wide apart. The index finger opens up slightly to enable the strongest force. The fists are rolled solid but not stiff. All the muscles of the forearms exert force but the shoulder muscles should relax.



The movements of the hands and shoulders should be well coordinated and consistent. If the hand stretches too far ahead, the arm will become straight. Thus, the requirement of sinking shoulders and lowering the elbows cannot be met. If the shoulders and elbows are sunk too much and the extension of the hand forward is neglected, this results in bending the arm too much to exert a strong force. So, in action, the arms should keep a certain curve. When pushing the palm and drawing back the arm, do not stop the force abruptly. Only in this way can the force be kept continuous, light but not floating, sinking but not stiff, flexible and natural.

---

## The Movements of Wudang Taiji

When practicing Wudang Taiji, besides the requirements for correctness of the basic postures of head, body, and limbs in the movements, one should also pay special attention to the format of the movement. Only in this way can one demonstrate its unique style and fully bring out the practical value of Wudang Taiji.

### 1. Correct Postures and Neat Movements

The whole body is required to be well coordinated above and below, to stand up straight, to be firm and comfortable, able to support movements in all directions. The three tips (that is, the finger tip, foot tip, and nose tip) are all kept on a vertical plane. One basic requirement for the movements is that once the intention and breathing are ignited, all the limbs move. This is like a tree &mdash; if one branch is shaken, all the others respond to it.

### 2. Coordinated Stepping and Balanced Jumping

Pay attention to the coordination in transforming a posture, stepping forward and backward, turning and moving to the sides. Only when the route, direction, timing, the angle of certain postures, and the positions of the movements are well coordinated, will there be less occurrence of inappropriate postures, stiff movements, shortness of breath and unsteady movements. The Classics say, "*Uncoordinated externally, malcontented internally.*"

When performing the form, one should play in the way that "*the front foot always tries to plant in*

*the middle position; the back foot steps back with all the information to make the changes. Both hands move in balance and move in concert with each other.*" The two arms turn inward and outward, just like twisting a rope. Relax the chest and solidify the abdomen. Breathe naturally, don't suppress the breathing. Coordinate the breathing and movement naturally.

### **3. Combine External with Internal; Breath (Qi) with the Posture**

Energy going through every posture means that every posture is well connected and coherent. When each posture comes to the end, energy still goes on. When the energy changes, the intent (yi) follows. In this way, not only can one extend his back to exert energy but can continue the energy uninterruptedly.

The internal combines with the external, shoulders with hips, elbows with knees, hands with feet, mind with intent, intent with breath, breath with force. The whole body acts as a living snake &mdash; if the head is hurt, the tail comes to help; if the tail is hurt, the head comes to it; if the middle part is hurt, both the head and the tail react.

### **4. The Mind is Peaceful, the Body Relaxed. Discard Distracting Thoughts**

When practicing Wudang Taijiquan, one should discard all kinds of distracting thoughts. No matter how simple or how difficult the posture is, when one changes postures, the mind should always keep calm. In this way, the spirit can go through every detailed action and direct the performance of the actions so that *"Where the mind is, the body follows."*

When the two hands are snatching forward, one should imagine a tiger is swooping at a goat. When one wants to sink down the breath (qi), he should imagine that the breath is falling toward the dantian (about 4.2 cm below the navel). Actions should continue if the intent does not stop. Discard odd thoughts and concentrate the mind to perform the gestures and movements smoothly, continuously, and rhythmically.

This kind of rhythmic movement is good for regulating the functional state of the cerebral cortex and central nervous system and enhancing the functions of different organs of the body. At the same time, other parts of the brain are restrained and remain resting. The fatigue which is caused by monotonous labor and mental work will be eased. This enables one to avoid feeling over excited or unnecessarily stressed and to regulate the balance of the brain.

Relaxing the body means that the muscles, joints, ligaments, and internal organs remain in a naturally relaxed state, not restrained and suppressed. Relaxing does not mean being soft. Some people mistake relaxing for being soft and weak. So, when they react to the opponent's palm coming to their face, their wrists do not sink down, fingers do not extend upward, their wrists become soft and weak or the palm swings and drifts, shaking up and down. These are all mistakes.

### **5. Connect Each Part. Make the Whole Form Smooth**

Each action or movement should be coherent with no obvious stops or intermittent traces at the connected points of the movement (not including deliberate feints and ambushes). Be sure to make the whole form coordinated and continuous. The Classics say, *"Be as continuous as the waves of the Yangzi River flowing to the sea."* This refers to the uninterrupted external performance. Here, uninterrupted action means that the movements in each posture are natural and flexible, connected and coordinated. Always keep the trunk and the limbs naturally bent.

The direction of the movement follows different curves, sometimes repeated, sometimes transformed. Keep the body center steady, with postures looking extended but not stretched, appearing straight but with curves. If you recognize and grasp this principle, you will consciously avoid moving straight back and forth, turning into blind angles, or dead corners. The movements will be smooth and flexible, flowing on and on, never stopping.



**Xingyi Wuxingquan 形意五行拳** 刘玉增

**Xingyi Five Elements Fists**



*Pi Quan (Split)*



*Zuan Quan (Drill)*



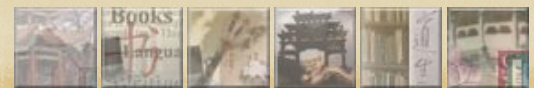
*Beng Quan (Burst)*



*Pao Quan (Cannon)*



*Heng Quan (Crossing)*



汉语



### Xingyiquan (Form-Mind Boxing) by Yuzeng Liu

Xingyi is one of the three major internal schools. With taiji and bagua, they comprise the internal dragon. Also called Mind-Form boxing, xingyi can be considered the head of the internal dragon. Xingyi methods include five element forms, twelve animal forms, linking forms, sword, and various other practice sets.

*The following is translated from the original Chinese. If you prefer to view the original, you may do so in the Chinese section of our site. We welcome your comments and suggestions on improvements to the translation. Comments on the original Chinese may be emailed to Prof. Liu at yzliu at wudang.com.*

Xingyiquan is an important component of Chinese Martial Arts, developed by craftsmen from past dynasties and an abundance of talented people. Many people refined it, and in this way it developed a high degree of perfection. Xingyiquan, according to legend, was invented by Respected Master Yue in the Southern Song (1127-1279 AD) period. (Yue Fei was not the author of the Xingyiquan "Nine Requirements Treatise," as this needs to be more closely examined to be verified) Moreover, xingyiquan adopted the movements of fierce birds and ferocious beasts, and the fundamental five elements creative and destructive theory, thus producing this boxing to teach soldiers as well as causing a big split in the military of the Jin dynasty (1115-1234). Around the time of the end of the Ming Dynasty (1268-1644) or the beginning of the Qing Dynasty (1644-1911), a person in the eastern part of Shanxi called Long Feng, or known as Long Feng, who in his youth became familiar with reading books of poetry and verses, and who was skilled in the art of the long spear, inquired everywhere for famous families skilled in striking, going beyond the border to Shaanxi at the end of the southern mountains. At the base of Jade Pillar Peak he met a hermit, who taught him and gave him Respected Master Yue's "Nine Requirements Treatise" (Yue Fei taught the martial Nine Requirements Treatise), "Five Elements," and "Connected Boxing Forms."

The principles of the five elements changes, the key central point of yin and yang change, with the secrets of rising and falling, entering and leaving, movement and stillness, empty and solid, in martial arts are all refined and concealed all on the inside. Master Ji was able to comprehend the body's strength after passing through 10 years of meticulous and dedicated research and study, he achieved mastery of it's theory and fundamentals, knowing well it's form and a great number of techniques, then putting his name on it and making it into one school.

Now, the three big divisions and recognized independent schools are the special styles from Shanxi, Henan, and Hebei. The body of xingyiquan practice includes the Five Elements Boxing and the Twelve Animals Forms, and the use of chop (zhan), cut (jie), wrap (guo), step across (kua), rise (tiao), go against/stick (ding), lead (ling), and cloud (yun), called the eight methods. In practice skills all parts and places of the body have a natural sequence. In the entering skill step, first use clear strength, then use closing strength, and finally dissolving strength. Devote one's efforts to causing the qi force to reach into the four limbs. During practice the requirements are: Sink the shoulders, drop the elbows, sink the qi, stick the tongue, keep the eyes level and

### Xingyi Five Elements

Creative Cycle	
Pi	Metal
Zhuan	Water
Beng	Wood
Pao	Fire
Heng	Earth

Destructive Cycle	
Pi	Metal
Beng	Wood
Heng	Earth
Zhuan	Water
Pao	Fire



the teeth closed. Follow and abide by: stick (ding), close (kou), circle (yuan), agile (min), sink (chui), hold (bao), round (yue) and straight (ting) these eight names and 24 methods. Connecting the hands with the feet, elbows with the knees, shoulders with the hips, heart with the mind, mind with the breath, breath with the strength inside and outside is the theory of the six connections. It includes: 7 fists, 8 requirements, 2 overall connections, 3 fierce attacks, 5 deadly forces, 6 sudden ferocities, 6 directions, 8 names, 10 eyes, 13 frames, 14 fist methods, 16 practice methods, 91 fists, and 103 grabs. Also, important are "stand like a post" and "deep root." Without standing like a post, the strength of the foundation is insufficient, only with a deep root can one move and change smoothly.

Correspondences of the Five Elements						
<i>Fist</i>	<i>Element</i>	<i>Motion</i>	<i>Color</i>	<i>Inner</i>	<i>Outer</i>	<i>Point</i>
Split	Metal	Enter	White	Lungs	Nose	Middle Dan tian
Drill	Water	Leave	Black	Kidneys	Ears	Hui yin
Burst	Wood	Left	Green	Liver	Eyes	Jia ji
Cannon	Fire	Right	Red	Heart	Tongue	Foot orifice
Cross	Earth	Center	Yellow	Spleen	Ren zhong	Dan tian

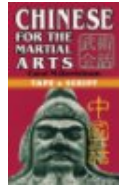
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## Qigong (Chi Kung)



### Wudang Qigong: China's Wudang Mountain Daoist Breath Exercises

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by Yuzeng Liu, translated by Yuzeng Liu and Terri Morgan

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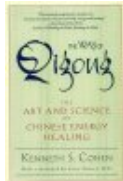


**Qigong Teachings of a Taoist Immortal: The Eight Essential Exercises of Master Li Ching-Yun**

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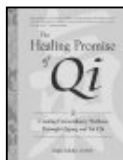


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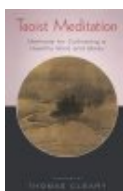


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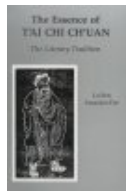


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ISBN 0938190679 (61 pp.)

by Chen, Wei-Ming, translated by Benjamin Peng Jeng Lo and Robert W. Smith

Original copyright by the author in 1929. The book is a collection of the questions Chen asked of his teacher, and the answers given by the famous Yang Cheng fu. Very insightful although technical material.

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**From the Dao Te Jing,  
Chapter 11**

*Thirty spokes will converge  
In the hub of a wheel  
But the use of the cart  
Will depend on the part  
Of the hub that is void.*

*With a wall all around  
A clay bowl is molded;  
But the use of the bowl  
Will depend on the part  
Of the bowl that is void.*

*Cut out windows and doors  
In the house as you build;  
But the use of the house  
Will depend on the space  
In the walls that is void.*

*So advantage is had  
From whatever is there;  
But usefulness rises  
From whatever is not.*