Tai Ji Quan
Simplified Yangstyle
24 Forms

Tai Ji Quan Groningen
Tai Ji Quan

"Tai Ji Quan is like a great river that flows on and on" according to an old Chinese text. Originally Tai Ji Quan (also spelled: Tai Chi Chuan) was a complete fighting art with applications, sparring sets and all kinds of weapons. It may look like a kind of dance but in fact each movement is either an attack (yang) or a defense (yin). The Tai Ji solo form is a fight with an invisible opponent.

Movements are slow, flowing and harmonious. They are directed by your intention and start from the waist. After some time also your breathing is tuned to the movements. This integration of movement, breathing and intention strengthens and relaxes body and mind.

Tai Ji is a concept in Chinese philosophy. Tai Ji creates all things and let them disappear again. As soon as a thing materializes it contains opposing properties: small-big, high-low, inside-outside etc. Chinese order them under the headings yin and yang.

The Tai Ji forms also start as a mental image. Your intention transfers them into real movements: you let them come and go. And all movements contain yin and yang.

Tai Ji movements help to keep a physical and mental balance. From a Chinese point of view: they promote a better circulation of qi (life energy) in your body - blockages disappear and imbalances are straightened out, sickness gets no chance to settle down.

Tai Ji has a positive impact on: high blood pressure, digestion, respiration, arthritis, arteriosclerosis, motor disorders, concentration, coordination en balance, stress, back- and neck complaints, immune system. Furthermore: it can be used as a preventive health measure.

Simplified Yangstyle

Traditional Tai Ji styles are a little difficult to learn. They take a long time to master and demand a certain basic physical condition. These styles are not very suitable for beginners to start with.

In 1956 a simplified set was compiled, based on movements of the traditional Yangstyle Taijiquan. This series of 24 forms progresses logically from easy to difficult and takes about five minutes to complete.

Simplified Yangstyle has become the most popular form in China and elsewhere. This form is also a good basis for the practice of other styles. Most Tai Ji Schools start their curriculum with this 24 form. Afterwards you can learn a traditional style or a modern one like the 42-competition form that contains most of the movements of the simplified set.

Practice

*breathing*: breath naturally in and out through the nose
*moving*: slowly and without interruptions
*thinking*: concentrate on correct performance of the movements

The key to success in Tai Ji Quan is to do at least a little every day. Fifteen minutes every day has a lot more effect than two hours once a week. After each lesson try repeat the new movements at home on the same day.

Further information:

On the internet you can find many pages on the simplified form. A good starting point is: http://www.egreenway.com/taichichuan/short.htm with many references to books, videos and other web pages. From our own website www.taijiquangroningen.nl you can download two videos of this form.
List of movements

1. Beginning qǐ shì
2. Part wild horse's mane yè mǎ fēn zǒng
3. White crane spread its wings bái hè liàng chì
4. Brush knee and step forward lōu xī ào bù
5. Hands strum the lute shǒu huī pī pà
6. Step back to repulse monkey dào niǎn hóu
7. Grasp the sparrow's tail – left zǒu lǎn què wěi
8. Grasp the sparrow's tail – right yòu lǎn què wěi
9. Single whip dàn biān
10. Move hands like clouds yún shǒu
11. Single whip dàn biān
12. High pat on horse gāo tàn mǎ
13. Kick with right heel yòu dēng jiǎo
14. Strike ears with both fists shuāng fēng guān ěr
15. Turn body and kick with left heel zhuǎn shēn zuǒ dēng jiǎo
16. Low posture and stand on one leg – left zǒu xià shì dú lì
17. Low posture and stand on one leg – right yòu xià shì dú lì
18. Fair lady works at shuttles yù nǚ chuān suō
19. Needle at sea bottom hǎi dǐ zhēn
20. Open fan from the back shàn tōng bēi
21. Turn body, deflect, parry and punch zhuǎn shēn bān lǎn chuí
22. Sealing and closing rú fēng sì bì
23. Cross hands shí zī shǒu
24. Closing form shōu shì
Preparation

These guidelines you should keep in mind during the whole Tai Ji form:
- head and trunk upright, buttocks slightly pulled in (1 line from head to perineum)
  Tai Ji Classics: “suspend the spine like a string of pearls from heaven”
- eyes look straight ahead, inhale and exhale through the nose
- shoulders relaxed, elbows down
- do not protrude the chest, relax the waist (abdominal breathing – diaphragm does
  the work – inhale into your abdomen)

The body’s gravity center (abdomen) is also the place where all Tai Ji movements start from: by turning
the waist. According to Chinese Medicine our lower abdomen contains the Dan Tian - the body’s most
important energy reservoir.

1. Beginning (qi shi)
- bend knees slightly, shift weight to right leg
  and step out to the side with your left foot,
  about shoulder-width
- weight to the middle, raise body
- raise your arms to shoulder height, focus
  attention to the wrist (inhale)
- push hands down to about hip level and bend the knees – keep your spine upright (exhale)
This position is called: horse stance (like sitting on a horse). Each foot carries half of your weight.

2. Part wild horse’s mane (ye ma fen zong)

left
- separate hands, shift weight to the right, right hand describes an arc
- holding the ball: right hand up – palms face each other
- left foot moves to the right foot forming a T-stance
- look at your right hand (remember the guidelines of the preparation)

- sit in your right leg and step with left foot to the
  left and a little backward (heel first on the floor)
- shift weight forward, turn waist, separate hands:
- move left hand as if throwing a frisbee: to mouth
  level and palm facing obliquely upward: right hand
  glides downward to hip level, palm facing downward;
  adjust right foot by pushing the heel backward
- eyes follow left hand
  position: left bow stance to the east

right
- sit back, turn waist and turn left foot outward (45°)
- shift weight forward and step in with right foot to
  form a T-stance
- hands are holding a ball on the left side with left
  hand high (high hand stays high)
- sit in your left leg and step with right foot to the west (heel first)
- shift weight forward, turn waist, separate hands as before:
- move right hand as if throwing a frisbee; left hand glides downward to hip level, eyes follow right hand
position: right bow stance to the east

left

as before but this time
mirrorwise

In this movement you are standing alternately in a left and right bow stance (gong bu). Weight division 70-30. Head and trunk upright. Toes of the front foot are pointing to the east.

3. White crane spread its wings (bai he liang chi)

- take a half step forward with our right foot
- move right hand forward; hold the ball with left hand high
- sit back
- turn waist to the right and bring right hand up
- look at your right hand

- turn waist to the front, lower left hand to hip level (palm facing downward), raise left foot and lower it on the toes a little to the left, fingers right hand pointing upward with palm left, look straight ahead
- this is an "empty stance" (xu bu), almost all weight is on the right foot (95%)

Crane

In China the crane is a symbol for a long life, happiness and prosperity. These elegant birds can reach an age of 60-80 years. According to Taoist legends they arrange the transport of immortals between the different worlds.

Crane movements are often imitated in dance, fighting and qigong.
All stances up to now:

**Ma bu**
Sitting in the middle the Chinese call: ma bu - horse stance. Just like you would sit on a horse.
Weight 50%-50%.

**Gong bu**
Pronounce "kong poe".
Gong is bow. Bow-and-arrow stance. The (almost) stretched leg is the arrow. Toes of the front foot are pointing forward, the other foot is turned outward 45°. There should be lateral space between the feet.
Weight 70% - 30%.

**Ding bu**
T-stance. Also called "han ji bu" (pronounce "gan tji poe"). Cold chicken stance: image a chicken freezing on one leg. Almost all weight on one leg with the other one drawn nearby, ready to step out. Feet form the letter T. Weight 95% - 5%.

**Xu bu**
Pronounce "sju poe". Empty stance. Almost all weight in the back leg. The empty foot touches the ground with toes or heel. The other foot is turned outward 45°. Both legs bend at the knee.
Weight 95% - 5%.

4. **Brush knee and step forward (lou xi ao bu)**

**Left**
- turn waist to the left and turn right palm inward
- lower right hand to the right hip
- turn waist to the right, raise left hand, it passes in front of your face and stops near the right shoulder (palm right)
- right hand swings up, palm facing upward, look at this hand and draw left foot in to form a T-stance
- step out with left foot (heel first)
- shift weight, look forward, turn waist to the left, left palm passes over left knee
- right hand pushes forward, passing the right ear
- left hand stays at hip level, palm facing downward
Your are now standing in a left bow stance to the east.

**Right**
- sit back and turn left foot open about 45°
- right palm turns to the left, passes in front of the face and pauses at left shoulder
- right hand swings up, palm facing upward, look at this hand,
- shift weight and draw right foot in
- step out with right foot (heel first)
- shift weight, look forward, turn waist to the right, right palm passes over right knee
- left hand pushes forward, passing the left ear
- right hand stays at hip level, palm facing downward

Your are now standing in a right bow stance.

**Left**
- sit back and turn right foot 45° outward
- left palm turn to the right, passes in front of your face and stops near the right shoulder (palm right)
- right hand swings up, palm facing upward, look at this hand and draw left foot in to form a T-stance

- step out with left foot (heel first)
- shift weight, look forward, turn waist to the left, left palm passes over left knee
- right hand pushes to the front, passing the right ear
- left hand stays at hip level, palm facing downward

left bow stance

Try to combine the brush knee movement and the push forward with the turning of the waist. In Tai Ji all movements start from the waist.

5. **Hands strum the lute** (shou hui pi pa)

- take a half step forward with your right foot
- sit back while turning the waist a little to the right: move right hand back and left hand up and forward
- raise left foot
- turn waist to the front again
- press right palm inward near left elbow, left heel touches the floor

An empty stance again with almost all weight in your right leg (95%).

**Pi Pa**

The pi pa is a Chinese lute. It has four strings. The pipa is one of the earliest Chinese instruments - it was mentioned in documents dating from the second century BC.

You play the pi pa with the right hand under strumming the strings and the left hand up, pressing them. The hand position corresponds with the Tai Ji movement.

Wealthy people in China invited a pi pa player when there was a banquet, party or pick nick.
6. **Step back to repulse monkey** *(dao nian hou)*

**right**
- move right hand down in a curve and then upward to shoulder level, waist turns to the right, arms slightly bent, look at your right hand
- turn both palms upward
- draw right hand to right ear and take a step backward placing down the toes first, look in front of you
- shift weight onto left leg, push forward with right hand and draw left hand back to waist level
- lift right heel to correct the empty stance
- left foot points 45° outward

**left**
- move left hand down in a curve and then upward to shoulder level, waist turns to the left, arms slightly bent, look at your left hand
- turn both palms upward
- draw left hand to left ear and take a step backward (toes first), look in front of you
- shift weight to right leg, push forward with left and draw right hand back to waist level
- lift left heel up: empty stance

**right**
- move right hand down in a curve and then upward to shoulder level, waist turns to the right, arms slightly bent, look at your right hand
- turn both palms upward
- draw right hand to right ear and take a step backward (toes first), look in front of you
- shift weight to left leg, push forward with right and draw left hand back to waist level
- lift right heel to correct the empty stance

**left**
- move left hand down in a curve and then upward to shoulder level, waist turns to the left, arms slightly bent, look at your left hand
- turn both palms upward
- draw left hand to left ear and take a step backward (toes first), look in front of you
- shift weight to right leg, push forward with left and draw right hand back to waist level
- lift left heel up: empty stance

This whole movement is backward to the west. Try to stay at the same level. When circling the arms backward they make an arc of 120 degrees. It is important to combine the push with shifting the weight. The man in the images does not look back. That is an option too. In traditional Tai Ji forms they consider it more important to keep an eye on the (invisible) opponent.
7. **Grasp the sparrow’s tail - left** (zuo lan que wei)

**Ward off**
- turn to the south on the toes of your right foot
- right hand makes an upward arc
- holding the ball: right hand up - palms face each other
- left foot moves to the right foot forming a T-stance
- sit in your right leg and step with left foot to the left and a little backward (heel first)
- shift weight forward, turn waist, separate hands:
- raise left arm in front of the chest, palm facing inward and arm rounded; at the same time, lower the right hand to hip level
- adjust right foot by pushing the heel backward left bow stance

**Roll back**
- turn a little to the left while extending the left hand forward, palm down
- bring up right hand until it is below the left elbow, palm up (yin-yang hands)
- turn waist to the right while pulling both hands down, sit in your right leg (knee above toes)

**Press**
- right hand swings further backward and up, look at this hand, bring left hand in front of the chest, palm turned inward
- press right hand against the left wrist and turn waist to the left
- press both hands forward and shift weight to left bow stance

*Stretching the right leg is the source of power in this movement.*

**Push**
- turn palms downward
- separate arms to shoulder width and shoulder height
- draw hands back and shift weight backward, raise toes of left foot
- lower hand to the front of the abdomen, transfer weight to left leg while pushing both hands forward and upward to shoulder level

*Position: left bow stance to the east*

**Transition to the right**
- shift weight to the right, turn waist to the right while turning toes of left foot inward
- right hand makes a downward arc, shift weight to to left, draw right foot in to form a T-stance
- hold the ball with left hand up
8. Grasp the sparrow's tail - right (you lan que wei)

Ward off
- sit in your left leg and step with right foot to the right and a little backward (heel first)
- shift weight forward, turn waist, separate hands:
  - raise right arm in front of the chest, palm facing inward and arm rounded; at the same time, lower the left hand to hip level
  - adjust left foot by pushing the heel backward
- position: right bow stance to the west

Roll back
- turn a little to the right while extending the right hand forward, palm down
- bring up left hand until it is below the right elbow, palm up (yin-yang hands)
- turn waist to the left while pulling both hands down, sit in your left leg (knee above toes)

Press
- left hand swings further backward and up, look at this hand, bring right hand in front of the chest, palm turned inward
- press left hand against the right wrist and turn waist to the right
- press both hands forward and shift weight to left bow stance

Push
- turn palms downward
- separate arms to shoulder width and shoulder height
- draw hands back and shift weight backward, raise toes of right foot
- lower hand to the front of the abdomen, transfer weight to left leg while pushing both hands forward and upward to shoulder level

Grasp the sparrows tail consists of four important Tai Ji techniques: ward off, roll back, press and push. There are eight of these techniques. The other ones are: pull down, split, elbow stroke and body strike.

The hand position in Roll Back is called "yin-yang hands". One palm is up (yang), the other one down (yin). One hand is further away from your body (yang) the other one is nearby (yin). One hand is high (yang) and the other is low (yin). So there are three yin-yang aspects in this hand position.

In pressing both arms form a circle together with the shoulders forming a solid structure. It is important to turn the waist first and then press forward in one line by stretching your rear leg.

In pushing the hands describe a vertical circle: draw hands back first, then lower them to belly height en lastly push them upward and forward.
9. **Single whip (dan bian)**

*Hook hand*
- shift weight to left foot, turn in right foot on heel (toes pointing south), lower right hand
- change hands (right hand up, left down)
- turn to the right, shift weight back to right leg
- right hand makes an arc to the right at eye level with palm inward
- turn right palm outward and form a hook hand (south-west), the elbow stays a little bent
- left hand moves to right shoulder (palm inward)
- draw left foot to right foot, look at your right hand position: south

*Whiplash*
- sit in your right leg and step out with left foot (heel first)
- shift weight forward, turn waist to the left, move left hand in a horizontal curve to the front (palm inward), adjust right foot
- make a little circle with left hand and push forward position: left bow stance to the east

**Explanation**

The left arm is the whip and the little circle is supposed to be the cracking of the whip.

Hook hand: bunch fingertips and bend wrist.

**Tai ji - guidelines for movement**

*Relaxed* Move relaxed and naturally - like clouds drifting in the sky. The wind guides the movement of the clouds - you guide the movements of your body. Use your intention, don't use force.

*Slowly* When you move slowly you can concentrate on various details and perform the movements deliberately. Your breathing slows down and gets deeper.

*Flowing* Aim for a flowing movement with a constant velocity. "Tai Ji Quan is like the river Yangzi that flows on and on till it empties itself in the sea" according to the Tai Ji Classics. Do not fall into a position but shift your weight slowly from one leg to the other. Eyes follow the movement of the active hand.

*Circular* All Tai Ji movements should be round and circular. A round object is hard to attack and circular movements can generate more power. Moreover circular is more natural and harmonic than straight and angular.

*Move like a cartwheel* Use the waist as the axis of all movements.
10. Move hands like clouds (yun shou)

**first time**
- shift weight to right leg
- turn in left foot on heel (toes pointing south) and lower left hand to the right
- open hook hand (palm facing outward)

- change hands (left hand up, right hand downward)
- turn waist to the left, gradually shifting your weight to the left leg
- left palm passes the face, right hand moves in front of the abdomen
- right foot steps near the left foot (parallel and 10-20 cm apart)
- turn left palm outward
- change hands: right hand upward with palm facing inward, left hand downward (look at right hand)
- turn waist to the right, right palm passes the face, left hand in front of the abdomen
- while turning shift weight to the right leg

**second time**
- turn right palm outward
- step aside with left foot (toes first)
- change hands: left hand up
- turn to the left and shift weight
- left palm passes the face, right hand in front of the abdomen
- right foot steps near the left foot
- turn left palm outward, change hands and turn waist to the right, right palm passes the face, left hand in front of the abdomen
- shift weight to the right leg

**third time**
- turn right palm outward
- step aside with left foot (toes first)
- change hands: left hand up
- turn to the left and shift weight
- left palm passes the face, right hand in front of the abdomen
- right foot steps near the left foot
- turn left palm outward, change hands turn waist to the right, right palm passes the face, left hand in front of the abdomen
- shift weight to the right leg

So you step sideward two times and three times you draw your right foot to the left. Important: hands follow the turning of the waist, like clouds that are moved by the wind.
11. **Single whip** (dan bian)

*Hook hand*
- draw left foot in (T-stance)
- form a hook hand on the right (southwest), left hand close to shoulder

*Whiplash*
- sit in your right leg and step out with left foot (heel first)
- shift weight forward, turn waist to the right, move left hand in a horizontal curve to the right (palm inward), adjust right foot
- make a little circle with left hand and push forward

position: left bow stance to the east

12. **High pat on horse** (gao tan ma)

- take a half step forward with your right foot
- turn palms upward and look at your right hand
- shift weight backward, look in front of you
- push right hand forward and draw left hand back to waist level
- raise left foot and put it down a little further on the toes

position: empty stance to the east

13. **Kick with right heel** (you deng jiao)

- left hand crosses right wrist, take a sideward step with left foot (toes pointing northeast)
- shift weight forward and separate hands with both palms outward
- draw right foot forward and cross hands with right hand under
- raise right knee and raise hands with palms turned inward
- look at southeast, turn palms outward
- kick with right heel to southeast and separate hands (as if opening a curtain)

Separation of the hands should be coordinated with the kick.

14. **Strike ears with both fists** (shuang feng guan er)

- pull back right foot and move left hand to the front, elbows on either side of the right knee, palms turned inward
- lower hands to hip level and step out with right heel to southeast
- make two fists and circle them in an outward arc up and forward, shift weight forward at the same time

position: right bow stance to south-east
15. Turn body and kick with left heel (zhuan shen zuo deng jiao)

- shift weight back, turn in right foot (toes pointing northeast)
- open fist and separate hands
- shift weight forward and draw left foot to right foot
- cross hands with left hand under
- raise left knee and raise hands with palms turned inward
- look at northwest, turn palms outward
- kick with left heel to northwest and separate hands (as if opening a curtain)

Separation of the hands should be coordinated with the kick.

When kicking with the right foot, cross hands with right hand under; when kicking with the left foot, cross hands with left hand under.

How to stand on one leg. Some hints:
- turn the foot outward for a better balance
- sit a little in the leg (this keeps the body’s gravity center low)
- draw belly in (never lean backward !)
- focus on one point, if possible somewhere in the distance
- strengthen your leg muscles, for instance by sitting low in "ma bu"
- trust you can do it

16. Low posture and stand on one leg - left (zuo xia shi du li)

- pull back left foot, knee high
- form a hook hand with right (northeast) and move left palm to right shoulder, look at right hand
- step out to the left, almost in one line: toes first and keep them turned inward
- crouch down in your right leg (keep knee in line with the toes) and shift your left foot forward - as far as you can
- move left palm down to the inner side of left leg, fingers pointing forward, eyes follow the hand, try to keep the torso upright
- turn left foot outward on the heel, as far as possible
- shift weight forward, turn right foot inward on the heel
- turn waist to the left, left palm low on waist level, turn hook hand backward
- bring your weight forward as far as possible
- raise right knee slowly, right hand opens into palm and follows the leg: left hand moves to left hip, palm down
- right elbow above right knee, fingers pointing up and palm facing left - keep torso upright
17. Low posture and stand on one leg – right (you xia shi du li)

- put right foot in front of right foot, no weight
- pivot slowly on the toes of left foot to southeast
- at the same time raise left hand to form a hook hand and move right palm to left shoulder
- look at your left hand

- step out to the right, almost in one line: toes first and keep them turned inward
- crouch down in your left leg (keep knee in line with the toes) and shift your right foot forward - as far as you can
- move right palm down to the inner side of right leg, fingers pointing forward, eyes follow the hand, try to keep the torso upright
- turn right foot outward on the heel, as far as possible

- shift weight forward, turn left foot inward on the heel
- turn waist to the right, right palm low on waist level, turn hook hand backward
- bring your weight forward as far as possible
- raise left knee slowly, left hand opens into palm and follows the leg: right hand moves to right hip, palm down
- left elbow above left knee, fingers pointing up and palm facing right - keep torso upright

The traditional names of these movements are:
- snake creeps down (now: low posture)
- golden rooster stands on one leg (now: stand on one leg)

Yang Lu-Chan (1799 – 1872) is the founder of Yang style Taijiquan. When he was young he went to the village of the Chen family to learn Taijiquan (Chen style), but they did not let him take part in the exercises because he did not belong to the family. At night he secretly watched the sparring in the courtyard through a gap in the fence and so succeeded in learning the techniques. When the family found out how well he mastered the various applications they changed their mind and gave him instruction during many years. Later on he devised a somewhat different Tai Ji form that became Yang style Taijiquan.

Yang Cheng-Fu (1883 - 1936) was a grandson of Yang Lu-Chan. Yang Cheng-Fu had many students. He was the first to teach Yangstyle Taijiquan to people outside the family. His original Yangstyle with 108 movements became the starting point for many shorter ones, made by himself and by his students. The school of Yang Cheng-Fu also developed the Yangstyle two-person form with 2 x 44 movements. In this sparring set you can train the applications that go with the Yang solo form movements.
18. **Fair lady works at shuttles** (yu nü chuan suo)

**right**
- step out to southwest with the left foot (heel first)
- hold the ball with left hand up
- shift weight forward
- move right foot to left foot

- step out to northwest with right foot
- shift weight forward, move right hand up while turning the palm outward (hand is now close above the forehead with fingers pointing to the left)
- push left hand forward

**left**
- shift weight backward
- turn right foot in on the heel (toes pointing west)
- shift weight forward, form a T-stance with left foot
- hold the ball with right hand up (high hand stays high)

- step out to southwest with left foot
- shift weight forward, move left hand up while turning the palm outward
- push right hand forward

**position:** right bow stance to northwest

**left bow stance to northwest**

In both bow stances try to keep a lateral distance (shoulder width) between the feet.

Fair lady works at shuttles. Compare this movement with the shuttles of a weaver that shoot in all directions. In the traditional Yangstyle this movement is performed to the four corners.

19. **Needle at sea bottom** (hai di zhen)

- take a half step forward with right foot, shift weight backward
- lower right hand, left hand passes the face to the right shoulder
- draw right hand up to right ear
- ward off with left hand to the left in front of the abdomen
- move right hand obliquely downward with fingers pointing down
- move left foot a little forward, all weight on your right leg
- look at your right hand

**position:** empty stance to the west

The full name is: search for a needle on the bottom of the sea.
20. Open fan from the back (shan tong bei)

- raise right hand to ear level, turn palm outward and place fingers left hand against the wrist
- step out with left foot to form a left bow stance to the west
- shift weight forward, left palm pushes to the west, right palm stays near the head
position: left bow stance to the west

Your arms are opening like a fan, with the pivot point in your back between the shoulder blades. So in this movement the shoulder blades move to each other.

21. Turn body, deflect, parry and punch (zhuan shen ban lan chui)

turn body
- shift weight to the right leg
- turn in left foot, right hand starts circling clockwise
- shift weight again to the left leg
- right hand as a fist in front of the abdomen, palm down; left hand to the front of the forehead, palm turned outward

deflect
perform these movements at the same time:
- change hand and fist: bring right fist up for a backward punch, left hand moves to left hip
- draw right foot to the left one and step out on heel
- waist turns to the right

parry
- turn right foot outward, turn right fist outward
- shift weight forward, turn waist to the right, left heel from the ground
- fist makes a horizontal circle, move left hand forward
- step forward with left foot (heel first)
- right fist is now next to the right hip

punch
- shift weight forward into left bow stance
- punch forward with right fist
- place left palm against the right forearm

position: left bow stance to the east
22. **Sealing and closing** *(ru feng si bi)*

- open fist
- left hand crosses under right forearm
- turn both palms upward
- arms parallel on shoulder width
- shift weight back and pull hands to the body
- raise toes of left foot
- turn palm down in front of the chest and lower them to the front of the abdomen,
- transfer weight to left leg while pushing both hands forward and upward to shoulder level position: left bow stance to the east

*ru feng si bi* = like sealing, like closing.  
Like sealing: hands make a cross like the sign on a sealed entrance.  
Like closing: push hands forward like do in closing two swing doors.

23. **Cross hands** *(shi zi shou)*

- sit back and turn left foot with toes pointing south
- turn right foot a little open on the heel while right hand makes a clockwise curve, both palms facing outward
- shift weight to left foot, turn right foot inward
- draw right foot to left foot (shoulder width apart) and cross hands at the wrist before the abdomen (right hand outside)
- stand upright and bring crossed hands on chest level position: south

In cross hands, arms and shoulders make a circle. You can just look through the space between the hands. The literal translation of “shi zi shou” is: “ten character hand”. In other words: hands form the character ten. The Chinese character for ten is "shi" (+), a cross. Compare the Roman sign for ten: X. Two times five fingers.

24. **Closing form** *(shou shi)*

- turn palms downward and separate hands (shoulder width)
- lower hands to the side of the hips
- draw left foot to right foot
- body erect, palms against upper leg

We have returned to the beginning position. Stay in this position for a while, relax and breath in and out through the nose.