

The Method of Chinese Wrestling

中國摔角法



Tong Zhongyi

Translated by Tim Cartmell



North Atlantic Books
Berkeley, California

Translator's Note

I have translated the book in its original form. All explanations included in the text were present in the original; nothing has been added. Special thanks to Mr. Liu Jinsheng for his contribution of the original text: www.lionbooks.com.tw.

An Overview of the Book

The Method of Chinese Wrestling was written by Tong Zhongyi and was first published in January 1935 by the Chinese Wrestling Association publishers. The contents of the book include forewords by Chen Jiaxuan, Jin Yiming, Tang Hao, Xu Zhiyi, and the author, a group photograph, portraits of the author and assistant authors, important points of study, the history of Chinese wrestling, and the method of practice. The method of practice is divided into two parts: Part One deals with basic training and Part Two shows practical applications of techniques. Part One is further divided into free hand training methods and training with equipment. Part Two includes illustrated explanations of the throwing techniques. The contents of the appendix include explanations of competitive throwing, grips, methods of breaking falls, rules of competition, and how to make a uniform.

Early on, there was very little printed material on Chinese wrestling. This work's pictures are clear and the text is simple and easy to understand. This book provides a valuable and rare opportunity to see famous practitioners in action.

Tong Zhongyi, also known as Tong Liangchen, lived from 1878 to 1963. He was a Manchurian whose ancestral clan came from Shenyang in Liaoning Province. Tong was born in the fourth year of the reign of the emperor Guangxu (1878) in Zhili (Hebei), Cang County. His father, Tong Enrui, was a famous practitioner of the Da Liu He school in Cang County.

Tong Liangchen began practicing with his father at an early age, training until he became an expert at Da Liu He. He enjoyed fame as a martial artist in Cang County. He and Wang Ziping were known as the "two heroes of Cang County." At seventeen, Tong moved to Fengtian and worked as a bodyguard at his second uncle's bodyguard and protection agency. Later, he sought entry into military service and began his study of Chinese wrestling. Tong moved to Shanghai and founded the Zhong Yi Martial Arts Research Society and opened his school, the Chinese Wrestling Association, offering instruction in both martial and healing arts. He concurrently served as head of the Shaolin division of the Shanghai Municipal Martial Arts Academy. Tong Zhongyi passed away in September 1963, at eighty-six years of age.

Tong Zhongyi became an expert at Chinese wrestling not through study with his family, but through his training with a senior student of his father, Tong Zhongyi's older martial brother Cai Jintian. Cai Jintian was a Mongolian and was an expert at "Guan Jiao" (Mongolian wrestling). Although Tong Zhongyi trained very hard, he had a difficult time making serious improvement and would always lose matches to his older martial brother. Eventually, Tong moved to Baoding to assume the role of head martial arts instructor at the military training school. In Baoding, he had the opportunity to train with other Chinese wrestlers on a regular basis, and his skills quickly improved.

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Foreword by Chen Jiaxuan

The art of Chinese wrestling flourished under the Ching Dynasty. More than half of the soldiers of the Eight Banners practiced the art. The royal family enjoyed it in their leisure time, when the art was continually demonstrated for entertainment. It is said that the origins of the art lie within the wrestling style of the Mongolians, "Guan Jiao," and the Tibetan "Bu Ku." Ancient wrestling was known as "Jiao Di" and involved two men fighting using their hands and feet, the loser being the fighter thrown to the ground. Besides Jiao Di, ancient wrestling was also known as "Jiao Li." At the end of the Wei and Jin periods, the art was called "Xiang Buo" and "Xiang Pu." These contests were fought empty-handed. It is also recorded that Jiao Di was created by Qi You, who wrestled with horns on his head; however, there is no evidence to support this as the truth. In ancient times, the emperor ordered the military leaders to lecture their troops about and have them practice archery and wrestling the first month of the winter season. The records of Han Wudi show that in the spring of the third year of the reign of Yuan Feng, Jiao Di games were held. Spectators came from hundreds of miles away to watch the competition. After the Zhou and Chin periods, both army members and civilians participated heavily in physical culture. Since its creation, Chinese wrestling has given precedence to practical techniques. We know that wrestling was an event in the ancient Greek Olympic Games. In addition, Japanese Judo also comes from a long history of development. All people have the unique potential to develop fighting methods from martial encounters using bravery and skills. Time and location do not matter; fighting techniques develop naturally in all places.

My friend Tong Zhongyi is an expert at martial arts, specializing in Chinese wrestling. I have personally seen him compete with the other fighters of his generation and have never seen him defeated. Tong Zhongyi has recorded his art with pictures and clear text, so students may first under-

stand the principles behind the art before they practice. This will make it possible for individuals to improve without limit, thereby improving martial arts in general. From ancient Jiao Di to modern Chinese wrestling, there has been constant refinement and improvement. In the past, practice was limited to individual teacher-to-student transmission. The scope of study was restricted. Presently, there is an attitude of openness in martial practice. Authors write books, and practitioners discuss the art among themselves, all of which contributes to the development of the arts. The present techniques and methods of Japanese Judo are inferior to our country's art. Victory is not decided by being thrown to the ground; Judo fighters must continue to fight for control on the ground until one of the fighters is exhausted. You can see the difference here. I hope the reader does not find my words about Tong Zhongyi too hard to accept!

—Chen Jiaxuan

August Nineteenth, Twentieth Year of the Republic (1931)

Hu Jiang (Shanghai)

Foreword by Jin Yiming

In October 1933, the Second Annual National Martial Arts Examinations were held. Tong Zhongyi was invited to come to the capital and attend in the capacity of referee. When I saw him, although advanced in years, he was very strong and muscular. To look at him, you know he is a famous martial artist. I'm very proud that my son is now studying martial arts in Hu Jiang with Mr. Hong Fangzhu. Mr. Hong reviewed *The Method of Chinese Wrestling* and all of his friends agree that the book is excellent. The pictures are clear, the text is expressive, and there are many photographic demonstrations of techniques. This is a most excellent work!

In looking back at the history of Chinese wrestling, we see its origins in ancient times. It is said that Qi You wore horns and gored his opponents. This gave the art its ancient name of "Jiao Di" (horn goring). During the Han and Chin periods, it became a spectator sport. Mongolians used wrestling as a test of strength. The Manchurians called the art "Bu Ku." During maneuvers, the army often engages in Chinese wrestling practice. The art is most often practiced in the North; not many Southerners practice. The art is also referred to as "Liao Jiao" and "Shuai Jiao." Japanese Ju Jutsu appears similar but is in fact quite different. In Chinese wrestling competition, it is forbidden to use the fists to strike or the feet to kick. The reason is to test the fighter's skills in throwing an opponent to the ground for the win. The main force is generated by the feet and legs, and is guided by the waist to the arms. Secondary force comes from the neck. The goal is to throw the opponent to the ground. It is not the same as pugilism or free fighting. The purpose of these arts is to strike an opponent and cause injury. In the National Examinations, there are five categories of competition: free fighting, fencing, spear fighting, wrestling, and pugilism. Pugilism is restricted to use of the hands for striking; kicking is not allowed. Wrestling allows

the use of the feet but it is forbidden to strike with the fists. When striking and kicking are both allowed, as in free fighting, it is most difficult for the referee to judge. The second most difficult event to judge is pugilism. Only wrestling has a fixed criterion for judging the winner of a match, making competitions fair.

Public opinion of Chinese wrestling is that it trains the body and spirit, making the body agile.

In order to bring military training together with physical culture, it is necessary to rely on Chinese wrestling as the bridge between the two. Unfortunately, the spread of Chinese wrestling from the North to the South has not been great. It is difficult to find a credible teacher; there is a shortage of quality instruction. It is truly regrettable. Teachers of other styles should not be modest in spreading their arts.

Those skilled in the fine arts need not be skilled in the wrestling arts in order to produce an excellent book such as this, although such works are as rare as phoenix feathers. The author of this work is a martial artist. The assistant author is a master of the fine arts. To disseminate your art in print, knowing the martial arts without the assistance of one skilled in the fine arts makes it an impossible task. With those skilled in the fine arts helping the martial artist, it is easy to spread the word. When the difficult task of bringing together these two separate arts is accomplished, you truly have a wonderful union. This book will help both military and civilian practitioners become talents in their own right. Although my writing is a shallow attempt at describing the art and this book, I have enjoyed the opportunity to contribute.

—Jin Yiming

Mid-November, Twenty-second Year of the Republic (1933)

Jiang Du, Central Martial Arts Institute, Office of Literary Review

Foreword by Tang Hao

Wrestling and pugilism are complementary and necessary skills in the martial arts. We first find reference to pugilism in the *Han Shu Yi Wen Zhi*; the work makes reference to all the pugilistic skills we find today. In ancient times, the art was also referred to as “Bian.” The *Han Shu Gan Yan Shou Zhuan* states “Yan Shou used pugilism to test his group for merit.” The *Meng Kang* defines “Bian” as “pugilism.” The *Han Shu Ai Di Ji Zuan* states, “Xiao Aiya doesn’t like music or women; he prefers to spend his time practicing archery, pugilism, and martial games.”

“Jiao Di,” also known as “Xiang Pu,” first makes its appearance in print in the *Shi Ji*. Its discussion includes what has become the contents of modern Chinese wrestling. The book states that Chin Ershi practiced Jiao Di for entertainment in the Gan Quan palace. After this time, Han Wudi also enjoyed the game of Jiao Di. In the *Han Shu Wu Di Ben Ji*, it is recorded that in the spring of the third year of the reign of the emperor Yuan Feng, Jiao Di games were held. Here Jiao Di is defined as meaning “skills of close quarters encounters.” The *Wen Ying* states, “This game is called Di (butting) and involves two men crashing together.” This is an explanation of the skills used at close quarters. The *Yan Shi Gu* states, “Di means to crash together.” All ancient literature so describes the practice of Jiao Di. The art was also called “Jiao Li.” The *Han Shu* has an annotation by Su Lin that states, “Jiao Li is a form of martial game.” Tiao Luzi writes that “the fight between Shu Tu and Jin Xiang was decided by Xiang Cha (wrestling).” Xiang Cha is also known as “Pai Zhang.” These are older names of modern Chinese wrestling. Another early name for the art is “Guan Jiao.” In the *Bao Yang*, Ma Zi Zhen used the term “Shuai Jiao.”

The origins of the modern art go back to the ancient Jiao Di. The *Gou Ji Lun Lue* makes a distinction between pugilism and wrestling, stating they are separate arts. A commentary on the *Ai Di Ji Zuan* by Su Lin states,

“Pugilism was known as Bian; Jiao Li (wrestling) is a martial sport.” The three ancient martial games were wrestling, pugilism, and archery. It is clear from this that pugilism and wrestling were considered separate sports. The *Tong Jian* states that “Liu Wu would play Jiao Di with his guest, waving his shoulders and arms to help establish his position.” The descriptions of movement here are common to wrestling. Zhe Yan quotes Zhou Xian’s descriptions of Jiao Di saying, “Advancing to the front with enemies behind, not a single man without strength, fear on the left and anger on the right, engaging those with martial skills.” “Fear on the left and anger on the right” refers to grappling with an opponent, in contrast to using the fists to strike and the feet to kick.

The *Li Cunxian Zuan* states, “Zhuang Zong also enjoyed Jiao Di. He competed with Wang Du and was victorious many times, causing him to be very proud of himself.” This occasioned the loser to write “he defeated me in competition.” The fight was under the rules of Jiao Di; even though victory and defeat can be decided in this manner, no one was injured. So we can see that wrestling, from ancient Jiao Di to modern Shuai Jiao, relies on skilled techniques to throw an opponent. From ancient pugilism to modern fisticuffs, using both strikes and kicks, the goal has been to injure or kill the opponent. Although the two (striking arts and wrestling arts) are different, they can also be combined. Sometimes in literature we find the terms used interchangeably. For example, in the above story, we also find Li Cunxian reporting the outcome of the competition as “he won the match with striking techniques.” In the *Xin Tang Shu*, it is stated that “when in audience with the emperor I witnessed Jiao Di competitions in three of the palaces. There were men with their heads split open, broken arms, and blood flowing in the center of the hall.” These types of matches were not in accordance with the usual rules of Jiao Di. There is reference to both pugilism and wrestling in the *Jiao Li Ji*.

Near the end of the Ming Dynasty, the arts were taken to Japan and taught by Chen Yuanbin. The arts became known as Ju Jutsu in Japan. In the *Wu Bei Zhi (Bubishi)* the arts are called “Shou Buo” (pugilism). Although the names are different, the arts are from the same source and fulfill a common need. Yu Xiang obtained works on Judo while traveling in Japan. Ancient Judo used strikes and kicks; it is clear from these works

that Japanese “vital point striking” (*atemi*) was originally borrowed from the art of Chinese “cavity strikes.” Modern Judo has its roots in ancient Chinese pugilistic and wrestling methods, which were originally taught together. In addition, Chinese pugilistic and wrestling arts also included locks and holds.

Modern practitioners of Chinese wrestling no longer use strikes and kicks. The reason is to avoid injury to one’s partner. In the course of history, these rules have become customary. The ancient spectacle of split heads, broken bones, and flowing blood are not seen by modern practitioners following the rules. Modern wrestling is won by throwing an opponent to the ground. Strikes and kicks are the exclusive domain of pugilists. In application, both arts are essential, just as they were combined in ancient times. Most practitioners of the martial arts will emphasize one over the other, so one with complete skills is hard to come by. This is my humble opinion. The wise refrain from speaking incredible words.

Looking at the pugilistic arts, most popular practitioners engage in flowery methods with repetitive forms. Qi Jiguang in his martial classic states, “This method (striking skills) is not the best to prepare soldiers for battle, yet all martial styles should practice them; however, most people lack resolve; my words go in one ear and out the other.” Ancient books like the *Yi Wen Zhi* point out the necessity of empty-hand martial training for soldiers. In modern times, in Europe during the battle of Versailles, a German soldier charged the front line and using his regularly practiced hand-to-hand skills, in a short amount of time took out twenty-four enemy soldiers while unarmed. His efforts helped turn the tide of battle and secure victory. The armies of Europe and the United States practice boxing. Although it seems Qi Jiguang’s view of pugilism is not totally correct, it is still true that flowery methods with repetitive forms are useless. Even though wrestling methods cannot compare to striking arts with direct application to hand-to-hand combat on the battlefield, long-term training in wrestling methods is superior to striking styles in producing endurance and perseverance. This is why armies should incorporate wrestling as supplementary training.

The history of Chinese wrestling is long. As far back as 2,000 years ago, there is mention of wrestling in the *Zhuang Zi*, *Ren Jian Shi*: “When skilled wrestlers fight, they begin the contest in a positive mood, but they end the

contest negatively, using many clever tricks.” Here we see the reference to wrestling skills. When I traveled in Tokyo, I went to watch a Sumo tournament. I met a doctor of natural sciences, Zheng Wulang, who had a copy of 5,000-year-old stone carvings from Egypt. There were over two hundred figures of wrestlers. At present, European, American, and Japanese styles of wrestling go by different names and have adopted somewhat different rules. But watching competitors from any country, we see the roots of all wrestling in the ancient forms. In China, we also have relics of ancient wrestling styles. It has been recorded by Liu Pixian that in Shanxi, Wutai, Xinzhou, and Guxian there was a wrestling game in which contestants each brought a sheep. If a contestant won five matches, the sheep were his. This contest was also called “Mo Guang” (rubbing the light) because contestants competed in the nude. In Japan, Sumo is also referred to as “Jiao Li” and “Jiao Di.” Professionals compete in seasonal tournaments. The rules prohibit striking with the hands or feet.

Judo was created by Kano Jigoro. The style has become quite developed. The old name for Judo is Ju Jutsu. Kano changed the name to Judo. Besides the technical aspects, Judo also emphasizes training the martial spirit, bravery, and sacrifice. Kano had students who became famous military leaders during the Russo-Japanese war. These soldiers’ willingness to die for their country was attributed to their Judo training, and their exploits helped spread the fame of Judo, bringing the art to the attention of the world. In the last ten years, Judo has spread far and wide. The Japanese invaders often use the stories of previous war heroes who gave their lives for their country as propaganda. All this helps fire the ambitions of the soldiers of invading armies. Our country is in the middle of an imperialistic invasion. When promoting martial art, we should not neglect its usefulness to our military troops and we should use it to stir up our spirit of resistance.

After the Manchurians entered and occupied the Chinese homeland, they chose the most skilled soldiers of the Eight Banners to compete in Jiao Di games. The winners became part of the Shan Pu Camp. Winners of competitions received prizes to commemorate their merit. Gao Zhong enjoyed these competitions the most. The Shan Pu Camp became defunct at the end of the Ching Dynasty. After the fall of the Ching, the art began to

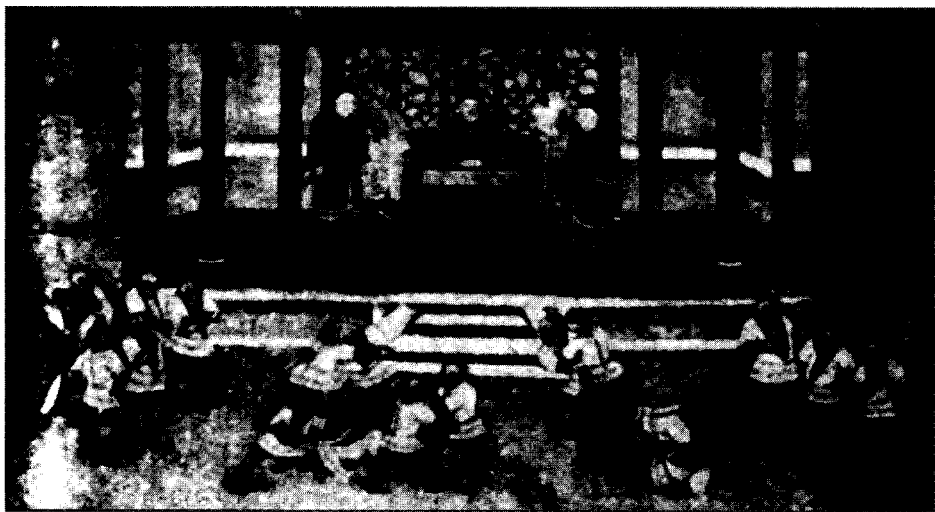
decline. Eventually, Ma Zizhen of Luoyang promoted the art in the military, spreading the art to many practitioners. One of the famous practitioners of this period was Wang Ziping. One of the earliest written works on wrestling was published at this time by Ma Chang, entitled *Shuai Jiao*. This work was used as a textbook for the art.

Tong Zhongyi is a man with great heart. He founded the Chinese Wrestling Association in Shanghai, and has written *The Method of Chinese Wrestling*. In my opinion, after Ma Zizhen, this book carries on the tradition of high level instruction. Tong Zhongyi has written a clear and erudite text. By his efforts, he has made great improvements and shown he is a peerless talent.

—Tang Hao

January First, Twenty-fourth Year of the Republic (1935)

Wu County



Ruyi Academy, Shan Pu Camp at Wrestling practice.

From the collection of Tang Hao

Foreword by Xu Zhiyi

The art of Chinese wrestling was known in ancient times as Jiao Di. Before the Chin and Han Dynasties, wrestling was a mandatory area of physical training for soldiers. Later, the art began to become popular with the general public. During the Sui and Tang periods, the people sought to improve their situations, and practice became widespread. During the Five Dynasties, the art became even more widespread among the populace. Competitions became popular. Originally, victory was decided more by strength than by skilled technique.

The Director of the Chinese Wrestling Association is Mr. Tong Zhongyi. He is a famous martial artist, especially skilled at the art of Chinese wrestling. In competition, his postures are extremely natural; his techniques are light, agile, and quick. He is able to win with skill as opposed to force alone. Drawing on his great teaching experience, he has written *The Method of Chinese Wrestling* as an offering to students yet to come. Not only is this book written with the idea of sharing knowledge freely; it will also serve to clearly demonstrate that when one's strength is exhausted there is nothing left but bravery. Tong Zhongyi has put a great amount of thought into this work. I cannot find adequate words to describe the effort. The advancement of martial arts relies on further study. I hope my words will not prove incorrect.

—Xu Zhiyi

July Fourteenth, Twenty-third Year of the Republic (1934)

On the Sea of Japan

Author's Foreword

When there is competition, the strong survive and the weak perish. This is an established and unchangeable principle. The survival of animals is totally dependent upon their innate self-preservation capabilities. Whether the animal is as small as a bug or as stupid as a hog, still all know how to use their horns, claws, and teeth to resist aggression. Humans are the most excellent of all creation, and people also have their own methods of resistance and violence. Especially in this world of competition and struggle for dominance, there is more than ever a need for methods of self-protection. As a means of survival, there is the art of fighting.

The art of fighting was established in my country as martial arts. The arts were passed down from generation to generation. These methods were used to strengthen the body, protect the country, and repel the barbarians, and so are considered to be peerless treasures. There are many styles of fisticuffs as well as weapon-based arts. Although using all the various methods to win, and using spears, sticks, staffs, bullets, and cannons, forsaking empty-hand arts, in the last five minutes of battle it is Chinese wrestling that decides victory. The methods of Chinese wrestling are based on the adroit use of the body, waist, hands, and feet. It doesn't matter if the person is tall or short, big or small; all that is needed is to tie the opponent up and he can be thrown to the ground. The only consideration is the skill of the practitioner.

At present, my country places an emphasis on literary learning and not martial training, to the extent that the country is weak and the people frail. There is no longer any way to conceal the truth. Other nations view us with the eye of the tiger; we have suffered extreme insult. The situation has continued until it has become unbearable. The present government has looked into the situation and has adopted a spirit of revolution. In an effort

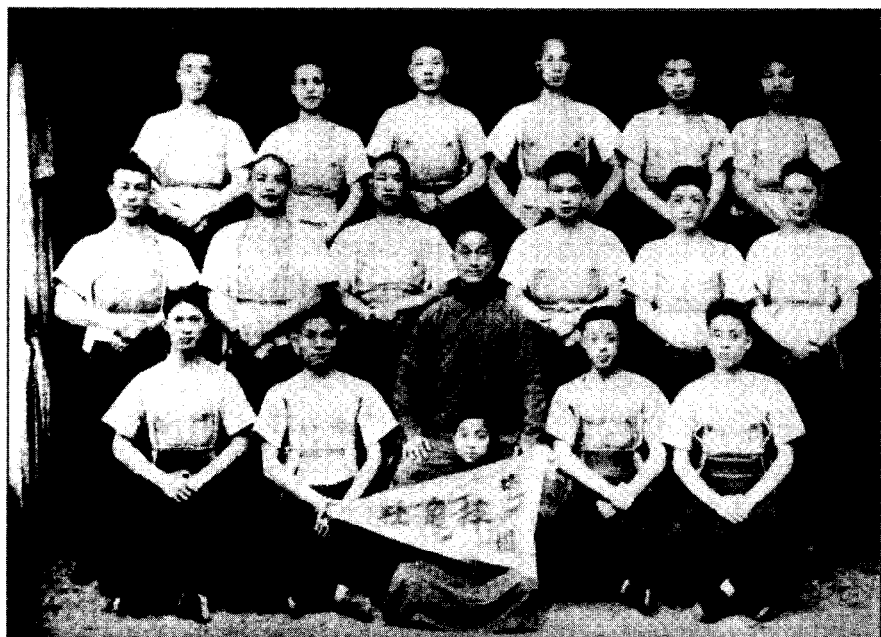
to strengthen ourselves from within, the Central Martial Arts Institute was established as well as academies throughout the country. All schools have been ordered to provide Chinese wrestling courses.

Although courses in Chinese wrestling are of great importance, books on the subject are lacking. Talented practitioners are also few. This makes dissemination of the art difficult. I am not a great talent, but I have been fortunate enough to follow the martial way beginning with the teachings of my family. After I grew up, I traveled far and wide, researching the arts. After decades of study, I dare not be negligent. Although I have acquired some measure of skill, I still am not satisfied. I have relied on the knowledge of my friends and used all my power to urge them in helping me produce this book. This knowledge I wish to make public and hope that it spreads far and wide. It is my hope that this work will help the wise and virtuous, and that it will catch the attention of the people in general, stimulating them to further research until the art spreads so that all will have the capability to defend themselves and the country. My sincere wish is that we will overcome the insult of being called the "sick man of Asia," and that our country will take its rightful place as an equal among nations.

—Tong Zhongyi

September, Twentieth Year of the Republic (1931)

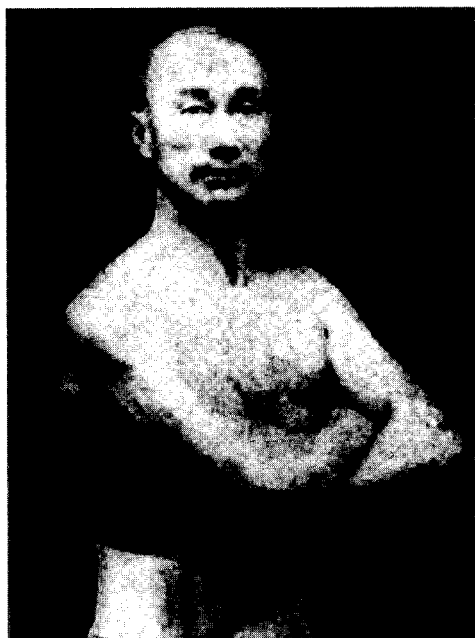
Qiang County



Chinese Wrestling Association



The author, Tong Zhongyi



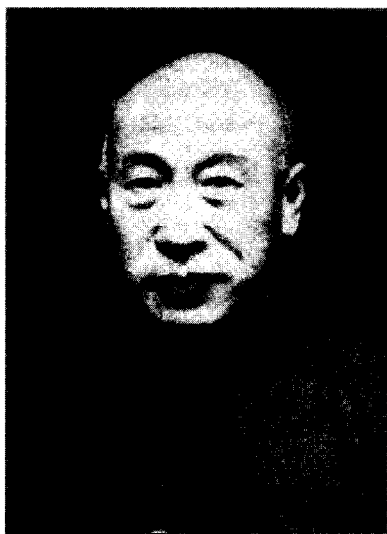
The physique of Tong Zhongyi

Brief History of the Author

Tong Zhongyi, also known as Liangchen, is now fifty-four years of age. He is from Qiang County in Hebei. In the twenty-eighth year of the reign of the emperor Guangxu, he worked as a bodyguard in Fengtian. At thirty, Tong became an official in the military police. At thirty-two, he returned home. In the second year of the reign of the emperor Xuantong, Tong became the martial arts instructor to the Imperial Guards. During the first year of the Republic, he became the bone setting physician for the Chahar Province cavalry. During the sixth year of the Republic, Tong became the Anhui Third Army Chinese wrestling instructor. In the seventh year of the Republic, Tong took a position as the chief Chinese wrestling instructor for the Four Provinces' combined security forces. During the thirteenth year of the Republic, Tong became the captain of the Wuqiao protection group. In the sixteenth year of the Republic, Tong became the chief instructor of Chinese wrestling at the Zhili (Hebei) Infantry Military Academy. At present, he is head of the Shaolin division of the Shanghai Municipal Martial Arts Academy.



Photographer and assistant editor, the artist Hong Zhifang



Assistant author, Ding Baoyuan



Assistant author, Du Wanqing



Assistant author, Zhu Wenwei

Important Points of Study

One: The author has taken the beginning student into consideration and has designed the text so that it is easy to begin practice. The Chinese wrestling forms, applications of techniques, and basic exercises have all been photographed. Lines and arrows have been added to the pictures to clearly illustrate the directions of movement. This is in addition to the explanatory text. The result is that students will immediately understand the teachings.

Two: The forms and exercises in this book have been further broken down into individual movements, each movement with a verbal command. Calling out verbal commands will help students follow along in groups as in schools or the military.

Three: All the forms and exercises in this book are demonstrated on the right side. Simply reverse the instructions to practice the movements on the left. The applications of the throws are demonstrated on both the right and left sides to ensure clarity.

Four: The applications of the throws are all divided into three steps. This is to help the beginning student. Step one shows the acquisition of the appropriate grips. Step two shows the entry into the preparatory position for the throw. Step three shows the completion of the throwing movement. When the throwing technique has become familiar through practice, it is necessary to speed up the process, combining all three steps into one movement. In actual application, throws cannot be performed in steps.

Five: The specialized Chinese wrestling terms found throughout the book are those used by Tong Zhongyi. Some of the terms are very difficult to precisely define. According to the knowledge of the author, most styles of Chinese wrestling were developed and spread in the North and in the neighboring lands of the Manchurians and Mongolians. So the specialized

terms used in Chinese wrestling contain not only the vernacular of local areas of the North; there is also a mix of Manchurian and Mongolian terms. As the learning of the author is limited, it is regrettable that precise definitions of all of the terms are not possible. The reader should pay attention to Tong Zhongyi's interpretations in the text.

History of Chinese Wrestling

It is very difficult to precisely ascertain the exact time and place martial arts were created in my country. In the *Book of History* it is written that the origins of martial arts were in the Zhou and Chin Dynasties. There is also reference to Qi You as the founder. These references describe the origins of Jiao Di (horn goring), so we can see that Chinese wrestling arts are the progenitors of all martial arts. Chinese wrestling is known as "Shuai Jiao," and also as "Guan Jiao." It is said they originated in the Jiao Di art of Qi You, and evolved over time to the present art of Chinese wrestling. Wrestling arts were most popular among the Manchurians and Mongolians. Most of the Northern martial artists are skilled at these wrestling arts. During the Ming Dynasty, the Japanese obtained a copy of a book on our comprehensive martial arts. This is the origin of Ju Jutsu in Japan. Another countryman, Chen Yaunbin, traveled to Japan and accepted students. The art spread there and even greater attention was paid to our martial methods; they were tirelessly promoted. During the Russo-Japanese war, great strength was drawn from the martial spirit.

In the last few years, our country's government has begun to investigate the health and weaknesses of the people. This has resulted in the promotion of physical training, with an emphasis on martial arts practice. Besides the establishment of the Central Martial Arts Institute, academies have been established all over the country, all of which include Chinese wrestling courses. In the twenty-second year of the Republic (1933) at the National Sports Meet, the Chinese wrestling competition caused the most excitement and garnered the greatest praise during the martial arts competitions. It is apparent from this that Chinese wrestling is a most valuable addition to physical training.

Method of Practice

Before beginning the practice of Chinese wrestling, it is advisable to have one year's training in some other style of martial art so that the waist and legs will already be supple and movements will be agile. In the beginning stages of Chinese wrestling practice, one should start with the basic exercises. Advancing step by step, it is important not to impatiently rush through training. After a consistent period of training, the student will begin to practice cooperative throws with a partner. After becoming very familiar with the throwing methods, students may begin competitive throwing with a non-cooperative partner. In order to become proficient in the art, it is vital the student persevere in the training without losing heart. Without such resolve, one will quit half way, wasting one's time to no avail.

The practice of Chinese wrestling is more difficult than training in pugilistic styles. The reason is when practicing styles that specialize in striking, one need only stretch the arms and legs, yet the practice of wrestling requires one to be thrown to the ground often. Beginners not familiar with the methods of breaking falls will often find themselves bruised and battered. This can be considered a method of strengthening one's resolve and facing difficulty without fear. By constant practice, one will learn not to quit when faced with difficult circumstances.

There is no restriction on the time one can practice Chinese wrestling. It is best to practice in the daylight hours, preferably in the morning. This is because nighttime practice under artificial lighting will certainly have an effect on how well the practitioner can see. If you choose to practice in the morning first thing out of bed, it is important to first warm up with basic movements and forms before actually engaging in throwing practice. First warm up slowly and stretch your sinews and legs, then begin to practice throwing. In this way, you can avoid injury. Besides these guidelines, it

is important to avoid practice when you are full from a meal, hungry, or have been drinking alcohol. All this is common sense in avoiding danger. Children over fifteen years of age can begin to practice Chinese wrestling, but should practice in moderation.

中國摔角法



PART ONE: BASICS

FREE HAND PRACTICE CHINESE WRESTLING FORMS

The Purpose of Chinese Wrestling Forms Training

Chinese wrestling forms are the most basic practice methods for beginning training. Their practice will not only make the waist and legs supple; the forms also serve as an overview of the movements of the art. The forms introduce all of the basic movements used in the techniques; therefore, it is important to first become proficient with the forms before attempting to practice the throws themselves. By training in this manner, one will make steady improvement. Chinese wrestling forms can be practiced alone or together in groups. The pictures in this book demonstrate the forms on the right side only. During actual practice, the forms should be done an equal number of times on the right and left sides. During individual practice, one may perform as many repetitions as one likes, until fatigued. During group practice, every form should be done two or three times on each side.

Illustrated Explanations of Chinese Wrestling Forms

One: Single Hook and Hang

Preparation: Stand up straight.

Verbal Command: "Attention."

Movement: Close the fists and place them beside the waist.

Verbal Command: "Round the elbows."



Single Hook and Hang preparation

Movement:

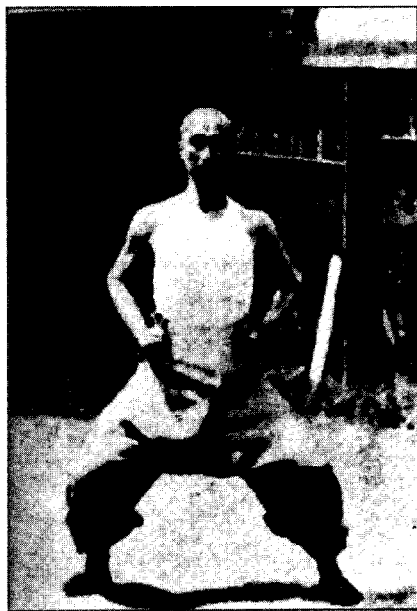
Jump the feet apart, as in the illustration.

Verbal Command:

“Open the heels.”

Movement: Bend the knees to the horse riding stance.

Verbal Command: “Bend the legs.”



Single Hook and Hang preparation

Movement: Relax and open the right fist. Form the hand into a hook and use force to swing the hand back and to the rear.

Verbal Command: "Single Hook and Hang, Onc."

Movement: Relax the right hook hand and bring the palm upward in front of the right shoulder.

Verbal Command: "Two."



Single Hook and Hang preparation 1



Single Hook and Hang preparation 2

Movement: Push the right palm toward the left front.

The eyes follow the pushing palm.

Verbal Command: "Three."

Movement: Close the right palm into a fist.

Pull the fist back beside the waist.

Verbal Command: "Four."



Single Hook and Hang 3



Single Hook and Hang 4

Purpose of Training

Movement one is used to defend an opponent's attempt to grab my belt or lower jacket. Movement two is used to defend an opponent's attempt to grab my upper lapel or collar.

Movement three can be used to counter attack and grab my opponent's upper lapel. Movement four is a return to the beginning posture.

Two: Double Hook and Hang

Movement: Relax and open the fists. Form the hands into hooks and use force to swing both hands to the rear.

Verbal Command: "Double Hook and Hang, One."

Movement: Relax the hands and bring the palms upward in front of the shoulders.

Verbal Command: "Two."



Double Hook and Hang 1



Double Hook and Hang 2

Movement: Push both palms forward simultaneously. Look straight ahead.

Verbal Command: "Three."

Movement: Close the hands into fists and withdraw them to the sides of the waist.

Verbal Command: "Four."



Double Hook and Hang 3



Double Hook and Hang 4

Purpose of Training

The purpose of the Double Hook and Hang is the same as the Single Hook and Hang, the difference being the opponent uses both hands to attack simultaneously. In this case, I must also use both hands to defend myself. I may then take advantage of the opportunity to counter attack and get grips.

Three: Alternate Hook and Hang

Movement: Relax and open the right fist. Move the palm upward until it is above the right shoulder. At the same time, simultaneously relax and open the left fist and, forming the hand into a hook, swing the hand back to the rear.

Verbal Command: "Alternate Hook and Hang, One."



Alternate Hook and Hang 1

Movement: Change the left hook hand into a palm and swing the hand up above the left shoulder. At the same time, turn the right palm down and forming the hand into a hook, swing the hand down to the rear past the right hip.

Verbal Command: "Two."

Movement: Change the right hook hand into a palm and lift the hand in front of the right shoulder. At the same time, lower the left palm in front of the left shoulder. Immediately after, push both palms straight forward.

Verbal Command: "Three."



Alternate Hook and Hang 2

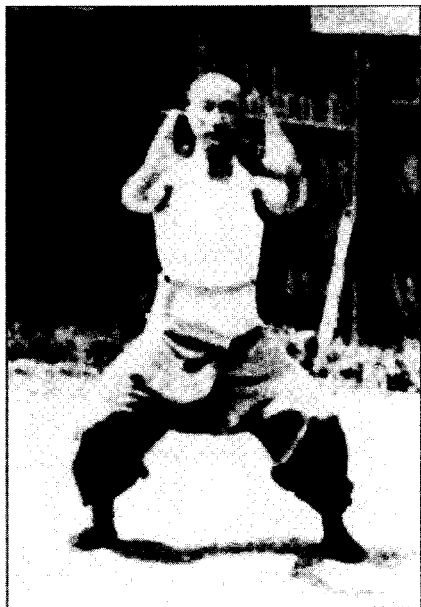


Alternate Hook and Hang 3, part 1

Explanation: This picture is the continuation of movement from the previous picture; both movements are performed to the single verbal command of "three."

Movement: Close both hands into fists and withdraw them simultaneously to the waist.

Verbal Command: "Four."



Alternate Hook and Hang 3, part 2



Alternate Hook and Hang 4

Ending: Verbal Command: "Stop now, One—Two."

Movement: On one, hop the feet together. On two, drop the hands to their original start position.

Purpose of Training

The first movement of the right hand can be used to defend against a grab made toward my right upper lapel or collar. At the same time, my left hand can defend against a grab made toward my lower jacket or belt. The second movement is used for the same purpose, with the role of the right and left hands reversed. The third movement can be used to defend against simultaneous grabs at my upper lapels, after which I immediately counter attack and grab the opponent's upper lapels with both hands.

Explanation: The above three Hook and Hang exercises can be practiced one after the other. If one wishes to practice them separately, the preparatory and ending movements can be used to begin and end each separate exercise.

Four: Forward Closing Elbows

Preparation: Stand up straight.

Verbal Command: “One, round the elbows—Two, open the heels.”

Movement: Refer to the previous pictures of these movements.

Movement: From their position at the sides of the waist, extend the arms outward to the left and right sides with sudden force. Keeping the shoulders relaxed, extend the arms straight with the backs of the fists facing upward. The arms form a straight line through the shoulders. Thrust the chest outward and pull in the lower belly. Use force to straighten the knees. Look straight ahead.

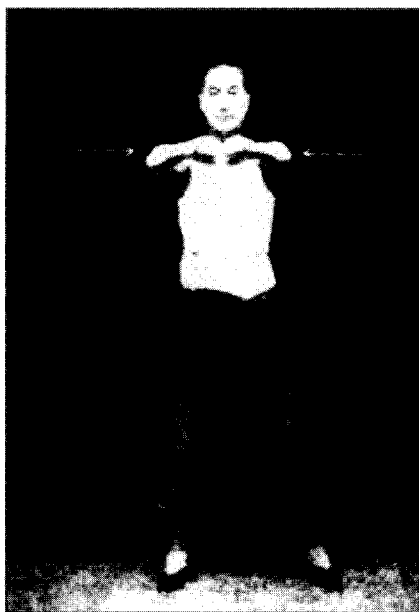
Verbal Command: "Forward Closing Elbows, One."

Movement: Close the fists together to the front. The arms are level with the shoulders. The thumb side of the fists come together. The back of the fists face upward. Look straight ahead.

Verbal Command: "Two."



Forward Closing Elbows 1



Forward Closing Elbows 2

Movement: Bend the arms and separate the elbows outward to the right and left at shoulder height. The fists snap inward to the chest while the chest simultaneously thrusts forward to meet the incoming fists. The backs of the fists face upward.

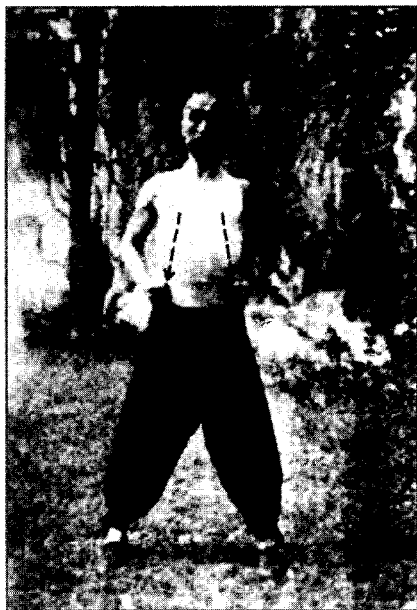
Verbal Command: "Three."

Movement: Move the fists downward to their original position at the sides of the waist.

Verbal Command: "Four."



Forward Closing Elbows 3



Forward Closing Elbows 4

Purpose of Training

The purpose of this exercise is to train the movement of the arms used in hugging an opponent and preventing his escape (see “Waist Encircling” throw).

Five: Left and Right Closing Elbows

Preparation: Bend the two legs.

Movement: From their position at the sides of the waist, extend the arms outward to the left and right sides with sudden force. The palms face downward.

Verbal Command: “Left and Right Closing Elbows, One.”



Left and Right Closing Elbows 1



*Left and Right Closing
Elbows 2*

Movement: Turn the body and the toes to the left into a bow step. At the same time, the left fist moves back beside the left side of the waist as the right fist swings around to stop in front of the left shoulder. Turn the head to the left during the movement. Look back toward the right heel.

Verbal Command: "Two."



Left and Right Closing Elbows 3

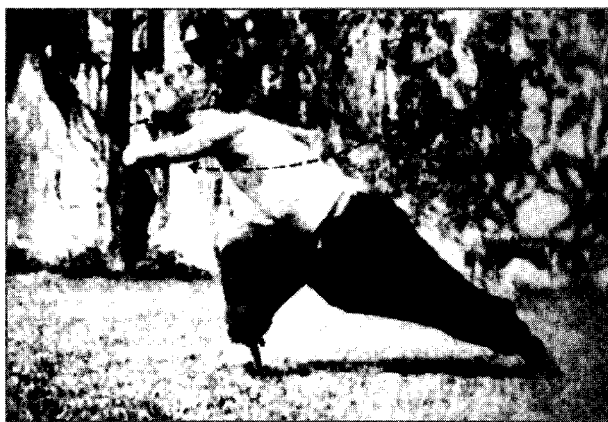
Movement: Turn the body and the toes back to face the front. The two fists extend outward to the sides as in the first movement.

Verbal Command: "Three."

Movement: Turn the body and the toes to the right into a bow step.

At the same time, the right fist moves back beside the right side of the waist as the left fist swings around to stop in front of the right shoulder. Turn the head to the right during the movement. Look back toward the left heel.

Verbal Command: "Four."



Left and Right Closing Elbows 4

Movement: Turn the body and the toes back to face the front. The two fists extend outward to the sides as in movement three.

Verbal Command: "Five."

Ending: Verbal Command: "Stop now, One—Two."

Movement: On one, bring the fists back beside the waist and hop the two feet together. On two, drop the hands to their original start position.

Purpose of Training

This exercise trains the turning power of the legs, body, and waist. In the throwing techniques of Chinese wrestling, this type of power is often used. For example, the throw “Left and Right Rolling” uses just this type of skill to create the power for the throw (see “Left and Right Rolling”).

Six: High and Low Fast Movement

Preparation: Stand up straight.

Verbal Command: “Round the elbows.”

Movement: See the previous picture.

Movement: Open the fists into palms and push them forward with force.

The palms face forward and the fingers point inward at each other.

As you push the palms forward, simultaneously jump the feet to the sides, landing in a horse riding step. Look straight ahead.

Verbal Command: "High and Low Fast Movement, One."

Movement: Pull the palms back, closing the hands into fists as they come

beside the waist. At the same time, jump and bring the feet together, ending in the upright position.

Verbal Command: "Two."



High and Low Fast Movement 1



High and Low Fast Movement 2

Purpose of Training

This is a method of avoiding the opponent's frontal attack at my lapels or upper collar. It also gives me an opportunity to push the opponent back, causing him to fall onto the ground.

Seven: Left and Right Forward Advancing Kick

Preparation: Stand up straight.

Movement: Place the palms on the sides of the waist.

Verbal Command: "Hands on the waist."

Movement: Bend the left knee and raise the leg. Step the left foot forward to the front left into a lateral step. Lower the head and look down at the left foot. The body leans slightly to the left front.

Verbal Command: "Left and Right Forward Advancing Kick, One."

Movement: Slide the foot forward along the ground until it swings forward in a kicking motion. Hook the foot so that the toes point upward. Bend the left knee slightly and press the waist down firmly. Lean the body slightly to the right front. Look at the right foot.



*Left and Right Forward Advancing
Kick 1*



*Left and Right Forward Advancing
Kick 2, part 1*

Movement: Bend the right leg inward and pull the foot inward until it is close to the left knee.

Verbal Command: "Two."

Movement: Step the right foot forward to the front right into a lateral step. Lower the head and look down at the right foot. The body leans slightly to the right front.

Verbal Command: "Three."



*Left and Right Forward Advancing
Kick 2, part 2*



*Left and Right Forward Advancing
Kick 3*

Ending: Verbal Command: “Stop now, One—Two.”

Movement: On one, bring the rear foot up beside the front foot. On two, drop the hands to their original start position.

Explanation: This form and the next can be practiced together. If you practice the two forms together, don't issue the verbal command to stop after practicing this form.

Purpose of Training

Practicing kicking exercises can increase the power of the waist and legs. The movement can be used to kick an opponent; it all depends on how much one practices. Kicks also play an important role in throwing techniques; therefore, it is necessary to practice this exercise often.

Eight: Kick Forward Snap Back

Preparation: The same as the previous form. Refer to the pictures.

Movement: Bend the left knee and lift it upward, bringing the left heel to touch inside the right knee. Step the left foot forward to the front left into a lateral step. Lower the head and look down at the left foot. Lean the body slightly to the left front.

Verbal Command: "Kick Forward Snap Back, One."

Movement: Slide the right foot forward along the ground until it swings forward in a kicking motion. Hook the foot so that the toes point upward. Bend the left knee slightly. Look at the right foot. Turn and lean the body slightly to the right.

Verbal Command: "Two."



Kick Forward Snap Back 1



Kick Forward Snap Back 2

Movement: Lift the right foot to waist height. Simultaneously turn the body to the left to face the rear. Now extend the right leg to the rear, straightening the leg with sudden force. The body leans over to the left. Look back at the right heel. The toes of the left foot are turned outward into a lateral step.

Verbal Command: "Three."



Kick Forward Snap Back 3

Movement: Bring the back foot up beside the front foot and close the feet together. The body stands up straight.

Verbal Command: "Four."

Ending: The same as the previous form.

Purpose of Training

This is a method of continuous practice in Chinese wrestling. For example, if I kick my opponent's left foot with my right foot, and the opponent lifts his left foot to avoid my kick, I immediately turn my body and snap my right heel back against the opponent's right leg. This is called the "Following Leg Whip Method."

Nine: Forward Advance Rear Kick

Preparation: The same as the previous form. Refer to the pictures.

Movement: Bend the left knee and lift the foot. Step the left foot forward to the front left into a lateral step.

Verbal Command: "Forward Advance Rear Kick, One."



Forward Advance Rear Kick 1

Movement: Bend the knee and lift the right foot. Move the foot forward and laterally in front of the left foot. The toes of the right foot slide along the ground, with the sole of the foot held vertically. Press the waist down firmly. The entire weight of the body is over the left leg. Look at the right foot.

Verbal Command: "Two."

Movement: Lift and suspend the right foot. Simultaneously turn the body to the left to face the rear. Now extend the right leg to the rear, straightening the leg with sudden force. The body leans over to the left. Look back at the right heel. The toes of the left foot are turned outward into a lateral step.

Verbal Command: "Three."



Forward Advance Rear Kick 2



Forward Advance Rear Kick 3

Movement: Bring the left foot forward a step, closing the feet together.

Stand up straight.

Verbal Command: "Four."

Ending: The same as the previous form.

Purpose of Training

This form trains the power of snapping the legs backward. This movement is used in the forms "Leg Lever Whip" and "Leg Rolling Whip." It is important to practice this movement often.

Ten: Left and Right Free Palms

Preparation: Stand up straight.

Verbal Command: "Round the elbows."

Movement: See the previous methods.

(Page 29)

Movement: Bend and raise the left knee, pointing the toes toward the ground. At the same time, relax the left fist and scoop the hand toward the ground with an uplifting palm. Lean the body toward the front. Look at the left palm.

Verbal Command: "Left and Right Free Palms, One."

Movement: Move the left foot forward into a lateral step, simultaneously relaxing the right hand and opening the fist into a palm. The right hand follows the left foot and extends downward, with the palm facing the ground. The left hand simultaneously closes into a fist and pulls back beside the waist. The body leans to the left. Look at the right palm.

Verbal Command: "Two."



Left and Right Free Palms 1



Left and Right Free Palms 2

Movement: Bend and raise the right knee, pointing the toes toward the ground. At the same time, relax the right fist and scoop the hand toward the ground with an uplifting palm. Lean the body toward the left front. Look at the right palm.

Verbal Command: "Three."



Left and Right Free Palms 3

Movement: Move the right foot forward into a lateral step, simultaneously relaxing the left hand and opening the fist into a palm. The left hand follows the right foot and extends downward, with the palm facing the ground. The right hand simultaneously closes into a fist and pulls back beside the waist. The body leans to the right. Look at the left palm.

Verbal Command: "Four."

Movement: The left foot moves forward a step. The left palm pulls back beside the waist, closing into a fist. Stand up straight. Look straight ahead.

Verbal Command: (first) “One” and then “Lower the hands.” (This is the Ending.)

Purpose of Training

The movements of this form train the ability to lift the foot to avoid kicking attacks to the leg. At the same time, I can catch the opponent's kicking leg with my hand and throw him (see “Leg Restraining”).



Left and Right Free Palms 4

Eleven: Lower Control Forward Advance, Turn Back and Capture

Preparation: Stand up straight.

Movement: See the previous methods.

Verbal Command: "Round the elbows."

Movement: Step the left foot forward a step and straighten the leg. Bend the right knee and lower the body. Extend the left fist downward along the left leg until it is above the left foot. Look at the left fist.

Verbal Command: "Lower Control Forward Advance, Turn Back and Capture, One."



*Lower Control Forward Advance, Turn
Back and Capture 1*

Movement: Step forward with the right foot, bend the right knee, and straighten the left leg into a bow-and-arrow step. Relax and open the right fist into a palm, extending the palm forward with the right step. At the same time, the left fist pulls back beside the waist.

Verbal Command: "Two."

Movement: Pivoting on the sole of the right foot, turn the body to the left until you face the rear by swinging the left foot back in a rear insertion step. At the same time, open the left fist into a palm and raise the hand in front of the right shoulder. The right arm extends straight to the right rear with the palm facing away from the body. The head inclines to the right. Look toward the rear right.

Verbal Command: "Three."



*Lower Control Forward Advance,
Turn Back and Capture 2*



*Lower Control Forward Advance,
Turn Back and Capture 3*

Movement: Close the left palm into a fist and throw it downward to the front, continuing until the fist whips around behind the back. Simultaneously close the right palm into a fist, circling the arm overhead and downward to the front in an arcing movement with force. The right fist stops low in front of the body. As you move the arms, the feet scoot backward a half step while straightening the knees and lifting the hips. The body inclines to the front.

Verbal Command: "Four."



*Lower Control Forward Advance,
Turn Back and Capture 4*

Movement: Stand up straight. Hop the two feet together. Bring the fists back beside the waist.

Verbal Command: "Five."

Purpose of Training

This form trains the power used in the lower control hip throws. The first movements are used to gain upper and lower grips. The third movement is used to turn the hips into position for the throw. The fourth movement is used to throw the opponent over to the front by lifting the hips and lowering the head (see "Lower Control Press" and "Overturning the Sack").

Twelve: Lower Control Forward Advance, Smooth Capture and Back Turn

Preparation: Stand up straight.

Movement: See the previous methods.

Verbal Command: "Round the elbows."

Movement: Bend and lift the left knee, pointing the toes at the ground. Relax and open the left fist into a palm. Brush the left palm downward over the top of the left foot.

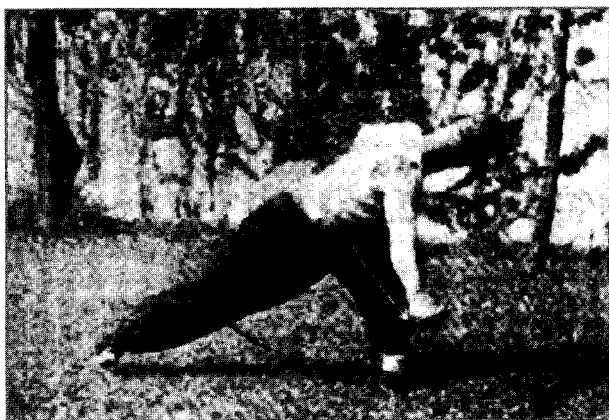
Movement: Extend the left foot forward into a lateral step. Close the left hand into a fist and pull the fist up beside the waist. At the same time, extend the right fist straight downward. The body twists as it inclines forward.

Verbal Command: "Lower Control Forward Advance, Smooth Capture and Back Turn, One."



Lower Control Forward Advance, Smooth Capture and Back Turn 1/A

Explanation: These two movements are done in continuous sequence.



Lower Control Forward Advance, Smooth Capture and Back Turn 1/B

Movement: Lift the right leg and make a forward follow step. The left foot moves back and across behind the right leg; sit over the legs and lift the left heel. At the same time, return the right fist to its position beside the waist and position the left fist in front of the right shoulder. Turn the head to the right and keep the eyes level.

Verbal Command: "Two."



*Lower Control Forward Advance,
Smooth Capture and Back Turn 2*

Movement: Using the left sole as a pivot, turn the body to the left rear one complete revolution into a lateral step. At the same time, extend the left arm outward and swing the left fist around to its position at the side of the waist. From its position at the waist, insert the right fist forward and downward. The head and body incline to the left.

Verbal Command: "Three."



Lower Control Forward Advance, Smooth Capture and Back Turn 3

Movement: Bring the back leg up beside the front leg. Bring the fists beside the waist.

Verbal Command: “Four.”

Purpose of Training

This form trains the power used for the hand propping throws. In the first movement, your right hand sticks to the opponent’s right knee while the left hand grabs the opponent’s cuff or arm. In the second movement, you step your right foot in front of your opponent’s right foot. In the third movement, you throw your opponent over your right shoulder. This type of power is often used in Chinese wrestling (see the “Hand Propping” throwing method).

Thirteen: Stationary Body Lock

Preparation: Stand up straight.

Movement: See the previous methods.

Verbal Command: (first) “Round the elbows” and then “Open the heels.”

Movement: Using the left sole as a pivot, step forward with the right foot, turning the body sideways to the left (for example, if you are facing south in the preparatory posture, you will turn toward the east). Move into a horse riding step. As you are turning your body, simultaneously extend your right arm up to hug in front of your chest. The right fist is in front of the right side of the chest. Turn the head toward the right. Look straight ahead.

Verbal Command: "Stationary Body Lock, One."

Movement: Cross step the left foot ahead of the right and straighten up the body. Lift the right elbow upward and lift the head slightly. Look upward.

Verbal Command: "Two."



Stationary Body Lock 1



Stationary Body Lock 2

Movement: Lift the right leg and take a step back. As you step back, move both arms upward in a carrying movement. Continuing, squat down over the right leg and bring the fists to rest in front of the stomach. The right leg is bent with the left leg extended straight in a lying step. Lower the head and look at the left foot.

Verbal Command: "Three."

Movement: Brush the left fist over the top of the left foot then retract the fist beside the waist. At the same time, step forward with the right leg. The left leg bends as you move into a horse riding step.

Verbal Command: "Four."



Stationary Body Lock 3



Stationary Body Lock 4

Explanation: This form and the next are similar and can be practiced together in succession.

Purpose of Training

This is a Chinese wrestling method that trains the ability to clinch with an opponent, hug his body, then throw him. The first movement is for clinching and locking the arms around the opponent's body. The second movement is for picking the opponent up once the body lock has been secured. The third movement is for throwing the opponent on the ground. When throwing an opponent with this method, it is important to apply the technique with these three steps; otherwise, even with a body lock it will be impossible to complete the throw.

Fourteen: Overturning Body Lock

Preparation: The same as the previous form, "Stationary Body Lock."

Movement: The same as Stationary Body Lock, movement one.

Verbal Command: "Overturning Body Lock, One."

Movement: The same as Stationary Body Lock, movement two.

Verbal Command: "Two."



Overturning Body Lock 1



Overturning Body Lock 2

Movement: Raise the right leg. Using the left sole as a pivot, turn the body to the right until you face the rear.

Movement: At the same time, the arms move upward in a carrying movement. The right foot steps back to the rear and lowers to the ground. Bend the knee and squat over the right leg. The fists retract to the front of the stomach. The left leg is extended straight. Move into a lying step. Look at the left foot.

Verbal Command: "Three."

Explanation: The previous two movements are performed in continuous sequence as one movement.



Overturning Body Lock 3/A



Overturning Body Lock 3/B

Movement: The same as Stationary Body Lock, movement four.

Verbal Command: "Four."



Overturning Body Lock 4

Purpose of Training

The purpose of this form is more or less the same as the "Stationary Body Lock" form. The difference is that in application, the body turns toward the rear, thereby increasing the power of the movement. With consistent practice, the student will be able to use the form smoothly.

Fifteen: Front Capture Rear Reap

Preparation: Stand up straight.

Verbal Command: "Round the elbows."

Movement: The same as the previous methods.

Movement: Raise the right foot and step backward. At the same time, the arms move to the right in a carrying movement, following the body downward. Bend the right leg and extend the left leg straight into a lying step. The fists are in front of the stomach. Look at the left foot.

Verbal Command: "Front Capture Rear Reap, One."



Front Capture Rear Reap 1

Movement: Swing the left leg up to the rear with a reaping movement.

The left fist opens into a hook hand and swings back with the leg. At the same time, the right hand opens into a palm and moves upward into position above the head. The right leg extends straight.

Verbal Command: "Two."

Movement: Lower the left foot to the ground. Bend the knee and squat over the leg. Close both hands into fists and curl the arms in a hugging motion in front of the stomach. The body leans over to the front. The right leg extends straight into a lying step.

Verbal Command: "Three."



Front Capture Rear Reap 2



Front Capture Rear Reap 3

Movement: Swing the right leg up to the rear with a reaping movement.

The right fist opens into a hook hand and swings back with the leg.

At the same time, the left hand opens into a palm and moves upward into position above the head. The left leg straightens.

Verbal Command: "Four."

Movement: The same as movement three, with right and left reversed.

Verbal Command: "Five."

Movement: Brush the left fist over the top of the left foot and then retract the fist to the side of the waist. At the same time, step forward with the right leg, bringing the legs together. Stand up straight. Stop with the elbows bent and the fists at the sides of the waist.

Verbal Command: "Six."

Explanation: This form is shown with the complete movement on both sides.



Front Capture Rear Reap 4

Purpose of Training

This form trains the movements used in reaping the opponent's leg with my leg for the throw (see "Lifting Hook" throwing method).

Sixteen: Straight Advance Reverse Underhook

Preparation: Stand up straight.

Movement: See the previous forms.

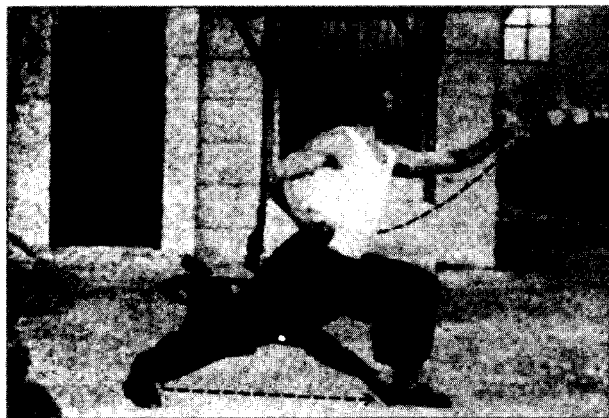
Verbal Command: "Round the elbows."

Movement: Step forward with the left foot into a bow-and-arrow step. At the same time, the left fist opens into a palm and extends to the front. Look straight ahead.

Verbal Command: "Straight Advance Reverse Underhook, One."

Movement: Move the hips and waist back into a sitting position. The left foot slides back a half step as you bend the right leg. The left foot is light; the right foot carries the weight. At the same time, the left palm closes into a fist. The left arm bends at an angle. Look at the left fist.

Verbal Command: "Two."



Straight Advance Reverse Underhook 1



Straight Advance Reverse Underhook 2

Movement: Step the right foot forward a half step. Put the heel down with the toes pointing upward. At the same time, move the fists forward and cross the wrists with the right wrist below the left. Lean the body a little to the left. Look downward.

Verbal Command: "Three."

Movement: Move the right foot forward another half step into a bow-and-arrow step. At the same time, open the fists into palms and push them straight ahead.

Verbal Command: "Four."



Straight Advance Reverse Underhook 3

Movement: Move the left foot up beside the right. Close the palms into fists and move them beside the waist.

Verbal Command: "Five."

Ending: Verbal Command: "Drop the hands."

Purpose of Training

These are the movements used in the "Pierce the Legs Underhook" throw. The first movement is used to gain upper control grips on the opponent. The second movement is used to pull the opponent in close to your own body. The third movement has the right hand piercing between the opponent's legs. The fourth movement throws the opponent (see "Pierce the Legs Underhook" throw).



Straight Advance Reverse Underhook 4

Seventeen: Upper Control Forward Advance, Turn Left and Right

Preparation: Stand up straight.

Movement: The same as the previous forms.

Verbal Command: "Round the elbows."

Movement: Step forward with the left foot into a bow-and-arrow step.

At the same time, open the left hand into a palm and push it straight forward. Look straight ahead.

Verbal Command: "Upper Control Forward Advance, Turn Left and Right, One."



Upper Control Forward Advance, Turn Left and Right 1

Movement: Hop forward with the right foot into a lateral step. The left foot follows with a half step behind the right. Turn the left heel outward and the toes inward. At the same time, open the right fist into a palm. Swing the right palm outward from the waist with the palm facing upward. The right hand brushes the left as the left hand pulls back to rest in front of the right shoulder. Lean the body to the right. Look at the right palm.

Verbal Command: "Two."



Upper Control Forward Advance, Turn Left and Right 2

Movement: Pivoting on the soles of both feet, turn the body to the left rear a complete revolution. Step out with the left foot laterally a half step. The palms swing around with the body as they close into fists. The right fist comes to rest in front of the left shoulder. The left fist retracts to the side of the waist. Lean the body to the left. Look at the right heel.

Verbal Command: "Three."



Upper Control Forward Advance, Turn Left and Right 3

Movement: Step forward with the right foot. Stand up straight. Retract the right fist from in front of the left shoulder back beside the waist.

Verbal Command: "Four."

Ending: Verbal Command: "Drop the hands."

Purpose of Training

This form trains the active step left and right rolling method. The first movement is to get an upper control grip. The second movement is to gain a lower control grip. At the same time, you hop close to the opponent. The third movement is used to pull the opponent in and throw him (see "Left and Right Rolling" throw).

This form is the active step version of the throw. In order to successfully apply this technique, the movements must be continuous. The power of the hands, waist, and legs must coordinate and be used together. Done in this manner, the opponent has no chance of escape. Therefore, it is important to practice this type of spiraling power often.

Eighteen: Upper Control Forward Advance, Extract the Leg and Lower to the Rear

Preparation: Stand up straight.

Movement: The same as the previous forms.

Verbal Command: "Round the elbows."

Movement: Step forward with the left leg into a bow-and-arrow step.

At the same time, open the left fist into a palm and push it straight forward. Look straight ahead.

Verbal Command: "Upper Control Forward Advance, Extract the Leg and Lower to the Rear, One."



Upper Control Forward Advance, Extract the Leg and Lower to the Rear 1



Upper Control Forward Advance, Extract the Leg and Lower to the Rear 2

Movement: Step up with the right foot into a lateral step. Push the left palm downward with the palm facing upward. At the same time, open the right fist into a palm, raising the hand from the waist and turning the palm down to “cover” the left palm.

Verbal Command: “Two.”

Movement: Lift the right foot and bend the knee. Straighten the left leg into a single leg posture. Close the left palm into a fist and lift it a little. Close the right palm into a fist and lift it above the head. Turn the head to the left. Look at the left fist.

Verbal Command: “Three.”



Upper Control Forward Advance, Extract the Leg and Lower to the Rear 3

Movement: Using the left sole as a pivot, turn the body to the right.

Lower the right foot to the ground. At the same time, both feet slide back a half step. Simultaneously whip the left fist over from above as the right fist swings around behind the back. Bend the upper body over and lift the hips. Lower the head and look at the ground.

Verbal Command: "Four."

Ending: Verbal Command: "Stop now, One—Two."

Movement: (1) Jump the two feet together and stand up straight. The fists retract to the sides of the waist.

Movement: (2) Drop the hands to the sides.



Upper Control Forward Advance, Extract the Leg and Lower to the Rear 4

Purpose of Training

This form is used to escape from the opponent's left and right kicking attacks and then move into the "Lower Control Press" throw. The first movement is used to gain an upper grip. The second movement is to gain an upper control grip while the left hand gets a lower control grip. The third movement is to avoid the opponent's kicking attack at my right leg. The fourth movement can be used to apply a lower control hip throw. If the student can understand the ways of the art, he will be able to break through.

Nineteen: Plum Flower Stance Walk

Preparation: Stand up straight.

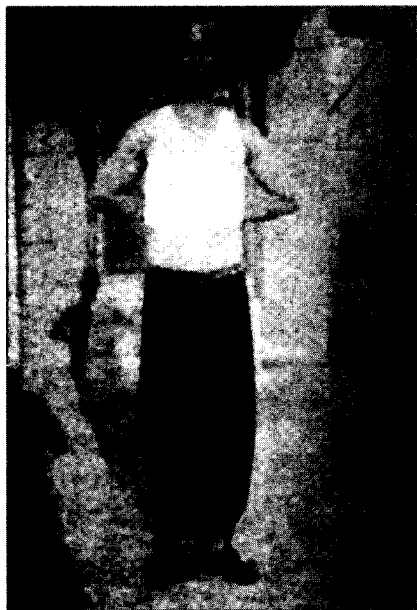
Movement: Close both hands into fists and put them behind the back.

The fists point at each other with the palms facing outward.

Verbal Command: "Put the hands behind the back."

Movement: Hop the feet apart the distance shown in the photograph.

Verbal Command: "Open the heels."



Plum Flower Stance Walk Preparation 1

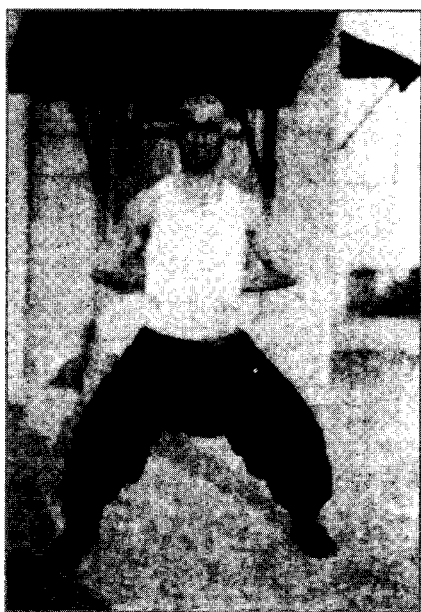
Plum Flower Stance Walk Preparation 2

Movement: Bend the knees into a horse riding step.

Verbal Command: "Bend the legs and squat."

Movement: Lift both heels off the ground.

Verbal Command: "Lift the heels."



Plum Flower Stance Walk Preparation 3



Plum Flower Stance Walk Preparation 4

Movement: Using the ball of the right foot as an axis, slide the left foot around to the front as your body turns to the right.

Verbal Command: "Plum Flower Stance Walk, One."

Movement: Using the ball of the left foot as an axis, slide the right foot back and around as the body turns right, toward the rear.

Verbal Command: "Two."



Plum Flower Stance Walk 1



Plum Flower Stance Walk 2

Ending: Verbal Command: "Stop now, One—Two."

Movement: (1) Turn the body to the right and face the front as you step up with the left foot a half step into a horse riding step.

Movement: (2) Lower the heel to the ground. Hop the feet together. Stand up straight. Drop the hands to the sides.

Purpose of Training

This is a basic stance holding practice of Chinese wrestling. After a long period of practice, not only will the feet never be unstable without force, but the legs will become strong and powerful. The number of steps taken when practicing is not limited. Practice until the legs are sore and you cannot continue. Advancing, retreating, moving left and right can be done as you like.

Twenty: Twist Stance Walk

Preparation: Stand up straight.

Movement: Put the palms on the sides of the waist.

Verbal Command: "Put the hands on the waist."

Movement: Step the right foot forward into a lateral step. The upper body remains erect. Look straight ahead.

Verbal Command: "Twist Stance Walk, One."



Twist Stance Walk 1

Movement: Pivoting on the balls of the feet, turn the body to face the rear. Straighten the right leg and bend the left knee, moving into a left lateral step.

Verbal Command: "Two."

Movement: Step the right foot forward a step into a right lateral step.

Verbal Command: "Three."



Twist Stance Walk 2



Twist Stance Walk 3

Movement: Pivoting on the balls of the feet, turn the body to face the rear. Straighten the right leg and bend the left knee, moving into a left lateral step.

Verbal Command: "Four."

Ending: Verbal Command: "Stop now, One—Two."

Movement: (1) Bring the right foot up beside the left.

Movement: (2) Drop the hands to the sides. Stand up straight in the original position.



Twist Stance Walk 4

Purpose of Training

This form is specially designed to train the pivoting power of the legs. In the types of force used in Chinese wrestling, lateral pivoting force is often used. Those who have never practiced Chinese wrestling, even those with great strength, will be able to apply force only in a straight line. But those who have practiced Chinese wrestling, especially after practicing basics such as the exercise presented here, will be able to achieve twice the results with half the effort.

Twenty-One: Leg Extraction Walk

Preparation: Stand up straight.

Movement: The same as the previous forms.

Verbal Command: "Round the elbows."

Movement A: Pull the right leg upward and bend the knee. At the same time, open the left fist into a palm. Move the left hand downward over the right leg until the palm is over the right foot. Look at the left hand.

Movement B: Put the right foot down behind the left leg. Cross the knees and sit down. Retract the left palm and close the hand into a fist as it moves beside the waist. At the same time, the right hand opens into a palm and moves downward over the left leg until the palm is over the left foot. Lower the head and look at the right hand.

Verbal Command: "Leg Extraction Walk, One."



Leg Extraction Walk 1/A



Leg Extraction Walk 1/B

Movement A: Stand back up and lift the left leg upward. At the same time, move the right hand downward over the left leg until the palm is over the left foot. Lower the head and look at the right hand.

Movement B: Put the left foot down behind the right leg. Cross the knees and sit down. Retract the right palm and close the hand into a fist as it moves beside the waist. At the same time, the left hand opens into a palm and moves downward over the right leg until the palm is over the right foot. Lower the head and look at the left hand.

Verbal Command: "Two."



Leg Extraction Walk 2/A



Leg Extraction Walk 2/B

Ending: Verbal Command: “Stop now, One—Two.”

Movement: (1) Stand up straight. Bring the feet together. Close the left fist and bring it to the side of the waist. Look straight ahead.

Movement: (2) Drop the hands to the sides into the original position.

Purpose of Training

This form is specially designed to train the method of escaping the leg from attack and then to take advantage of the situation to restrain the opponent's leg. After a period of practicing this form, one will have the ability to shift the weight from left to right as one wishes, preventing an opponent from finding one's center. The movements of the form can also be used to avoid an opponent's kicking attack.

Twenty-Two: Shoulder Movement

Preparation: Stand up straight.

Verbal Command: "Round the elbows. Open the heels. Squat down."

Movement: The same as the previous methods.

Movement: Open the right fist into a palm and push the hand straight forward. At the same time, straighten the right leg into a bow-and-arrow step. Look at the right hand.

Verbal Command: "Shoulder Movement, One."



Shoulder Movement 1

Movement 2/A: Open the left fist into a palm and push the hand to the lower left. At the same time, both hands move from the lower left up and around to the rear (at this time, you must rotate the waist; the upper body leans back as much as possible).

Movement 2/B: After the arms make a complete circle around to the right side, the left hand closes into a fist again and retracts to the side of the waist. The right hand again pushes ahead to the left with the palm.

Verbal Command: "Two."



Shoulder Movement 2/A



Shoulder Movement 2/B

Movement 2/C: Close the right palm into a fist and retract the hand to the side of the waist. At the same time, bend the right knee and turn the body to face the front, returning to the horse riding step.

Verbal Command: "Three."

Ending: Verbal Command: "Stop now, One—Two."

Movement: (1) Hop the two feet together.

Movement: (2) Drop the hands to the sides in their original position.



Shoulder Movement 2/C

Purpose of Training

This movement is designed to exercise the waist and the shoulders. After a period of practice, the waist will become supple and strong. When actually fighting, you will be able to move the waist as you wish.

Twenty-Three: Sliding Leg Walk

Preparation: Stand up straight. Put the hands on the sides of the waist.

Look straight ahead.

Verbal Command: “Hands on the waist.”

Movement: Step forward with the left foot, turning the toes out and moving into a lateral step.

Verbal Command: "Sliding Leg Walk, One."

Movement: Shift the entire weight of the body over the left foot. Lift the right foot and move the foot from the rear to the front with the ball of the foot tracing an arc along the ground.

Verbal Command: "Two."



Sliding Leg Walk 1



Sliding Leg Walk 2

Movement: Now move the right foot forward a step, turning the toes outward and moving into a lateral step.

Verbal Command: "Three."

Explanation: After becoming familiar with the movements, movements two and three should be completed in one continuous movement.

Ending: Verbal Command: "Stop now, One—Two."

Movement: (1) Bring the left foot up beside the right.

Movement: (2) Drop the hands to the sides into their original position.



Sliding Leg Walk 3

Purpose of Training

This form is for practicing the hooking leg techniques. If you want to hook and lift an opponent's leg, you must be quick; otherwise, it will be easy for the opponent to counter your attack. After becoming proficient with this movement, techniques such as the "Rowing Hook," "Lifting Hook," and the "Big Connection Takedown" will all be easy to apply.

Twenty-Four: Circling Leg Walk

Preparation: Stand up straight.

Verbal Command: "Hands on the waist. Open the heels. Squat down."

Movement: See the previous photographs.

Movement: Move the center of gravity over the left foot.

Lift the right foot.

Movement: Step the right foot across to the left and circle the leg over the top of the left leg. Squat with the knees crossed.

Verbal Command: "Circling Leg Walk, One."



Circling Leg Walk 1/A



Circling Leg Walk 1/B

Movement: Shift the center of gravity over the right leg. Lift the left foot.

Movement: Step the left foot across to the right and circle the leg over the top of the right leg. Squat with the knees crossed.

Verbal Command: "Two."



Circling Leg Walk 2/A



Circling Leg Walk 2/B

Movement: Pivoting on both feet, turn the body to the right until you face the rear. You are again in the preparatory position.

Verbal Command: "Three."

Ending: Verbal Command: "Stop Now, One—Two."

Movement: (1) Hop the feet together.

Movement: (2) Drop the hands to the sides into their original position.



Circling Leg Walk 3

Purpose of Training

This form trains the pivoting power of the soles of the feet, and also footwork movements. The movements used to throw an opponent away also use this type of power. After becoming proficient with this movement, whether advancing or retreating, one will never lose one's balance.

TRAINING WITH EQUIPMENT

Chapter One: Braided Rope

Purpose of Training with the Braided Rope

The rope is made of braided hemp. The thickness of the rope should be the same as the diameter of the thumb. The length should be about three feet with the rope folded in half and the ends secured together (see the illustration). This piece of equipment can be used to train the pulling power of the hands. This is because in every exercise with the rope, the hands will pull in opposite directions. For example, if the left hand pulls forward, the right hand will pull backward, and vice versa (the same principle applies to pulling the rope vertically or to the left and right). The hands forcefully pull the rope straight, causing the two lengths of the rope to snap together with force, resulting in a popping sound. The sound demonstrates the force of the pull. When one has developed sufficient strength through practice, a folded length of metal chain of the appropriate length can be used for the exercises. Cloth should be wrapped around the ends so the chain is easy to hold. After building up power with these exercises, one will be able to pull the opponent front and back, right and left, as one wishes. When throwing the opponent, this type of training will guarantee power in the hands. Explanations of the exercises follow.



Explanations and Illustrations of Braided Rope Training

One: Left and Right Rolling

Preparation: Stand up straight. The hands hang at the sides. Hold on to the two ends of the rope. Still the heart and breathe evenly. Look straight ahead.

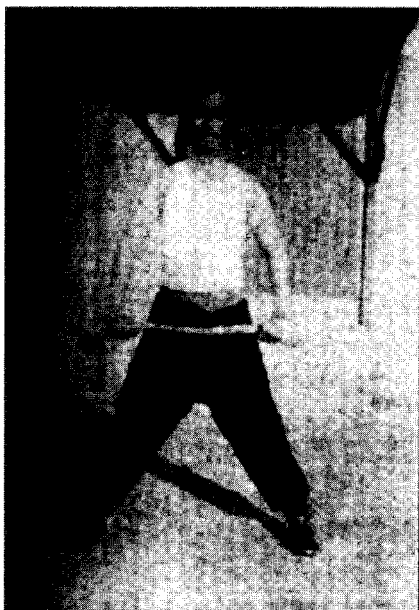
Verbal Command: "Stand up straight."

Movement: Hop the feet apart the distance shown in the photograph.

Verbal Command: "Open the heels."



Left and Right Rolling Preparation 1



Left and Right Rolling Preparation 2

Movement: Squat down into the horse riding step.

Verbal Command: "Squat down."

Movement: Pivot on the soles of the feet, turning the body to the right.

Toe out the right foot into a lateral step. Pull the left hand up to the right with force. Pull the right hand down below the left with force. Pull the rope straight and stretch it tightly. The head moves to the right side. Look at the left heel.

Verbal Command: "Left and Right Rolling, One."



*Left and Right Rolling
Preparation 3*

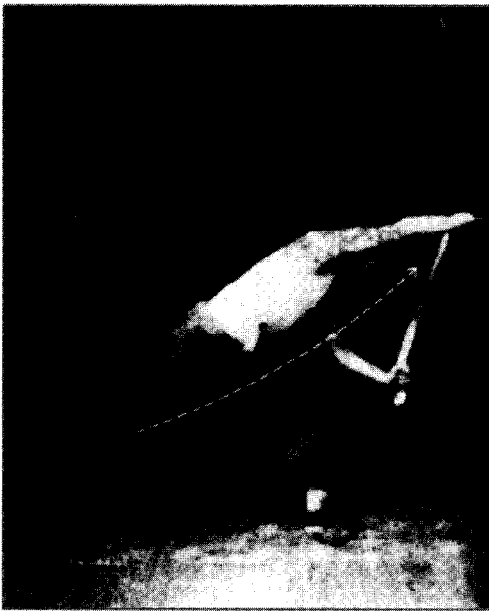


Left and Right Rolling 1

Movement: Pivot on the soles of the feet, turning the body to the left.

Move into a left lateral step. At the same time, the right hand pulls upward to the upper left with force. Pull the left hand down below the right with force. Pull the rope straight and stretch it tightly. The head moves to the left side. Look at the right heel.

Verbal Command: "Two."



Left and Right Rolling 2

Ending: Verbal Command: “Stop now, One—Two.”

Movement: (1) Turn the body back to face the front. Bring the feet together. Hold the rope in front of the waist.

Movement: (2) Lower the hands into their original position.

Explanation: The exercise is demonstrated here with two repetitions. The student may repeat the movement for ten or twenty repetitions, or until fatigued.

Purpose of Training

The purpose of this exercise is the same as the Chinese wrestling form “Left and Right Closing Elbows.” The movements train the power of the waist and legs when turning left and right and the pulling power of the hands. This type of force is used in throws like “Arm Support Rolling” and “Left and Right Rolling” (see the throws in Part 2).

Two: Left and Right Kicking

Preparation: Stand up straight. The hands hang at the sides. Hold on to the two ends of the rope.

Verbal Command: “Stand up straight.”

Movement: Kick forward with the right leg. The toes hook upward.

Bend the left knee and sit downward a little. At the same time, the right hand pulls the rope downward with force as the left hand resists upward. Lower the head. Look at the right hand.

Verbal Command: "Left and Right Kicking, One."

Movement: Put the right foot on the ground. Kick up with the left foot.

The left hand pulls the rope downward with force as the right hand resists upward. Lower the head. Look at the left hand.

Verbal Command: "Two."



Left and Right Kicking 1



Left and Right Kicking 2

Ending: Verbal Command: “Stop now, One—Two.”

Movement: (1) Put the kicking foot down beside the other foot. Hold the rope in front of the waist.

Movement: (2) Lower the hands into their original position.

Explanation: The exercise is demonstrated here with two repetitions. One can practice by moving straight forward, performing the movements left and right without turning the body. The pictures accompanying the text show the movement from the sides for clarity.

Purpose of Training

The movements of this exercise are the foundation of the “Left and Right Kicking” and “Arm Support and Kick” throws. The pulling movements of the rope represent the upper and lower grips pulling the opponent.

Three: Lower Control Forward Advance, Turn Back and Capture

Preparation: The hands hang at the sides. Hold on to the two ends of the rope. Stand up straight.

Verbal Command: "Stand up straight. Round the elbows."

Movement: The fists move to the sides of the waist.

Movement: Move the left foot forward a step. Bend the right knee and squat. Lift up the chest and stick out the rear. At the same time, the left hand pulls the rope forward and downward with force. The right hand holds the other end of the rope tightly in place at the waist. Look at the left foot.

Verbal Command: "Lower Control Forward Advance, Turn Back and Capture, One."



Lower Control Forward Advance, Turn Back and Capture 1

Movement: Step forward with the right foot moving into a bow-and-arrow step. At the same time, the right hand stretches the rope to the front. The left hand holds the other end of the rope tightly in place at the side of the stomach. Look at the right hand.

Verbal Command: "Two."

Movement: Pivoting on the sole of the right foot, turn the body to the left until you face the rear. Step back with the left foot into a horse riding step. At the same time, the left hand holds the rope in front of the right shoulder. The right hand pulls straight to the lower right until the rope is stretched tightly. Look downward.

Verbal Command: "Three."



*Lower Control Forward Advance, Turn
Back and Capture 2*



*Lower Control Forward Advance, Turn
Back and Capture 3*

Movement: Move the right hand over from above in a circle until the hand lowers to the front, pulling the rope with force. The left hand holds the other end of the rope tightly in place at the side of the stomach. The rope is stretched tightly. At the same time, the feet slide backward a half step. Straighten the knees and lift the hips. The body is bent over forward.

Verbal Command: "Four."



*Lower Control Forward Advance, Turn
Back and Capture 4*

Ending: Verbal Command: "Stop now, One—Two."

Movement: (1) Stand up straight. Hop the two feet together. Hold the rope in front of the waist.

Movement: (2) Lower the hands to their original position.

Explanation: This is the exercise on the left side. The right side is practiced the same way.

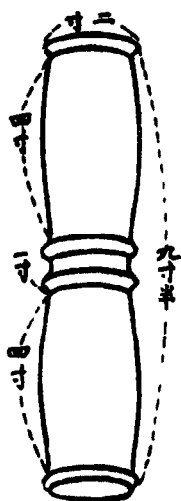
Purpose of Training

The purpose of this exercise is the same as the empty-hand form. No further explanation is necessary.

Chapter Two: Small Club

Purpose of Training with the Small Club

The length of the small club is about nine and a half inches, with a diameter of two inches (size may vary according to the size of the trainee's hands). The best wood to use is willow. The wood should be light and fire resistant. Practicing with the small club can increase the power of the arms and the grip strength. The muscles of the chest and arms will also develop. The internal organs will also be strengthened and become more resistant to disease. The small club is among the most important methods of power training in Chinese wrestling. The increased power in the chest will help in defending grip attacks during actual wrestling competitions.



*The dimensions read: two inches across the top,
nine and a half inches down the right side,
four inches down the top left side,
one inch in the left middle,
and four inches down the lower left side.*

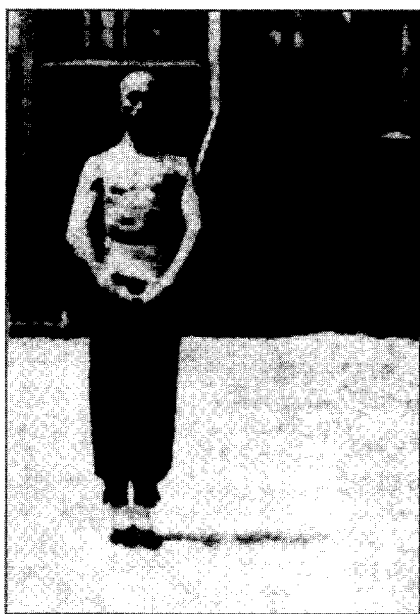
Explanations and Illustrations of Small Club Training

One: High, Middle, and Low Club Twisting Exercise

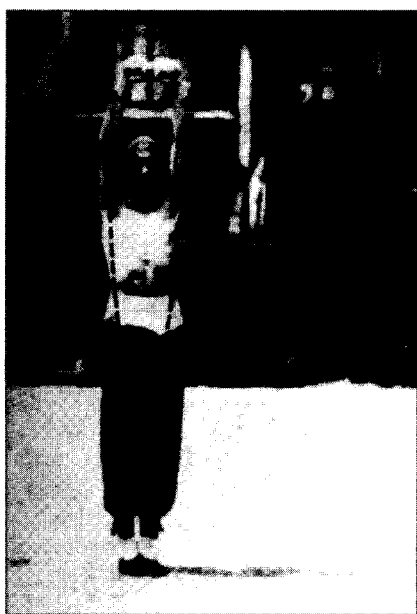
Preparation: Stand up straight. The hands hang downward holding the small club. The back of the hands face outward. Lift the chest and pull in the belly. Look straight ahead. Still the heart and breathe evenly.

Movement: Hold the club tightly with both hands. You must continuously twist and rotate the club. Slowly lift the club upward until it is above the head, with the arms stretched straight. The hands continuously twist and rotate the club without stopping.

Verbal Command: "High, Middle, and Low Club Twisting Exercise, One."



*High, Middle, and Low Club Twisting
Exercise Preparation*



*High, Middle, and Low Club Twisting
Exercise 1*

Movement: Turn the body to the right without moving the feet. Slowly lower the arms until they are level with the shoulders (the arms must be extended straight and must not bend when lowering the club).

Verbal Command: "Two."

Movement: Twist the hips and the upper body slowly to the left. The feet do not move.

Verbal Command: "Three."



High, Middle, and Low Club Twisting
Exercise 2



High, Middle, and Low Club Twisting
Exercise 3

Movement: Slowly turn the arms and body to face forward.

Verbal Command: "Four."

Movement: Turn the upper body half way to the right side. At the same time, slowly lower the arms until they are extended downward to the lower right side. Lower the head and look at the club.

Verbal Command: "Five."



High, Middle, and Low Club Twisting
Exercise 4



High, Middle, and Low Club Twisting
Exercise 5

Movement: Turn the arms and upper body slowly from the right to the left side. The eyes follow the movement of the club.

Verbal Command: "Six."

Movement: Slowly turn the arms and upper body from the left to face forward. Now slowly lower the upper body and bend over forward. The arms continue to twist and rotate the club. Follow the length of the legs until the club is on the ground. The arms and legs must be extended straight. Do not bend the knees.

Verbal Command: "Seven."



*High, Middle, and Low Club Twisting
Exercise 6*



*High, Middle, and Low Club Twisting
Exercise 7*

Movement: Slowly turn the arms and upper body from the front to the lower right side. The eyes follow the movement of the club.

Verbal Command: "Eight."

Movement: Slowly turn the arms and upper body from the lower right to the lower left side. The eyes follow the movement of the club.

Verbal Command: "Nine."



High, Middle, and Low Club Twisting
Exercise 8



High, Middle, and Low Club Twisting
Exercise 9

Movement: Turn the arms and the upper body from the lower left side to the front. Slowly lift the upper body to the upright position. The arms follow the upper body and move upward along the length of the legs until the body is standing straight up. At this point the hands can stop twisting and rotating the club. Return to the original position and stop the exercise.

Ending: Verbal Command: “Stop now.”

Explanation: This exercise is practiced slowly. From the beginning of the exercise till the end, the hands must continuously twist and rotate the club without stopping. The force is all in the wrists. For beginners, if you feel that your arms are very sore after you finish practice, you can take a break and swing your arms to soothe the tendons. If one can practice six or seven rounds of the exercise without stopping, one will see improvement.

Purpose of Training

Practicing this exercise will increase the power of the arms and grip externally, and will strengthen the organs internally. The tendons will stretch and the *qi* will flow smoothly, helping to ward off all illness.

Two: Left, Right, and Center
Club Twisting Exercise

Preparation: Stand up straight. The hands hang downward, holding the club with the wrists crossed, the left wrist on top of the right. The back of the hands face outward. Lift the chest and pull in the belly. Still the heart and breathe evenly.

Verbal Command: "Stand up straight."



*Left, Right, and Center Club Twisting
Exercise Preparation 1*

Movement: Hop the feet apart the distance shown in the photograph.

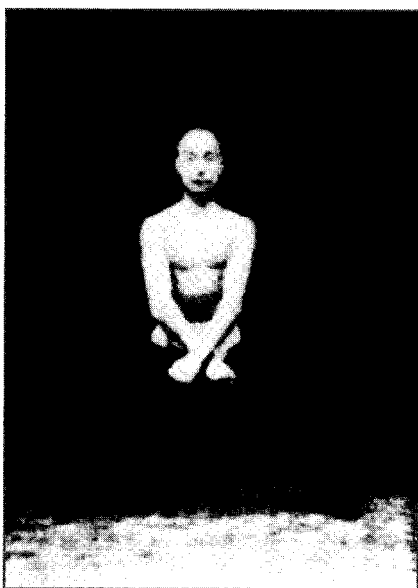
Verbal Command: "Open the heels."

Movement: Bend the knees and squat down into the horse riding step.

Verbal Command: "Squat down."



*Left, Right, and Center Club Twisting
Exercise Preparation 2*



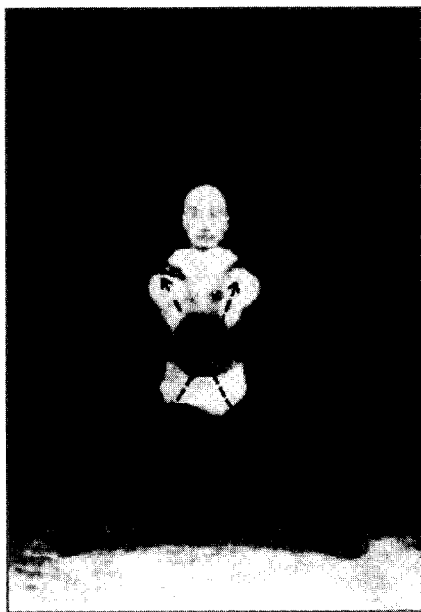
*Left, Right, and Center Club Twisting
Exercise Preparation 3*

Movement: Twist and rotate the club as you raise the hands. As you raise the hands, the club will rotate so the wrists uncross to the left and right. Hold on to the club tightly. Raise the club in front of your chest to shoulder height. Keep the elbows closed inward tightly.

Verbal Command: "Left, Right, and Center Club Twisting Exercise, One."

Movement: Twist the right hand outward as the left hand twists inward. At the same time, push the club forward. The wrists will cross again with the right wrist above the left.

Verbal Command: "Two."



*Left, Right, and Center Club Twisting
Exercise 1*



*Left, Right, and Center Club Twisting
Exercise 2*

Movement: Twisting the club as above, raise the hands in front of the chest again. Keep the elbows closed in tightly.

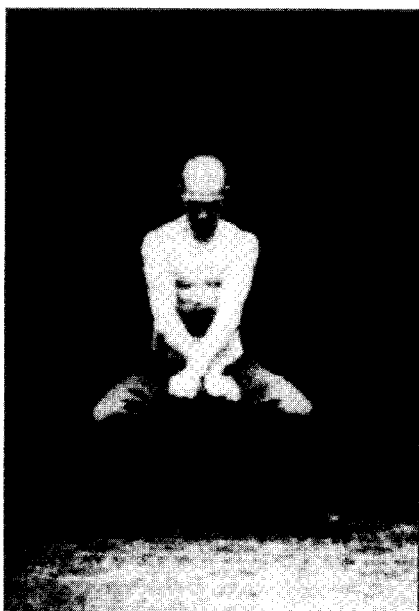
Verbal Command: "Three."

Movement: Twist the left hand outward as the right hand twists inward. Holding on to the club tightly as it rotates, extend the arms straight downward. The left wrist will be above the right. Lower the head and look at the hands.

Verbal Command: "Four."



Left, Right, and Center Club Twisting
Exercise 3



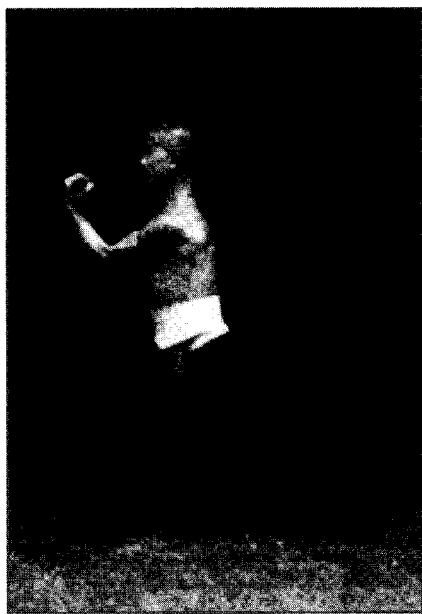
Left, Right, and Center Club Twisting
Exercise 4

Movement: Pivoting on the soles of both feet, turn the body to the right into a lateral step. At the same time, twist and rotate the club and lift the hands as the hands uncross to the left and right. Hold the club tightly. Raise the hands to eye level. Close the elbows in tightly.

Verbal Command: "Five."

Movement: Twist the right hand outward as the left hand twists inward. At the same time, push the club forward. The wrists will cross again with the right wrist above the left.

Verbal Command: "Six."



*Left, Right, and Center Club Twisting
Exercise 5*



*Left, Right, and Center Club Twisting
Exercise 6*

Movement: Twist the club back in front of the chest again. Close the elbows in tightly.

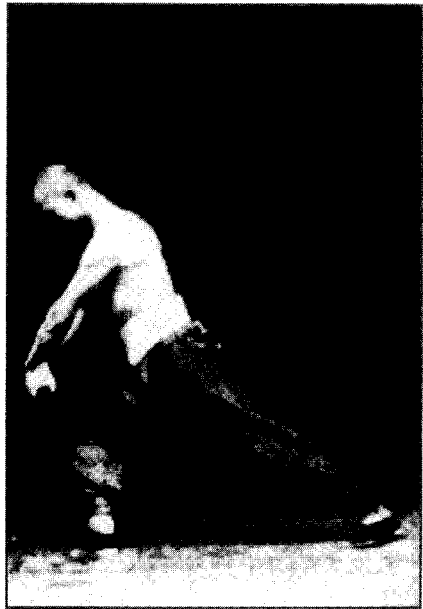
Verbal Command: "Seven."

Movement: Twist the left hand outward as the right hand twists inward. Extend the arms straight downward. The wrists will cross with the left wrist above the right. Lower the head and look at the hands.

Verbal Command: "Eight."



Left, Right, and Center Club Twisting
Exercise 7



Left, Right, and Center Club Twisting
Exercise 8

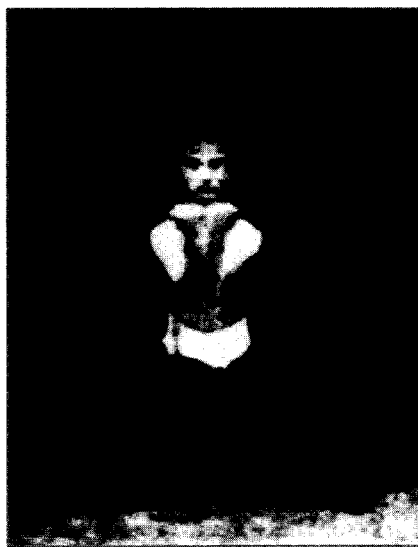
Movement: Turn the body back to face forward, moving into the horse riding step. Twist the hands and rotate the club back in front of the chest. Close the elbows in tightly.

Verbal Command: "Nine."

Ending: Movement: Twist the right hand inward and the left hand outward. Hold on to the club tightly and extend the arms downward. At the same time, hop the feet together. Stand up straight and return to the start position.

Verbal Command: "Stop now."

Explanation: The above explanation covers the complete movement on the right side. During actual practice, the exercise is done on both the left and right. To repeat on the other side, after movement nine, begin movement four and then do movement five in the opposite direction.



Left, Right, and Center Club Twisting Exercise 9

Three: Chest Pounding Exercise

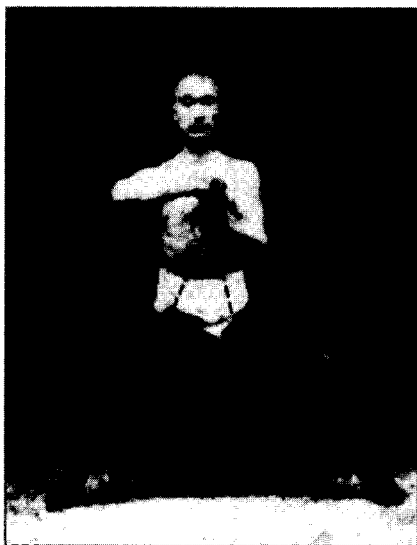
Preparation: The same as “Left, Right, and Center Club Twisting Exercise.”

Verbal Command: (1) “Stand up straight.” (2) “Open the heels.”
(3) “Squat down.”

Movement: As in the previous exercise.

Movement: Twist and rotate the club with both hands as you raise the hands upward to the front. The hands come in front of the chest with the club held parallel with the ground, one hand in front of the other. As the hands come in front of the chest, suddenly and forcefully pound the left side of the chest. As you strike, push the chest forward to meet the hand. Hold the breath during impact.

Verbal Command: “Chest Pounding Exercise, One.”



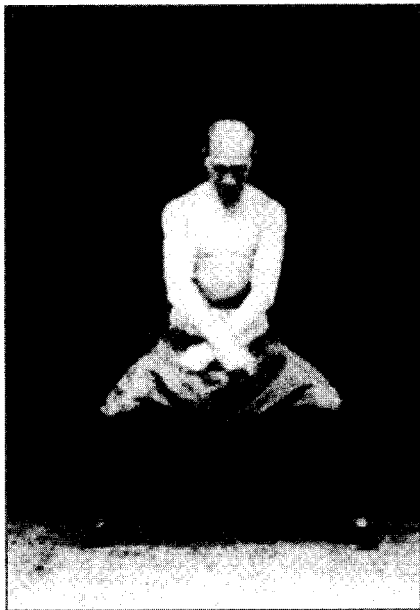
Chest Pounding Exercise 1

Movement: Twist the left hand inward and the right hand outward. The right hand moves forward and the left hand moves behind. Twist both wrists and extend the arms downward until the wrists cross with the right wrist above the left.

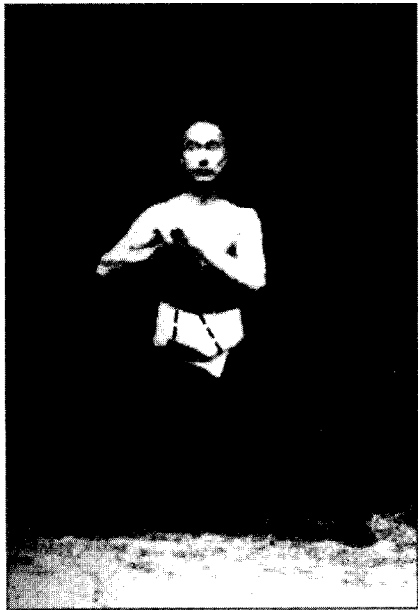
Verbal Command: "Two."

Movement: The left hand twists and rotates the club inward. The right hand twists and rotates the club outward. The club moves in front of the chest with the right hand ahead of the left. Strike the right side of the chest as the chest simultaneously pushes forward to resist the blow.

Verbal Command: "Three."



Chest Pounding Exercise 2



Chest Pounding Exercise 3

Movement: Twist the right hand inward and the left hand outward. The left hand moves forward and the right hand moves behind. Twist both wrists and extend the arms downward until the wrists cross with the left wrist above the right.

Verbal Command: "Four."

Ending: Verbal Command: "Stop now, One—Two."

Movement: (1) Bring the feet together and stand up. At the same time, the hands twist and rotate as the club is raised in front of the chest.

Movement: (2) Twist and rotate the club as the arms extend downward. The wrists cross with the left wrist over the right. Stand up straight in the start position.



Chest Pounding Exercise 4

Explanation: This form has only four movements. The student can continue the practice for ten or twenty rounds, stopping when tired.

Purpose of Training

After a period of training, this exercise will greatly increase the strength of the chest. When actually fighting, one will be able to break the opponent's grips and will not be controlled. This exercise is a must for all wrestlers.

Chapter Three: Large Club

Purpose of Training with the Large Club

The length of the large club is two feet six or seven inches. The hands can grip each end. Like the small club, the middle is thicker than the ends. The club should be made from strong, hard, and smooth wood. Practice with this piece of equipment will increase the stamina and the power of the waist and legs.



One inch across the top.

Two inches along the upper left side.

Two feet six inches along the right side.

One foot seven inches along the left side.

*The beveled juncture near the top and bottom of
the left side reads one inch.*

The bottom left side reads four inches.

Explanations and Illustrations of Large Club Training

One: Left and Right Club Lifting

Preparation: The hands hang downward holding the ends of the club.

The backs of the hands face forward. Stand up straight.

Verbal Command: (1) "Stand up straight." (2) "Open the heels."

Movement: Squat down into a horse riding step.

Verbal Command: "Squat down."



Left and Right Club Lifting Preparation)

Movement: Pivoting on the balls of the feet, turn the body to the right into a lateral step. At the same time, the left hand twists the club to the right in front of the stomach. Hold the grip very tightly so the club does not twist in the hand. The right hand lifts the club upward with the thumb down. The right grip is loose, allowing the club to rotate in the hand. The head does not turn with the body; continue looking straight ahead.

Verbal Command: "Left and Right Club Lifting, One."

Movement: Pivoting on the balls of the feet, turn the body to the left into a lateral step. At the same time, the right hand twists the club to the left in front of the stomach. Hold the grip tightly so the club does not twist in the hand. The left hand lifts the club from below up to the left. The grip is loose, allowing the club to rotate in the hand. The head does not move. Look to the front. (This movement is the same as the previous movement to the opposite side.)

Verbal Command: "Two."



Left and Right Club Lifting 1



Left and Right Club Lifting 2

Ending: Verbal Command: “Stop now, One—Two.”

Movement: (1) Turn the body to the front. Twist the club and lower the hands to the front, in front of the legs. Move into a horse riding step.

Movement: (2) Close the feet together. Stand up straight in the start position.

Explanation: This form has only these two movements. One can continue to practice with repetitions.

Purpose of Training

Practicing this exercise will increase the turning power of the waist and legs as well as the twisting power of the wrists.

Two: Left and Right Club Covering

Preparation: The hands hang downward holding the ends of the club.
The body stands up straight.

Verbal Command: “Stand up straight.”

Movement: Hop the right foot to the right a step; the left foot follows and steps across behind the right, toward the right side. At the same time, the hands push the club toward the right. Turn the head toward the right and look at the right hand.

Verbal Command: "Left and Right Club Covering, One."

Movement 2/A: Pivoting on the balls of the feet, turn the body to the left. At the same time, the left hand lifts the club into a vertical position. Lean the body back slightly. Turn the face to the right and look at the right hand (do not stop the motion here; continue with the next movement).



Left and Right Club Covering 1



Left and Right Club Covering 2/A

Movement 2/B: Pivoting on the balls of the feet, turn the body to the left into a lateral step. At the same time, the left hand twists the club up, over, and then down beside the waist. The right hand lifts the club from beside the right hip upward and over in a circle. Use force to press the right hand forward in a covering motion.

Verbal Command: "Two."

Movement 3/A: The right hand lifts the club as the left hand twists the club, moving the hand a little forward. The body leans back. Turn the head to the left. Look downward at the left hand (do not stop the motion here; continue with the next movement).



Left and Right Club Covering 2/B



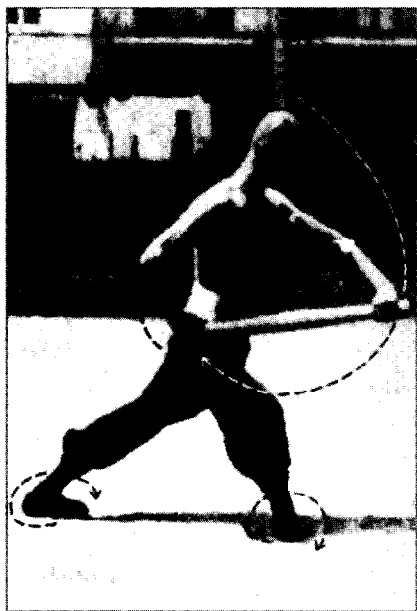
Left and Right Club Covering 3/A

Movement 3/B: Pivoting on the balls of the feet, turn the body to the right rear, moving into a lateral step. At the same time, the right hand twists the club from above down beside the waist. The left hand lifts the club from the side of the left hip upward and over in a circle. Use force to press the left hand forward in a covering motion.

Verbal Command: "Three."

Movement: Step the left foot forward a step. The right foot follows forward a half step. Close the feet together. Stand up straight in the start position.

Verbal Command: "Four."



Left and Right Club Covering 3/B



Left and Right Club Covering 4

Purpose of Training

In order to execute the "Left and Right Rolling" throw and the "Arm Support Rolling" throw, it is necessary to develop the power in the waist and legs with this exercise. Once you have a foundation, you will be able to use force appropriately. In the first movement, the right hand is used as if gripping an opponent with lower control. The left hand is used as if gripping the opponent with upper control. When the left foot cross steps behind the right and the body turns, great force is generated. The first motions of movements two and three are used to pull the opponent tightly against one's body. The second motions of movements two and three are used to throw the opponent. If these movements are used correctly, the result will be assured.

Three: Left and Right Kicking with the Club

Preparation: The hands hang downward, holding the ends of the club.

Stand up straight.

Verbal Command: "Stand up straight."

Movement: Kick the right foot forward, pulling the toes back in a hooking motion. At the same time, the left hand twists the club and pulls up beside the waist. The right hand follows and pushes the end of the club forward. Bend the left knee and squat a little. Lower the head and look at the right foot.

Verbal Command: "Left and Right Kicking with the Club, One."

Movement: Put the right foot down. Kick the left foot upward in the same manner. The right hand twists the club and pulls back beside the waist. The left hand follows and pushes the end of the club forward. Bend the right knee and squat a little. Lower the head and look at the left foot.

Verbal Command: "Two."



Left and Right Kicking with the Club 1



Left and Right Kicking with the Club 2

Explanation: These two movements are done moving straight forward, not turning in different directions. The pictures are taken from the left and right for clarity. The ending and verbal commands are the same as this exercise done with the braided rope.

Purpose of Training

The purpose of training is the same as this exercise done with the braided rope and will not be repeated here.

Four: Lower Control Forward Advance, Turn Back and Capture

Preparation: The hands hang downward, holding the ends of the club.
Stand up straight.

Verbal Command: "Stand up straight."

Movement: Move the left foot forward a step. Bend the right knee and lean the body over to the front. Turn the toes of the right foot outward. At the same time, the right hand twists the club and pulls in beside the waist. The left hand pushes the end of the club downward to the front. Look at the left hand.

Verbal Command: "Lower Control Forward Advance, Turn Back and Capture, One."

Movement: Move the right foot forward a step. Bring the body up straight, moving into a bow-and-arrow step. At the same time, the left hand twists the club and moves beside the waist. The right hand pushes the end of the club forward. The head is straight; look at the right hand.

Verbal Command: "Two."



*Lower Control Forward Advance, Turn
Back and Capture 1*



*Lower Control Forward Advance, Turn
Back and Capture 2*

Movement: Pivoting on the right foot, swing the left foot so the body turns to the left to face the rear. The right hand twists the club, pushing it up toward the rear. The left hand holds the end of the club near the right armpit. Whip the head to the right and look behind.

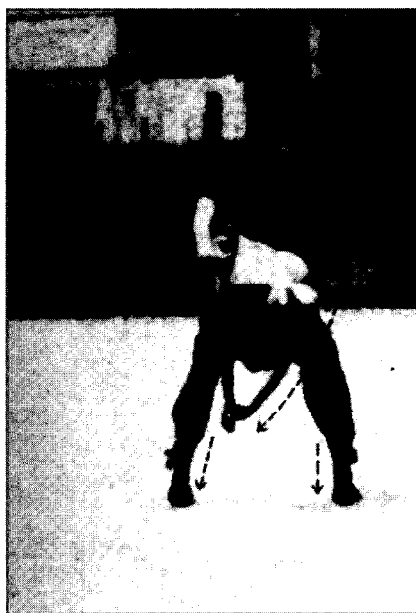
Verbal Command: "Three."

Movement: The left hand twists the club down beside the waist. The right hand moves from the rear, over, and then presses downward to the front. At the same time, the body bends over to the front. The feet slide back a half step. Straighten the knees and lift the hips. The head hangs downward. Look at the right hand.

Verbal Command: "Four."



*Lower Control Forward Advance, Turn
Back and Capture 3*



*Lower Control Forward Advance, Turn
Back and Capture 4*

Ending: Verbal Command: “Stand up straight, One—Two.”

Movement: (1) Raise the body upright. Hop the two feet together. The hands lift the club up in front of the waist.

Movement: (2) The arms lower down into the original position.

Explanation: This is the exercise on the left side. The right side is done in the same manner.

Purpose of Training

The purpose of this exercise is the same as the Chinese wrestling form.

Chapter Four: Basket

Purpose of Training with the Basket

The size and weight of the body vary among individuals. For example, if a smaller and lighter fighter wants to throw a larger and heavier opponent, even if he has the right opportunity to attack, he may still fail in his attempt because of a lack of strength. If the smaller fighter has trained with the “Basket Shaking” exercise to a sufficient degree, he will have nothing to fear from a larger opponent. The basket is made of strips of bamboo. The diameter is about a foot and a half. The height of the basket is about a foot and seven or eight inches. You can add weight to the basket by adding dirt or bricks. Beginners should add only between ten and twenty pounds of dirt or bricks (weight should be added according to the physical condition of the individual). After a period of training, weight can be added gradually. When one can handle the basket with a hundred pounds or more of weight, an opponent of over two hundred pounds can be tossed with a shake of the body. This is because the bricks used in the basket are dead weight. After practicing with dead weight, when confronted with an opponent whose center of gravity can be manipulated more readily, you will find it easier to move the opponent’s live weight. This type of training is tailored to the individual. The method of practice follows.

Explanations and Illustrations of Basket Training

Basket Shaking

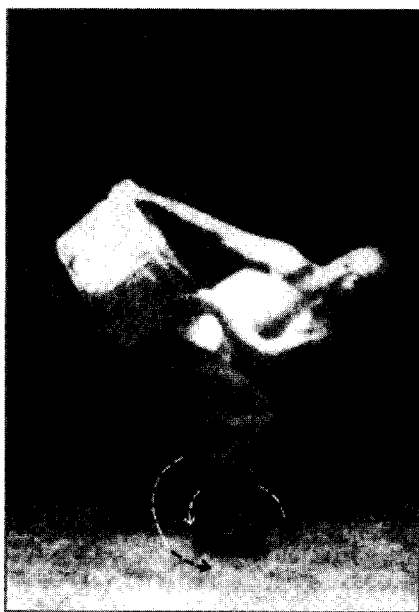
Preparation: Open the legs and squat downward into a horse riding step. Place the basket to the front.

Method of Practice

One: Grab the basket at the sides. Pick the basket up. Pivoting on the left foot, step forward with the right foot and turn the body to the left. The right foot steps across onto a parallel line with the left foot as the body turns left. As you turn, thrust the rear upward, using the hips to support the basket. The head whips to the right rear. Look at the basket.



Basket Shaking 1/A



Basket Shaking 1/B

Two: Put the basket down in front of you. This is the exercise to the right side.

Basket Shaking 2

Purpose of Training

This type of weight-supporting exercise trains the power used in throws over the hips. When you feel you have built up sufficient power, you will find it easy to turn your back and toss an opponent over your hips (see the various hip throwing techniques).

Note: The text illustrates the exercise on the right side. To practice the movement on the left side, reverse the directions in step two, pivoting on the right foot while turning the body back to the right. The left foot will step as the hips lift the basket. This is the first movement. The second movement is to put the basket back on the ground.



Chapter Five: Barrel

Purpose of Training with the Barrel

The barrel is commonly used in the household to store water. When practicing the exercise explained here, you can use mud to increase the barrel's weight. The weight of the barrel is determined by the strength of the individual. Weight can be added as practice progresses. This exercise focuses on increasing the power of the waist and legs as well as the arms. The endurance will also improve. Barrel training is done individually and not in groups. The method of practice follows.

Explanations and Illustrations of Barrel Training

Barrel Rubbing

Preparation: Stand in front of the barrel. Open the feet as wide as a bow-and-arrow step. Hold on to the sides of the barrel.

Method of Practice

One: Pivoting on the soles of both feet, turn the body to the left. Bend the knees and squat a little as you straighten the waist. At the same time, use the right hand to turn the barrel to the left. The right arm will straighten as the left arm twists the barrel inward. The left arm will bend. Lower the head and look at the barrel.



Barrel Rubbing 1

Two: Pivoting on the soles of both feet, turn the body to the right. The right arm will twist the barrel inward as the left arm turns the barrel to the right. The right arm bends as the left arm straightens. Lower the head and look at the barrel.

Purpose of Training

Chinese wrestling places great importance on the coordinated movements of the waist and legs with the hands. This exercise is designed specifically to increase the power of the waist and legs and the hands. Training will increase endurance and make the body more lively.



Barrel Rubbing 2

PART TWO: PRACTICAL APPLICATIONS TRAINING

PAIRED PRACTICE

Chapter One: Method of Paired Throwing Practice

It is hard to say with certainty how many throws there are. The twenty-eight throws taught in this book are the more commonly seen methods. Other throwing methods are only variations of the throws shown here. Every throw will have several variations. Some variations of the same technique will go by different names, yet use the same energy in application. The only difference may be the position of the grips. Beginners should study the twenty-eight methods presented here as a foundation. Variations of the throws are best discovered through actual practice. All techniques in Chinese wrestling are born of a combination of knowledge and power. It is important never to practice throws in a rote manner as if performing calisthenics. This is because victory and defeat are solely decided by the depth of one's skill.

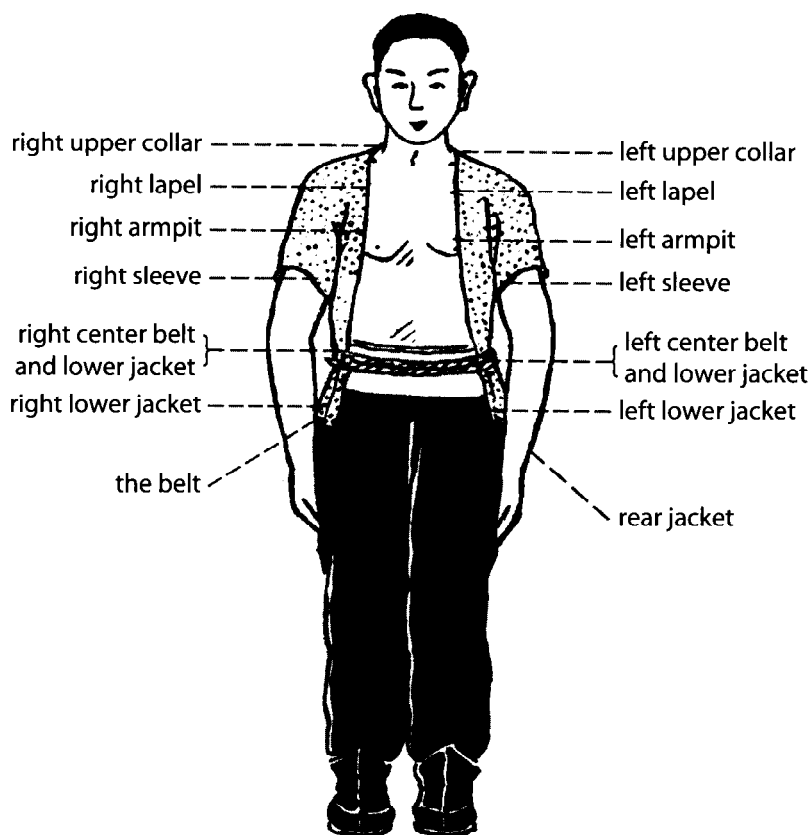
And skill is developed through deep and conscientious practice of the techniques with sensitivity. It is impossible to adequately convey this with written words. Ability can be acquired only through a long period of patient and bitter practice, "the more practice the greater the experience." If you one day obtain the guidance of a famous teacher, you will be assured of success.

This is the true meaning of the saying, "For a person with heart, there is no difficult thing under heaven."

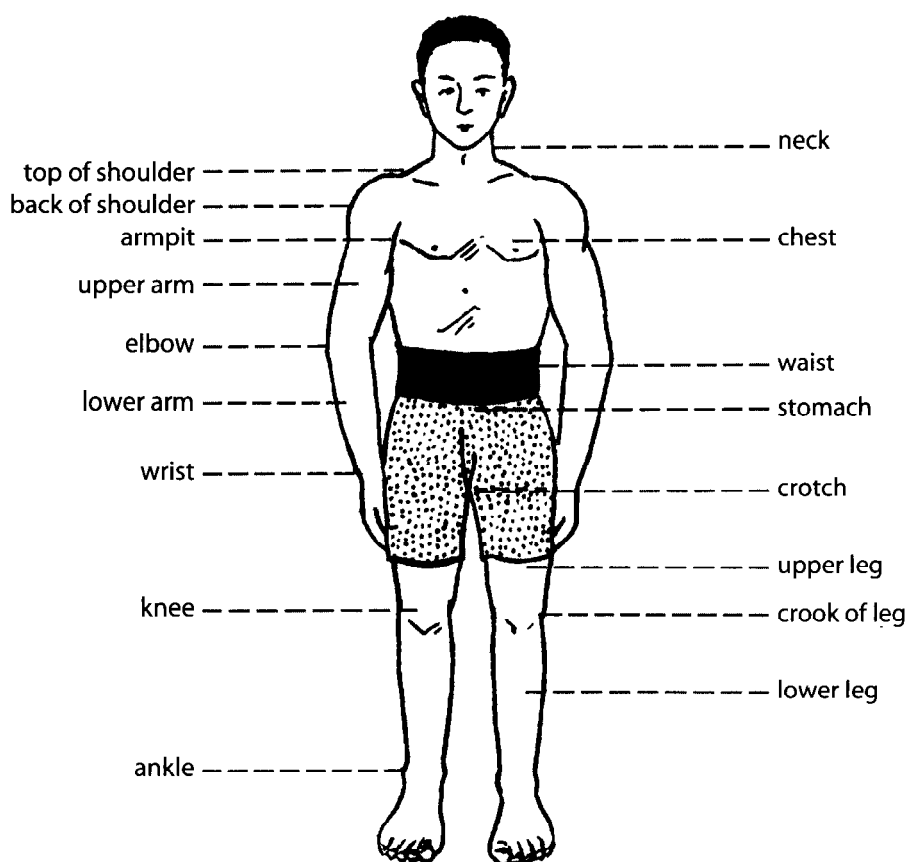
One must begin the paired throwing practice in a gradual manner; do not be in a rush. One should practice each throw a minimum of twice. Partners should take turns throwing and taking falls. When practicing throws, pay attention to the use of grips, the method of entering the throw, and the application of force. When taking falls, besides paying attention to the correct method of landing safely, one should also pay attention to the partner's use of grips. Later on when fighting, one will learn to counter the grips, thereby preventing the application of the throw. It is also important to attend to the partner's safety when throwing him, in order to prevent injury.

Chapter Two: Illustrated Guide to Grips on the Uniform and Body

Illustrated Guide to Grips on the Uniform



Illustrated Guide to Grips on the Body

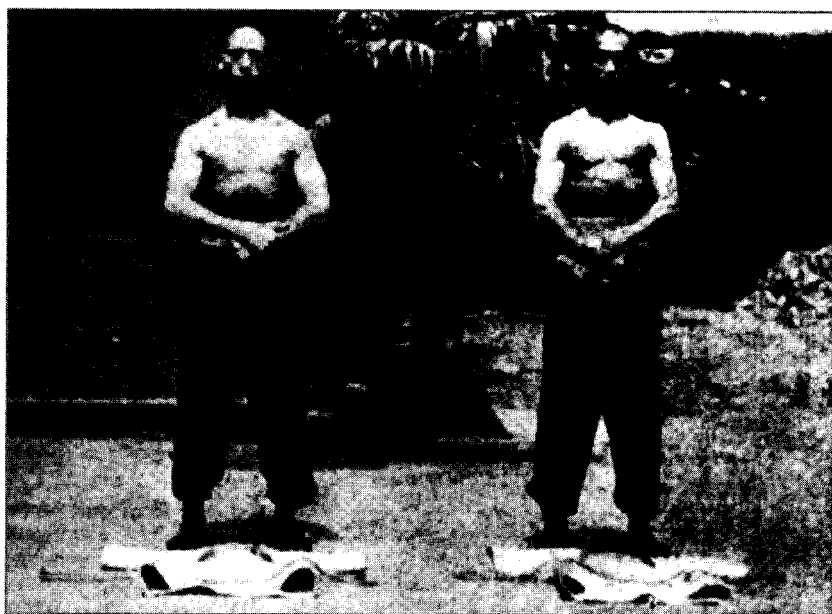


Chapter Three: Rules of Engagement

The saying goes: “Without following the rules, there will be no order.” It is no different for Chinese wrestling. The rules for entering the practice area are explained below.

One: Preparation

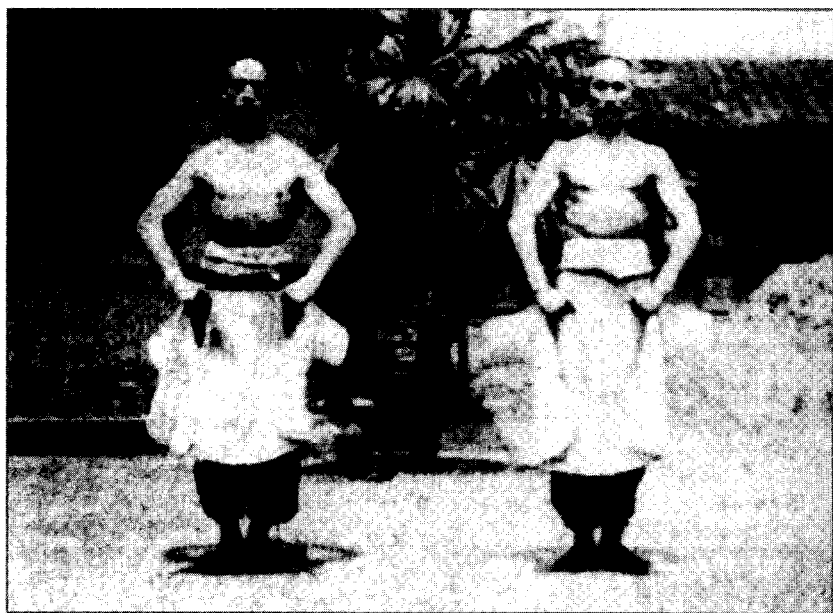
Both men stand up straight and face forward. The Chinese wrestling uniform is spread in front of the feet. The belt is folded in half and placed horizontally across the top of the jacket.



Preparation

Two: Holding the Jacket

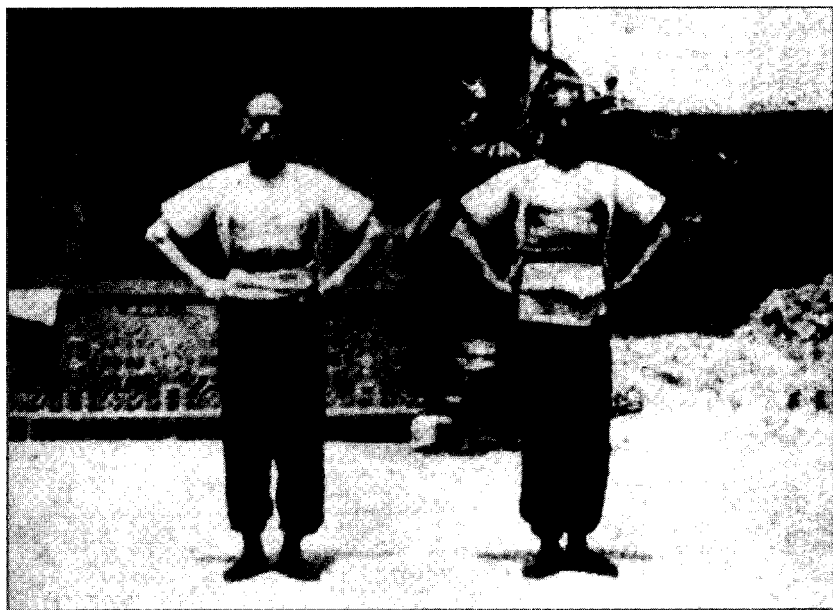
First grab the belt with the right hand, then use both hands to pick up the jacket. You are ready to put on the jacket.



Holding the Jacket

Three: Putting on the Jacket

Both hands pick up the jacket from the rear. The right hand lifts up and swings the jacket around the left shoulder, over the back. The left hand goes through the left sleeve. At the same time, the right hand goes through the right sleeve. The hands pull the ends of the belt apart. The hands wrap the belt around the waist; the belt is tied at the side. The knot is tied flat so that it will not injure the wrestler when he falls. After the belt is tied, the lower front ends of the jacket are pulled around to the rear so that the jacket is pulled tightly against the body. There should be no space between the jacket lapel and the chest. This will make it difficult for the opponent to get grips.



Putting on the Jacket

Four: Bowing

After putting on the jacket, the wrestlers move away from each other and turn to face one another. The wrestlers then bow to each other at the same time.



Bowing

Five: Ready Posture

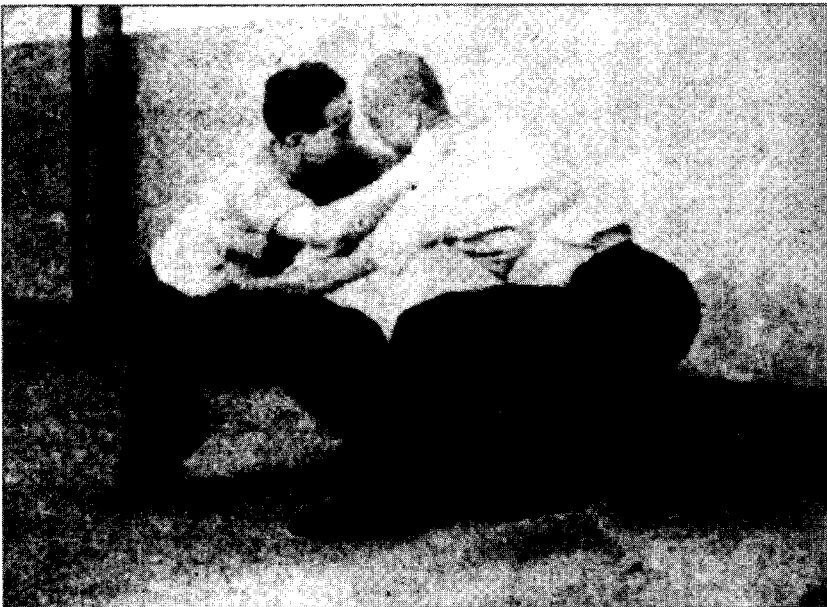
After bowing, the wrestlers turn to their right and walk a complete circle back to their original positions. Stopping with the left foot turned in, the right foot slides to the rear in a semicircular movement. The right foot comes behind the left. At the same time, the body twists as the right hand comes forward. The right hand is held in a gripping position. The left hand grips the lower end of the left lapel. The body inclines to the front (the head must not pass the toes of the left foot or the balance will be lost and the opponent can pull you down to the front easily). The chest is thrust forward and the hips stick out to the rear. Watch the movements of the opponent closely. (There are two basic postures when beginning a match. One is called the Walking Dragon; the other is called the Crouching Tiger. The posture illustrated here is the Crouching Tiger.)



Ready Posture

Six: Coming to Grips

After facing the opponent in the ready posture, either wrestler may move in to attack. The method of “Hook and Hang” is used to obtain grips. Once grips are secured, the throws may be executed. While attempting throws, all manner of hand technique, footwork, body and waist methods are used. One can change as one likes with the purpose of scoring a throw. When practicing throws, after coming into the ready posture, one must secure appropriate grips in order to execute the throws.



Coming to Grips

Chapter Four: Illustrated Explanations of the Throwing Methods

One: Lower Control Press

One: The thrower, X, grips his opponent, Y, with the left foot forward in a lateral step. The right foot is behind. X grips the opponent's right sleeve cuff with his left hand and traps his arm under his armpit. X uses his right hand to grab the back of Y's belt.

Two: X steps up with his right foot and turns his body with his back to Y. X uses his hips to press firmly against Y's lower stomach. X bends his knees a little. It is important that X keep his heels on a parallel line with the feet shoulder-width apart. X looks back at Y.

Three: X straightens his legs and sticks out his hips to the rear as he bends his upper body over to the front. X lowers his head and turns to look to his left. The hands pull downward with force. Y releases his grips as he passes over X's back and lands on the ground.



Lower Control Press, Right Side



Lower Control Press, Right Side



Lower Control Press, Left Side

Two: Upper Control Press

This technique is the same as the Lower Control Press. The only difference is this throw uses an upper grip. X reaches over the top of Y's shoulder and grabs the far armpit. The other hand grips the sleeve and arm as in the previous technique. Taller wrestlers should use the upper grip variation of this throw, while shorter wrestlers will find the lower grip variation more suitable.



Upper Control Press, Right Side



Upper Control Press, Left Side

Three: Overturning the Sack

One: X uses his left hand to grab Y's right wrist. X grabs Y's elbow or sleeve with his right hand (X has his left foot forward and his right foot back).

Two: Pivoting on the sole of the left foot, X steps up with his right foot and turns his back to the opponent (the step and body method are the same as the pressing throws above).

Three: X straightens his legs to the rear and presses his hips back and up. X pulls downward with his hands as he lowers his head and turns to look to his left. Y releases his grips as he flips over to land flat in front of X.



Overturning the Sack, Right Side



Overturning the Sack, Right Side



Overturning the Sack, Left Side

Four: Hand Pulling

One: X uses his right hand to grab Y's left wrist, and his left hand to grab Y's left elbow. X has his right foot forward and his left foot back.

Two: X steps up with his right foot behind Y's left leg. Y blocks X's leg from behind, preventing him from stepping back. At the same time, X releases his right grip and reaches around the back of Y's neck, grabbing Y's chin (or X can grab Y's right lapel). X pinches Y's left arm underneath his left arm.

Three: X forcefully pulls Y's chin with his right hand as he turns his head to the right. Y will be pulled to the ground.



Hand Pulling, Right Side



Hand Pulling, Right Side



Hand Pulling, Left Side

Five: Leg Lever Whip

One: X uses his left hand to grab Y's right sleeve and his right hand to grab Y's left upper collar (X has his left foot ahead with the toes turned outward and his right foot behind).

Two: X traps Y's right arm underneath his left arm. X releases his right grip and reaches over the top of Y's left shoulder, grabbing outside Y's right armpit. X pulls Y's body close to his and traps it tightly. At the same time, X steps up and across with his right foot, turning his body to the left until his back is to Y. X extends his leg across the top of Y's right knee. (This stepping method is the same as the "Upper and Lower Control Press" techniques. Similarly, the upper control grip is better suited to a taller fighter, while a shorter fighter should use the lower control grip.)

Three: X snaps his right leg back forcefully, knocking Y's legs back off the ground. At the same time, X lowers both hands downward toward the front. X whips his head to the left and throws Y to the ground.



Leg Lever Whip, Right Side



Leg Lever Whip, Right Side



Leg Lever Whip, Left Side

Six: Leg Rolling Whip

One: X uses his left hand to grab Y's right sleeve and his right hand to grab Y's left upper lapel (X has his right foot ahead and his left foot behind).

Two: X kicks Y with his right leg. Y catches hold of X's leg. X then inserts his right leg into Y's crotch, between Y's legs. At the same time, X releases his right grip and reaches over the back of Y's shoulder, grabbing hold of Y's right armpit. X traps Y's body tightly.

Three: X now bends his right knee and pulls his foot out from between Y's legs. X extends his right leg above Y's right knee, pointing his toes upward. X now rolls his right leg downward (turning his toes to face downward) as he snaps his leg back, while X lowers his hands downward to the front. At the same time, X pivots on his left foot, turning his body and whipping his head to the left. Y is thrown to the ground.



Leg Rolling Whip, Right Side



Leg Rolling Whip, Right Side



Leg Rolling Whip, Left Side

Seven: Rowing Hook

One: X uses his left hand to grab Y's right sleeve and his right hand to grab Y's left upper collar. X has his left foot ahead and his right foot behind.

Two: Pivoting on his left foot, X turns his body back to the left. X inserts his right leg between Y's legs and hooks his right foot around the inside of Y's left leg. X's right foot hooks securely around the back of Y's ankle. At the same time, X releases his right grip and reaches over Y's left shoulder, grabbing Y's right armpit. X uses force to pull Y in close.

Three: X hops his left foot to the right a half step. At the same time, he lifts his right foot upward, pulling backward with both hands. In the same motion, X turns his body and whips his head to the right. Y is tripped to the ground.



Rowing Hook: Right Side



Rowing Hook, Right Side



Rowing Hook, Left Side

Eight: Lifting Hook

One and Two: The same as Rowing Hook.

Three: X lifts Y's left leg upward to the rear as he pulls down with his hands to the front. At the same time, X turns his body to the left, whipping his head to look left. Y will be thrown over to the front.



Lifting Hook, Right Side



Lifting Hook, Right Side



Lifting Hook, Left Side

Nine: Pressing Method

One: X grabs Y's upper lapels with both hands (on the left and right sides). X has his left foot forward and his right foot to the rear.

Two: X twists Y to the left and right, or pushes him forward and backward, causing Y's body to rock side to side, destroying his stability.

Three: X uses force in both hands to pull Y down to his right front. At the same time, X squats downward, lowering his head. Y falls face down. X could also step back with his left foot and turn to his left, pulling Y down with both hands to his left front.



Pressing Method, Application



Pressing Method, Application

Ten: Waist Encircling

One: X wraps both arms tightly around Y's waist, grabbing his left wrist with his right hand. (X can also grab his right wrist with his left hand. It is important never to interlace the fingers when hugging an opponent's waist. This is because when you take the opponent down, it is easy to break your fingers when the opponent lands on your hands. In addition, it is easier to release your grip when holding on to your wrist.)

Two: X extends his right leg behind Y's left leg, blocking Y's leg from the rear. X pushes forward and presses his chin downward into the front of Y's chest.

Three: X uses force to press downward with his chin as he pulls Y's waist in tightly with his hands. Y will fall backward.



Waist Encircling, Application



Waist Encircling, Application

Eleven: Left and Right Kicking

One: X uses his right hand to grab Y's left upper collar and his left hand to grab the right side of Y's belt.

Two: X presses his right foot against Y's left ankle.

Three: X uses force to kick Y's left leg upward. At the same time, X pulls down forcefully with his right hand as he lifts with his left. X whips his head to the right. Y will be thrown onto his back.



Left and Right Kicking, Right Side



Left and Right Kicking, Left Side



Left and Right Kicking, Right Side

Twelve: Arm Support and Kick

One: X uses his left hand to grab Y's right elbow. X pinches Y's right lower arm under his armpit. At this point, X has his left leg a little to the front, with his right foot behind.

Two: X inserts his right arm up under Y's right armpit, lifting upward to support Y's arm from below. At the same time, X moves his right foot forward to connect outside Y's left ankle.

Three: X kicks Y's left foot up with his right foot while simultaneously lifting up Y's right armpit with his right arm. Y will be thrown to the ground.



Arm Support and Kick, Right Side



Arm Support and Kick, Left Side



Arm Support and Kick, Right Side

Thirteen: Straddle Leg Kick

One: X uses his right hand to grab the upper left side of Y's collar and his left hand to grab the center of Y's belt. X has his left foot to the front and his right foot to the rear.

Two: X moves his right foot forward and places the foot around Y's left ankle. At the same time, X releases his right grip and grabs around Y's right knee, pulling Y's leg upward.

Three: X pulls down forcefully with his right hand as he lifts with his left. At the same time, X kicks Y's left leg out from under him with his right foot. X whips his head to his right front. Y is thrown to the ground.



Straddle Leg Kick, Right Side



Straddle Leg Kick, Right Side



Straddle Leg Kick, Left Side

Fourteen: Inward Kicking

One: X uses his left hand to grab Y's right upper collar and his right hand to grab the center of Y's belt.

Two: X inserts his right leg between Y's legs.

Three: X pulls downward forcefully with his left hand toward his left front as his right hand lifts up and over in the same direction. At the same time, X lifts his right leg forcefully upward inside Y's left leg, causing Y's leg to rise upward and outward (it is important to hold Y's leg suspended in the air in order to disrupt his balance).

Four: X lowers his head and whips his face to the left.
Y will be thrown over.



Inward Kicking, Right Side



Inward Kicking, Right Side



Inward Kicking, Left Side

Fifteen: Neck Rub and Trip

One: X uses his right hand to press downward on the left side of Y's neck as his left hand grabs the center of Y's belt. X has his left foot to the front and his right foot to the rear.

Two: X moves his right foot forward and hooks his foot around Y's left ankle.

Three: X uses his right foot to kick inward forcefully against Y's left ankle. At the same time, X uses his right hand to press Y's neck down forcefully to his right as he lifts with his left hand. X whips his head to look to his lower right. Y will be thrown over.



Neck Rub and Trip, Right Side



Neck Rub and Trip, Right Side



Neck Rub and Trip, Left Side

Sixteen: Leg Restraining

One: X uses his left hand to grab the center of Y's belt and his right hand to grab Y's left upper collar.

Two: X uses his left foot to kick Y's left foot upward and continues to lift Y's leg by bending his right knee and lifting inward with his foot. X turns his body half way to his right side.

Three: X releases his right grip and grabs around the outside of Y's left ankle. X lifts Y's leg upward and inward as he presses down with his chin over the top of Y's left wrist. Y's hand is held in place and he cannot release his grip. X lifts with his left hand, causing Y to tilt over forward. Y will not be able to stand and will fall over.



Leg Restraining, Right Side



Leg Restraining, Right Side



Leg Restraining, Left Side

Seventeen: Lying Whip

One: X uses his left hand to grab Y's right sleeve as his right arm reaches over Y's left shoulder. X grabs Y's right armpit with his right hand. X forcefully pulls Y into him tightly with both hands.

Two: X inserts his right leg between Y's legs.

Three: X pulls to his right rear forcefully with both hands as he turns his body to the right and whips his head to look to the right. At the same time, X lifts Y's right leg upward. Y is thrown onto his back. (When applying this throw, X will fall with Y. Because X lands on top of Y, according to Chinese wrestling rules, X will score a victorious throw.)



Lying Whip, Right Side



Lying Whip, Right Side



Lying Whip, Left Side

Eighteen: Outward Fall

One: X uses his left hand to grab Y's right upper collar and his right hand to grab Y's belt on the left side. X has his left foot to the front and his right foot to the rear.

Two: X moves his right leg forward and hooks the leg around Y's left leg.

Three: X pushes with his left hand as he pulls Y in tightly to himself with his right hand. X leans over to the front and pulls back toward himself with his right leg. Y will fall backward.



Outward Fall, Right Side



Outward Fall, Right Side



Outward Fall, Left Side

Nineteen: Hooking Method

One: X uses his left hand to grab Y's left upper collar and his right hand to grab Y's right upper collar or the center of his belt. X can also leave his right hand free. X has his right foot to the front and his left foot to the rear.

Two: X steps up with his left foot and releases his right grip. X grabs around the outside of Y's left knee with his right hand and lifts the leg, preventing Y from escaping.

Three: X pushes forward with his left hand and steps forward with his right foot. Y falls down backward.



Hooking Method, Right Side



Hooking Method, Right Side



Hooking Method, Left Side

Twenty: Lower and Seize

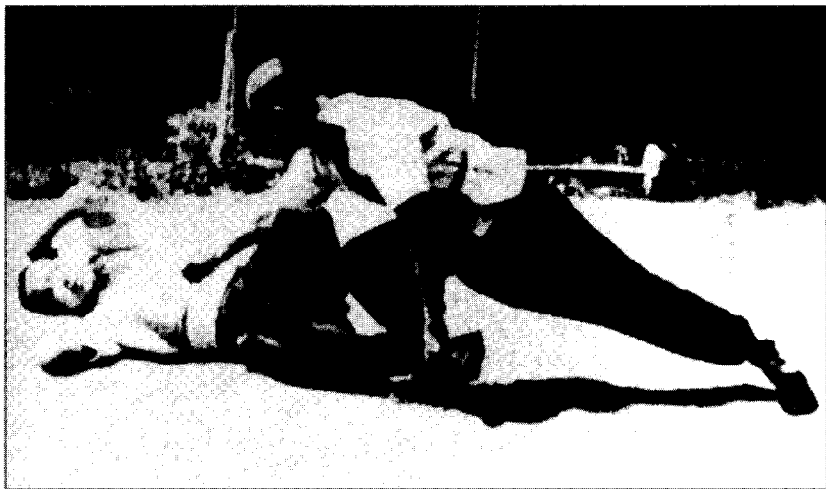
One: X uses his right hand to grab the left side of Y's lapel.

Two: X extends his right leg and hooks his right foot around the inside of Y's right foot. X grabs around Y's right ankle with his left hand.

Three: X presses his right lower leg forcefully into Y's right shin (the leg is pressed back and downward). At the same time, X pushes forward with his right hand and leans his body forward. Y falls back.



Lower and Seize, Right Side



Lower and Seize, Right Side



Lower and Seize, Left Side

Twenty-one: Kneeling Connection

One: X uses both hands to grab the front of Y's belt (X can also use his left hand to grab Y's right upper collar).

Two: X steps up with his right foot and inserts his foot between Y's legs. As he steps in, X simultaneously squats down, hooking his right leg back around Y's left foot from the inside. X grabs around his own right ankle with his right hand, trapping Y's left leg in place, preventing his escape.

Three: X uses his right upper leg to press into Y's left lower leg. X simultaneously straightens his body, turning to his front right as he pushes with his left hand. Y falls backward.



Kneeling Connection, Right Side



Kneeling Connection, Right Side



Kneeling Connection, Left Side

Twenty-two: Leg Piercing Underhook

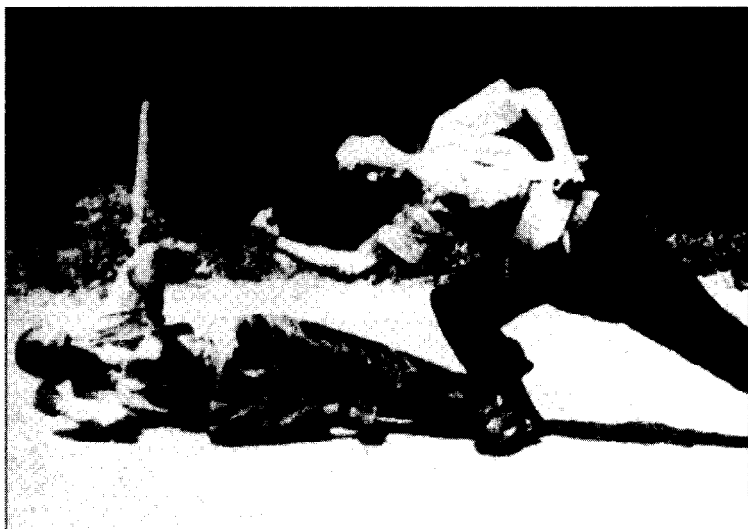
One: X uses his left hand to grab Y's left wrist. X has his left leg in the front and his right leg in the rear.

Two: X steps his right leg up behind Y's left leg. X bends his knees and squats a little, blocking Y's left leg. At the same time, X inserts his right arm through Y's crotch, grabbing behind Y's right knee. Y's right leg is trapped. X presses his head under Y's left armpit.

Three: X presses his head upward into Y's armpit as he simultaneously pushes his body up to the right. X holds on with both hands. Y is thrown backward.



Leg Piercing Underhook, Right Side



Leg Piercing Underhook, Right Side



Leg Piercing Underhook, Left Side

Twenty-three: Left and Right Rolling

One: X uses his left hand to grab Y's right sleeve and his right hand to grab the center of Y's belt.

Two: X steps his right leg between Y's legs.

Three: Pivoting on both feet, X pivots his body to the left. X lifts forcefully upward with his right hand and pulls Y's arm in tightly with his left. Y is thrown.



Left and Right Rolling, Right Side



Left and Right Rolling, Right Side



Left and Right Rolling, Left Side

Twenty-four: Arm Support Rolling

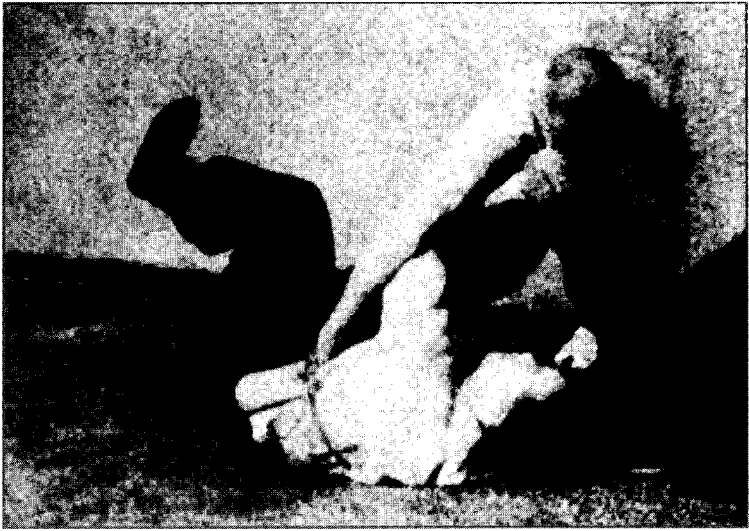
One: X uses his right hand to grab the center of Y's belt or lower lapel. X uses his left hand to grab Y's right upper collar. X steps his right foot between Y's legs. X has his left foot to the rear.

Two: X releases his left grip and grabs Y's left wrist.

Three: X turns his body to the left as he whips his head to look to his lower left. X lifts with his right hand and holds Y's wrist tightly with his left hand. X turns his right shoulder to his left. Y will be thrown.



Arm Support Rolling, Right Side



Arm Support Rolling, Right Side



Arm Support Rolling, Left Side

Twenty-five: Big Connection Takedown

One: X uses his right hand to grab Y's left upper collar and his left hand to grab the center of Y's belt. X has his left foot to the front and his right foot to the rear.

Two: X moves his right foot up between Y's legs and hooks his leg around the back of Y's left leg.

Three: X uses his right hand to push downward forcefully as his left hand lifts inward. At the same time, X reaps back and up with his right leg. X extends his upper body and leans over to the front. Y is thrown backward.



Big Connection Takedown, Right Side



Big Connection Takedown, Right Side



Big Connection Takedown, Left Side

Twenty-six: Wrapping Neck Connection

One: X uses his left hand to grab Y's left lapel and his right hand to grab Y's right lapel (this is called double grips lapel locking). X has his right arm above his left. X has his left foot to the front and his right foot to the rear.

Two: X steps his right foot up between Y's legs, hooking his leg behind Y's left leg. At the same time, X releases his left grip and grabs the center of Y's belt.

Three: X rolls his right forearm across Y's neck as he pulls inward with his left hand. At the same time, X reaps back with his right leg as he extends his body and leans over forward. Y will be thrown backward (the steps and body method are the same as the "Big Connection Takedown").



Wrapping Neck Connection, Right Side



Wrapping Neck Connection, Right Side



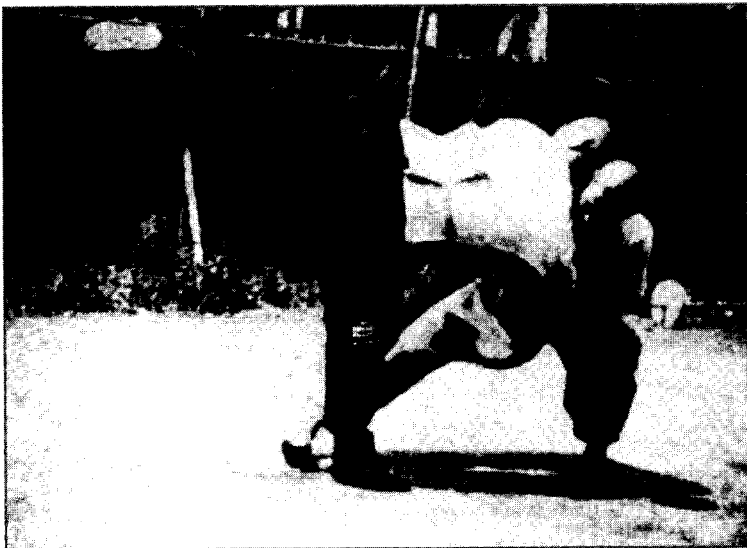
Wrapping Neck Connection, Left Side

Twenty-seven: Hand Propping

One: X uses his left hand to grab Y's right sleeve and traps Y's arm under his armpit. X grabs the center of Y's belt with his right hand. X has his right foot forward and his left foot to the rear.

Two: X steps his right foot up next to Y's right foot. At the same time, X releases his right grip and puts his hand on Y's knee. X turns his body to the left and presses his right shoulder tightly against the front of Y's shoulder.

Three: Pivoting on both feet, X turns his body to the left. X bends his body forward and whips his head to the left. X pushes forcefully downward with his right shoulder as his right hand pushes back into Y's knee, preventing the leg from bending or turning. X pulls downward with his left hand. Y will turn over and fall onto his back.



Hand Propping, Right Side



Hand Propping, Right Side



Hand Propping, Left Side

Twenty-eight: Single Leg Propping

One: X uses his left hand to grab the back of Y's right collar, locking his upper body. X uses his right hand to grab the center of Y's belt, or he can hold his hand back ready to use. X has his left foot to the front and his right foot to the rear.

Two: X steps up with his right foot and inserts his right hand between Y's legs, turning his right palm back and pressing his hand against the inside of Y's left leg.

Three: X pulls down forcefully with his left hand and lifts Y's left leg back and up high with his right. At the same time, X pivots on the soles of his feet and turns to his left while whipping his head to look left. X is thrown onto his back.



Single Leg Propping, Right Side



Single Leg Propping, Right Side



Single Leg Propping, Left Side

APPENDIX

Competitive Throwing

After one has become proficient with throwing a cooperative partner, competitive throwing training may begin. Competitive matches are always limited to three rounds (each time one of the competitors is thrown counts as one round). This makes it easy to judge who wins and loses. One should practice competitive throwing every day, with two or three matches as a limit (this amounts to six or nine throws, but wrestlers should take their own condition into consideration). It is important not to overdo. Matches begin with the same rules of engagement as paired practice. During actual sparring, it is very important to pay constant attention to safety. Remember, wrestling is not a child's game. Realize that if my opponent's performance one day is not equal to mine, I do not look down on him. There is a saying, "The proud will be defeated." It is the same in all things and is especially relevant to Chinese wrestling.

Improvement in Chinese wrestling comes through experience. It is vital that when wrestling one views it as an opportunity to polish technique and improve skill, and not as a struggle for glory through victory or insult through defeat. Victory is no cause for pride, just as defeat is no cause for shame. The more one practices, the greater one's experience. Practice should be conducted only in an organized manner. After practice, the wrestlers should discuss the matches, researching the various techniques used and their counter techniques. Then techniques used against you will be understood, and you may use these same techniques against your opponent in future matches. The ability to learn from experience is the way to acquire skill in Chinese wrestling, and the method of improvement. Victorious wrestlers must not become arrogant and embarrass the defeated wrestler.

When a wrestler is thrown, he should immediately stand back up and prepare to wrestle again. He must not limp about with a defeated demeanor, losing his warrior spirit. After every throw, the wrestlers must turn to the right and walk one or two circles around the practice area for a brief rest. The wrestlers should take this opportunity to fix their uniforms and belt. After they have finished the walk, they return to the original start position and begin to wrestle again. (Wrestlers need bow to each other only at the beginning of the match. After a throw, it is not necessary to bow again before the next round.) After three throws, the match ends. Before a wrestler has completely recovered from a match, he must not begin a subsequent match. During a match, it is forbidden to make noise, talk, or laugh; to do so may cause the wrestler to lose focus or suffer injury. If a wrestler becomes exhausted during a match, he should stop. It is important not to force oneself beyond one's limits. Exhaustion results in negligence, and negligence is dangerous.

Beginners should not become proficient at one or two techniques to the exclusion of all others; otherwise, it will preclude the accumulation of well-rounded experience. When traveling to another place and meeting new wrestlers, one will not know their characters or level of skill. It is not a good idea to pick and choose with whom one practices; one should take the opportunity to train with as many different people as possible. It is especially good to welcome practice with the very skilled, as well as the larger and stronger. Through practice with these types of people, one's skills will improve very quickly. When competing, one should be able to adapt waist, hand, and stepping methods to the situation at hand. One must not be rigid in application of technique. It is even more important not to seize the opponent with a death grip, or to grip too loosely. There is a saying, "When throwing, the grip must be 'dead.' When being thrown, the grip must be 'alive.'" When you feel an opponent's weakness, you must immediately apply your throw. Your grips at this point must be locked tightly. The grip must not relax until the opponent hits the ground. Relaxing a grip prematurely will result in a total waste of effort. On the other hand, if you feel you are being thrown by an opponent and have no chance of escape, you must immediately release your grips and prepare for the fall. If

you maintain your grips as you fall, your opponent will be pulled down on you, resulting in your injury.

Fighting for Grips

Fighting for grips is very important in Chinese wrestling. Grips will mean the difference between victory and defeat. When beginning a match, competitors must first fight for grips before they can execute throws. When fighting for grips, the methods of seizing and locking (*Chin Na*) are used to lock the opponent's hands and feet without reserve. Less severe applications of these locks can be used to control an opponent's hands and feet; more severe applications of these locks pose the threat of broken or dislocated limbs. The student must pay attention. Before one is certain the throw will be successful, it is better to keep the grips lively; do not grip too tightly. As soon as you feel your hands or feet are being controlled by the opponent, you must immediately think of a method of escape; otherwise, you will very likely be thrown. For example, if both wrestlers simultaneously get lower grips, the fighter with the outside grip has an advantage over the fighter with the inside grip. If you take a right grip on the opponent's right lapel and he turns to his right, thrusting out his chest, you should immediately release your grip to avoid injuring your elbow.

Chinese wrestling is not about pride in victory or humiliation in defeat. If all one cares about is saving face, and views avoiding a fall as a life-and-death struggle, wrestling becomes a dangerous activity. Victory and defeat are the common events of soldiers. If one is thrown during a wrestling match, as long as he can arise without injury with his power intact, one can continue practice. It is not the same if one refuses to release grips; injury to the hands and legs will result. This is the meaning of the saying, "It is better to be thrown than to be gripped and controlled." To be thrown is not an insult, but to suffer injury because of an unwillingness to release the grips reveals a shallow level of skill.

The Method of Breaking Falls

All practitioners of Chinese wrestling must study the method of breaking falls. In the world, there are the strong and those even stronger. Who can go forever without a single defeat? Therefore, it is important for practitioners of Chinese wrestling not only to practice throwing methods, but also to research methods of taking falls safely. There is a saying, "Endure throws to learn to throw others." The meaning is to first gain experience taking falls without injury, then one can begin to compete. For example, during competitive throwing, if you feel you have been caught in a throw with no means of escape, you must not resist as if it is a life-or-death struggle. You must go with the force and take the fall. As you fall, release your grips, tuck your head down, and press your chin tightly against your chest. This will prevent a concussion. The arms must bend and protect the sides of the chest. Close the hands into fists beside the face. The legs are bent up to protect the crotch and stomach (also round the shoulders and back).

The whole body is curled into a half circle shape. When landing, the backs of the shoulders should hit the ground first. Do not land on the arms or elbows first. The body will naturally roll. If you fall in this manner, the entire body will be protected from injury.



The Safe Method of Falling

Rules of Chinese Wrestling Competition

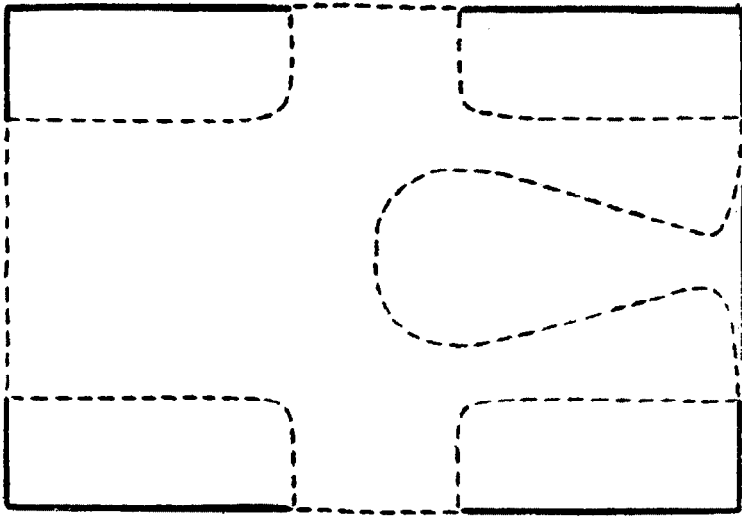
Chinese wrestling competitions are not the same as other martial arts competitions. The goal of wrestling competition is to throw the opponent to the ground. Therefore, in Chinese wrestling competitions it is forbidden to strike with the fists, and when fighting for grips or using leg techniques excessive force that results in injury is also against the rules. Besides the permitted grips on the upper jacket, neck, arms, and legs, it is against the rules to grab inside the top of the pants, pants cuff, or the crotch. It is also forbidden to grab the hair, ears, or face. Kicking and sweeping techniques must be below the knee and above the ankle. In addition, one may not use the right leg to kick the opponent's right leg or use the left leg to kick the opponent's left leg. When using techniques that involve inserting the leg between the opponent's legs, the leg must be extended straight and not bent to avoid striking the opponent's groin; otherwise, it is an infraction of the rules. When practicing Chinese wrestling, students must be familiar with all the rules.

Uniform and Belt

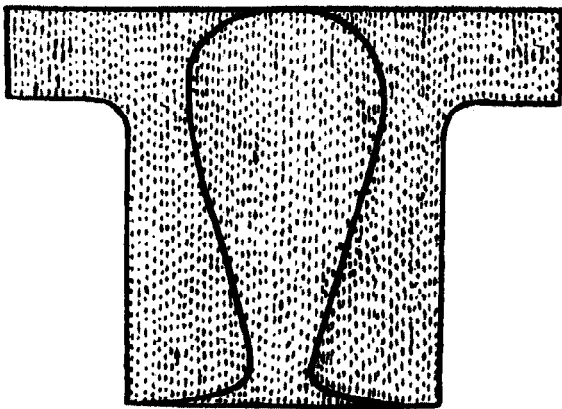
The Chinese wrestling uniform is also referred to as the "big collar" and the "hero's skin." This is because when wearing the uniform, one must possess the spirit of a hero. The uniform must be sturdy and not easily torn. The uniform should be made of plain-colored domestic cotton, with a thickness of seven, eight, or up to ten layers. The cloth is folded together and sewn tightly down the sides, the same as monks' robes. The jacket should be cut from a single piece of cloth; there should be no seam down the back. A seam sewn down the back will create a protruding ridge as hard as a stick. This may cause injury when the wrestler is thrown onto his back. Leftover cloth may be sewn inside the jacket as lining, but the lining must be even. The seams and lining must be strong and the lapels without buttons. When wearing the jacket, the collar and lapels are open, exposing the chest. The dimensions of the jacket are adjusted to the size of the individual. The jacket should be long enough to reach below the navel. The sleeves should come

down to the elbows. Overall, the jacket should fit tightly. For those not used to wearing coarse clothes, the jacket may be made of softer material as explained above, adjusting the thickness of the cloth. The best material for the belt is camel hair, cotton, or hemp. The belt should be long enough to wrap around the body twice. The belt is tied at the side; do not tie the belt with the knot in front of the stomach or behind the back as it may cause injury during a fall.

How to Make a Uniform



Method of Making a Uniform



Completed Uniform