

Lesson 17 — The Rabbit Style 兔形

Move like a rabbit, hit like Ken. Sweet science, deep root — a Remix of the Tai Chi stance & movement pillar (the chicken) with Western Boxing's hands (the sauce).

Boxing and Tai Chi look like opposites — the brawler and the meditator. They are the same machine wearing two faces. Tai Chi owns the **body**: an unmatched rooted, relaxed, waist-driven structure — but its hands are thin (it is at heart a grappling and pushing art; its fists are an afterthought). Western Boxing is the most evolved **two-handed striking and head-movement** system on earth — but it is often shallow-rooted and muscularly tense. Each is the other's missing half. So we keep the Tai Chi body as the **chicken** and season it with boxing's **hands**.

PART I · THE CHICKEN — THE TAI CHI BODY WE KEEP

The stance & movement pillar

The base the boxing rides on, in five words: **sink, shift, turn, align, coordinate**.

- **Root + Song 鬆**. Sink the weight, relax the muscle. Heaviness below, looseness above — the loaded spring.
- **Empty & Full 虛實 (xū/shí)**. Weight always lives mostly on one leg and flows to the other; never frozen at 50/50. One leg roots (full), one is free (empty).
- **The Waist / Dantian 丹田 engine**. Power is made at the waist and the ground — "the hand is only the hook" (Lesson 15). The fist delivers; it does not generate.
- **Central axis + Peng 棚**. Upright spine, crown lifted, an expansive outward fullness in the frame.
- **The Six Harmonies 六合 (liù hé)**. The coordination glue (from the Chen source): three **external** — hands&feet, elbows&knees, shoulders&hips move as pairs; three **internal** — mind&intent, intent&qi, qi&force line up. When all six agree, a strike comes from the whole body at once, not the arm.

PART II · THE SAUCE — WESTERN BOXING'S HANDS

The boxing 80/20 (from the AIBA coaching manual)

The four punches — the entire striking alphabet:

- **Jab** — lead hand, fast, the range-finder.
- **Cross** — rear hand straight, the power line.
- **Hook** — lateral, around the guard.
- **Uppercut** — rising, for the inside.

Head movement — boxing's genius:

- **Slip** — small rotation, the punch passes the head.
- **Roll** — bend the knees, ride the upper body under a hook.
- **Bob & weave** — drop below, step toward the on-coming punch.

The stances are weight distributions (manual, pp.122–123):

- **Weight to rear leg** — long-distance, defensive, strong counters; lead hand/foot measure range.
- **Weight to lead leg** — for the attacking range; throw combinations without "preparation," draw the opponent.

Footwork — "the foot closest to the direction moves first." Cardinal sin: flat-footed movement.

Then: distance & combinations. Manage range with the feet; never throw one punch where three will do.

Six fusions

The payoff. Each one shows boxing and Tai Chi were already describing the same thing — we just name it once and drill it on purpose.

① Boxing's stances ARE Empty & Full

Read it again: weight to rear leg vs weight to lead leg. That is **xū/shí** 虛實, the first principle of Tai Chi footwork, written in a boxing manual. → So flow between them on purpose: sit **rear-full** to measure and counter at long range; shift **lead-full** to swarm with combinations. The fight is one long empty↔full transition, and you already trained it (Lesson 9).

② The Rooted Cross is a small Fa-Jin 發勁

The cross drives off the **rooted rear foot**, the waist rotates (dantian engine), and the arm — kept **relaxed** — snaps tight only at impact. Sink-soft, then crack. → That is **song** → **fa-jin**, the soft→hard flip, the whole thesis of our art. Boxing discovered fa-jin independently and put it in a glove. The "snap" every coach screams for is the explosive release; the relaxation before it is what makes it fast ($\frac{1}{2}mv^2$ — Lesson 8).

③ The Slip & Roll are Upper-Body Yielding

Boxing's slip, roll, and bob-and-weave are Tai Chi **neutralising** (化 huà) moved up to the head and torso — yield the line, don't meet it. → Slip the cross by rotating the waist (an esquivia of the upper body), let it pass over a relaxed frame, and **issue off the root** you just loaded: slip → rooted counter-cross. Yield, then fire. Their force became your wind-up (Lesson 4's "borrow the force").

④ The Cloud-Hands Parry — the listening hands

Run **Cloud Hands** 雲手 + **ting** 聽 (listening) as a boxing parry: when their hand comes, **silk-reel it off-line** and return on the same turn — the catch and the counter are one motion (our Cyclone Hand, Lesson 14, Reads #2/#3). → And demote the jab from a "weak punch" to the **feeler / listening hand**: it measures range, reads rhythm, and sets the lie the cross tells.

⑤ The Six-Harmony Combination

Throw a real combination — **JAB → CROSS → LEAD HOOK** — but powered by all **Six Harmonies** 六合: the wave runs feet → knees → hips → shoulders → elbows → hands, with intent leading a half-beat ahead. → The difference is night and day: an arm-combo slaps in three separate efforts; a six-harmony combo lands like **one wave with**

three crests — each punch reloads the next because the whole body, not the shoulder, is doing the work.

⑥ Push-Hands on the Inside

Boxing's weakest range for most is the **clinch / infight**; Tai Chi's strongest skill is close-range **push-hands** sensitivity. → On the inside, stop muscling — **stick, listen, and off-balance** (the push-hands game), feel the opening, and fire the short uppercut into the gap you created. Tai Chi fills the exact range boxing tends to leave raw.

The one principle under all six — Relaxed Power

Elite boxers and Tai Chi masters give the same secret in different words: **stay soft, snap hard, return soft**. Tension is slow and it telegraphs; a relaxed limb accelerates freely and only clenches at the instant of contact. Boxing calls it "don't muscle the punch / snap it." Tai Chi calls it **song** → **fa-jin**. It is the flip, the engine, the whole of Fei Kune Do — proven twice, by the ring and by the temple.

Recipe Card (start here). Chicken: the rooted, relaxed, waist-driven, empty/full body. **First three sauces to add:** ① the **jab as the listening hand** (range & rhythm); ② the **rooted cross** as your fa-jin straight; ③ the **slip-and-return** as yield-and-issue. Master those three and the rest of boxing pours onto the Tai Chi frame on its own.

Why the Rabbit? 兔形 THE DISCIPLE NAMES IT

The name is exact, not cute. A rabbit is **light, springy, and never flat-footed**; it darts in and out, freezes, feints, and explodes off either foot — that is **xū/shí 虛實** made flesh, and its jinking dodge is the slip and the bob. It stays pure soft, weightless evasion right up until the instant it strikes — and then the hands are a boxer's: clean, snapping, four-letter. **Yin feet, Yang fists**. The rabbit's hop is the very stretch-shortening spring (Lesson 9) that powers the fa-jin cross. Move like a rabbit; hit like Ken — whose Shoryuken (the rising flying fist) is the very move this whole art is named for, 飛拳道.

The brawler and the meditator were never enemies. Relaxed body, rooted feet, waist for an engine, soft turned to hard in a single snap — that is a left cross and it is also Single Whip. Boxing is external Tai Chi; Tai Chi is internal boxing. The remix doesn't combine two arts. It removes a wall that was never real.

Fei Kune Do 飛拳道 · Lesson 17 — the Remix, 2026. Grounded in our library: the AIBA Coaches Manual (boxing stance, steps, defence, combinations), the Talking Chen newsletter on the Six Harmonies (David Gaffney), the Tai Chi Qigong handout (breath & relaxation), and our standing Tai Chi shelf (Insider's Guide, Chen 18-Form & strength). Chicken & Sauce method — Lesson 7.