

THE TAIJI MANUAL OF SUN LUTANG

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太極拳學
A STUDY OF TAIJI BOXING
孫福全
by Sun Fuquan [Lutang]
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大總統府武承宣官
Head Martial Arts Instructor of the Presidential Palace [appointed by president Xu Shichang himself]
陸軍步兵少校六等文虎章孫福全
Major Sun Fuquan, Infantry, #6 of “Scholar Tiger” Section

PREFACE [BY CHEN WEIMING]

太極拳學王宗岳論之精矣其術以柔曲為體以剛直為用蓋巨力之至非柔曲不能化之靈彼力既化非剛直不能放之遠故曰曲中求直蓄而後發練習此術在氣沈丹田純以神行不尚後天之拙力而禦敵制勝如行所無事雖甚巧而有至道存焉老子曰為欲取之必固與之原譜所謂左重則左虛右重則右杳即人取我與之意也莊子曰得其環中以應無窮原譜所謂氣如車輪行氣如九曲珠即得其環中之意也故其術專氣致柔蓋合於道家非數十年功力不能用之精純而皆宜祿堂先生作太極拳學成命為序文曾則於斯術未窺門徑略贅數言不知其有當否也

己未冬月蘄水陳曾則書

Wang Zongyue explained Taiji Boxing perfectly. The art's form is soft and bending, and its function is hard and direct. When a large force arrives, it cannot be easily neutralized without softness and bending. Once the opponent's force is neutralized, he cannot be shot away very far without hardness and directness. And so it is said: "Within curving, seek to be straightening. Store and then issue." The practice of this art lies in sinking energy to your elixir field and in purely using spirit to move. It does not emphasize the awkward effort that has built up through acquired habits, and so winning fights is like doing nothing at all.

In addition to great skill, it also achieves Daoist wisdom. Laozi said [*Daodejing*, chapter 36]: "If you wish to seize something, you must first share it." It says in the Taiji classics: "If he puts pressure on my left side, my left side empties, or if he puts pressure on my right side, my right side disappears." The idea is: he takes, and I let him have it. Zhuangzi said [*Zhuangzi*, chapter 2]: "Obtaining the center of the circle, one responds without limitation." It says in the Taiji classics that "the energy is like a wheel" and to "move energy as though through a winding-path pearl", which is the idea of getting centered in order to respond limitlessly. Therefore in this art, to [*Daodejing*, chapter 10:] "focus on your breath and achieve softness" accords with Daoist teachings. Without many decades of work, you will not be able to apply it either well or correctly.

After Sun Lutang completed this book, he assigned me the task of making a preface. I have not yet really figured out this art myself, but I offer these brief inadequate words even though I cannot judge whether or not they are good enough.

– written by Chen Zengze [Weiming] of Qishui, Dec, 1919

序

PREFACE [BY WU XINGU]

太極拳相傳創自張三峯氏承其流者雖支分派別互有異同要之不離動靜分合虛領頂勁者近是頃孫祿堂師以所編太極拳學見示余反覆參觀見其中頗有與老氏之旨相合者形上謂之道吾無間然矣太極拳貴空虛忌雙重非老子之虛而不屈動而愈出者乎太極之勁斷而意不斷非老子之緜緜若存者乎太極之隨屈就伸意在人先非老子之迎之不見其首隨之不見其後者乎故吾謂有欲以觀其竅者即太極之十三式是也無欲以觀其妙者即太極之鍊氣化神是也無人無我妙合自然氣足神完庶近於道知和曰常知常曰明學者息心求之庶不負著者之苦心也夫〔吳心穀序〕

According to tradition, Taiji Boxing was created and transmitted by Zhang Sanfeng. Although it has separated into different branches, each with differences and similarities, they all emphasize movement and stillness, separating and merging, and forcelessly pressing up the headtop. Now there is Sun Lutang's volume of *A Study of Taiji Boxing*. I have read its contents over and over again, and I find they are very consistent with Laozi. It can be considered as Daoist, for I can see no distinction.

For instance, Taiji Boxing emphasizes emptiness and shuns using force against force. Surely this is like

Laozi's [*Daodejing*, chapter 5:] “emptying but never exhausting, acting but with the endless potential to act again”. Taiji Boxing’s “although the power finishes, the intent of it continues” – surely this is like Laozi’s [*DDJ*, 6:] “continuing forever”. Taiji Boxing’s “comply and bend then engage and extend”, your intention staying ahead of the opponent’s – surely this is like Laozi’s [*DDJ*, 14:] “facing it, you cannot see its head, and following it, you cannot see its back”.

Therefore I say that [both *DDJ*, 1:] “when wanting, you see its details” corresponds to Taiji’s thirteen dynamics, while “when free from want, you see its mystery” corresponds to Taiji’s transforming of energy into spirit. Without notion of other, without notion of self, the mystery is revealed as a matter of course. With energy sufficient and spirit fulfilled, it all brings you close to the Way. [*DDJ*, 16:] “Comprehending harmony is called immortality. Comprehending immortality is called enlightenment.” Clear your mind and seek for this. It will all come to you if you work at it.

– [written by Wu Xingu]

太極拳學自序

AUTHOR’S PREFACE

乾坤肇造。元氣流行。動靜分合。遂生萬物。是為後天而有象。先天元氣。賦於後天形質。後天形質。包含先天元氣。故人為先後天合一之形體也。人自有知識情欲。陰陽參差。先天元氣漸消。後天之氣漸長。陽衰陰盛。又為六氣所侵（六氣者。即風寒暑濕燥火也。）七情所感。故身軀日弱。而百病迭生。古人憂之。於是嘗葯以祛其病。靜坐以養其心。而又懼動靜之不能互為用也。更發明拳術。以求復其虛靈之氣。迨達摩東來。講道。豫之少林寺。恐修道之人。久坐傷神。形容憔悴。故以順逆陰陽之理。彌綸先天之元氣。作易筋洗髓二經。教人習之。以壯其體。至宋岳武穆王。益發明二經之體義。制成形意拳。而適其用。八卦拳之理。亦含其中。此內家拳術之發源也。元順帝時。張三丰先生。修道於武當。見修丹之士。兼練拳術者。後天之力。用之過當。不能得其中和之氣。以致傷丹。而損元氣。故遵前二經之義。用周子太極圖之形。取河洛之理。先後易之數。順其理之自然。作太極拳術。闡明養身之妙。此拳在假後天之形。不用後天之力。一動一靜。純任自然。不尚血氣。意在練氣化神耳。其中本一理。二氣。三才。四象。五行。六合。七星。八掛。九宮。等奧義。始於一。終於九。九又還於一之數也。一理者。即太極拳術起點腹內中和之氣。太極是也。二氣者。身體一動一靜之式。兩儀是也。三才者。頭手足。即上中下也。四象者。即前進後退左顧右盼也。五行者。即進退顧盼定也。六合者。即精合其神。神合其氣。氣合其精。是內三合也。肩與胯合。肘與膝合。手與足合。是外三合也。內外如一。是成為六合。七星者。頭手肩肘胯膝足。共七拳。是七星也。八卦者。棚捋擠按。採捌肘靠。即八卦也。九宮者。以八手加中定。是九宮也。先生以河圖洛書為之經。以八卦九宮為之緯。又以五行為之體。以七星八卦為之用。創此太極拳術。其精微奧妙。山右王宗岳先生。論之詳矣。自是而後。源遠派分。各隨己意而變其形式。至前清道咸年間。有廣平。武禹讓先生。聞豫省懷慶府趙堡鎮。有陳清平先生者。精於是技。不憚遠道。親往訪焉。遂從學數月。而得其條理。後傳亦畚先生。亦畚先生。又作五字訣。傳郝為真先生。先生以數十年之研究。深得其拳之奧妙。余受教於為真先生。朝夕習練。數年之久。略明拳中大概之理。又深思體驗。將夙昔所練之形意拳。八卦拳。與太極拳。三家會合而為一體。一體又分為三派之形式。三派之姿式。雖不同。其理則一也。惟前人祇憑口授。無有專書。偶著論說。亦無實練入手之法。余自維淺陋。不揣冒昧。將形意拳。八卦拳。太極拳。三派各編輯成書。書中各式之圖。均有電照本像。又加以圖解。庶有志於此者。可按圖摹仿。實力作去。久之不難得拳中之妙用。書中皆述諸先生之實理。並無文法可觀。其間有舛錯不合者。尚祈海內明達。隨時指示為感。

民國八年十月直隸完縣孫福全謹序

When the universe began, the primordial energy started flowing. States of movement and stillness separated

and combined, giving rise to all things, expressing acquired phenomena. The innate primordial energy was endowed with acquired form. Acquired form still contained within it the innate primordial energy. Therefore human beings are an embodiment of innate and acquired combined into one. People naturally have thoughts and passions, and an irregularity to their passive and active aspects. Their innate primal energy gradually fades and their acquired energy grows in its place.

As the active aspect wanes, the passive aspect flourishes, and then the six kinds of atmospheres affect us (windy, cold, hot, damp, dry, smoky) and the seven kinds of emotions are felt [joy, rage, worry, obsessiveness, grief, fear, shock]. The body gets increasingly weakened and illnesses repeatedly arise. Ancient people worried about this, and so they experimented with medicines to dispel their ailments and silent meditations to nourish their minds. They also wondered whether movement and stillness could not be used together, and so they also invented boxing arts in order to seek a restoration of their natural energy.

Later, when Damo traveled east to share the Way, he came to the Shaolin Temple in Henan. He worried the monks were damaging their spirit from sitting in extended meditation, for they appeared haggard and emaciate. Therefore he put forth the theory of smoothness and coarseness, of passive and active, explained about the primal energy of the innate condition, and wrote the *Sinew Changing Classic* and the *Marrow Washing Classic* to teach people how to practice in order to invigorate their bodies. Then in the Song Dynasty, Yue Fei built upon the essence of the two classics to create Xingyi Boxing, suitable for practical use, and the principles of Bagua Boxing were also contained within them. This was the origin of the boxing arts of the internal school.

In the Yuan Dynasty, during the reign of Emperor Shundi [1333-1370], Zhang Sanfeng, a Daoist of Wudang, noticed that those who were both cultivating elixir and practicing boxing arts were using an inappropriate degree of acquired strength and were thus unable to achieve an energy of centered harmoniousness, resulting in harm to their elixir and a diminishing of their primal energy. Thus he abided by the principles of the *Sinew Changing* and *Marrow Washing*, applied the form of Zhou Dunyi's "Explanation to the Taiji Diagram", seized upon the theory in the He River Diagram and Luo River Document, as well as the reasoning from the *Book of Changes*, adopting their mentality of naturalness, and made the Taiji boxing art, revealing the secrets of nurturing the body.

This art makes use of acquired postures, but not of acquired strength. In every movement and stillness, it is entirely natural, never emphasizing animal vigor, for its purpose is to transform energy into spirit. The art contains the subtleties of the single principle, two energies, three realms, four manifestations, five steps, six unions, seven stars, eight trigrams, and nine palaces. It goes from the single principle to the nine palaces, then returns to the single principle [the same idea as with Guo Yunshen's Nine Palaces stepping chart].

The "single principle" is the energy of centered harmoniousness within your belly during the starting position of the boxing set. This is the "grand polarity".

The "two energies" are your body's postures of movement and stillness. These are the "dual aspects".

The "three realms" are those of head, hand, and foot, or the upper, middle, and lower.

The "four manifestations" are: advancing, retreating, going to the left, and going to the right.

The "five steps" are: advance, retreat, left, right, and staying in the center.

The "six unions" are the three internal unions – essence united with spirit, spirit united with energy, energy united with essence – and the three external unions – shoulder united with hip, elbow united with knee, hand united with foot – merged together as one to make six unions.

The "seven stars" are: the head, hand, shoulder, elbow, hip, knee, and foot.

The "eight trigrams" are: warding off, rolling back, pressing, pushing, plucking, rending, elbowing, and bumping.

The “nine palaces” are the eight hand techniques plus centeredness.

Zhang used the He River Diagram and the Luo River Document as the basis, the eight trigrams and nine palaces as the framework, as well as using the five elements for the embodiment, and the seven stars and eight trigrams for the function, in order to create this Taiji boxing art. Its profound subtleties were detailed in the treatise of Wang Zongyue of Shanxi. It thereafter branched off into different styles, each with its own ideas and variants of the postures.

In the Qing Dynasty, during the reigns of Emperor Daoguang [1820–1850] and Emperor Xianfeng [1850–1861], there was a Wu Yuxiang of Guangping. He heard that in the village of Zhaobao, Huaiqing Prefecture, Henan, there was a Chen Qingping who was an expert at the art, and unswayed by the distance, he went to personally call upon him. He subsequently learned from Chen for several months and obtained the method. He later taught it to Li Yiyu, who would write the Five-Word Formula. Li then taught the art to Hao Weizhen, who studied it for several decades and deeply grasped its subtleties.

I received instruction from Hao, practicing daily for several years, and came to somewhat understand the general principles within the art. I also deeply pondered upon my own experiences from my previous training, and then the three arts of Xingyi Boxing, Bagua Boxing, and Taiji Boxing merged to become a single essence. This single essence is yet separated into the three distinct systems. The postures of the three systems are different, but their principles are the same.

Previous generations passed these arts down only by way of oral instruction and did not make specialized books about them. Whenever theories did happen to get written down, it was often by someone who was not really a practitioner anyway. Even though my skill is still merely crude, I have ventured to make books about Xingyi, Bagua, and Taiji. The postures within this book are represented by both photographs and explanations, so that all those who have an ambition toward this art can have a model to imitate. If you do your best, you will after a long time obtain its wonders without too much difficulty. The authentic theory within this book has been transmitted through various masters, and since I do not possess a very literary style of writing, you will find it accessible. Wherever I have made mistakes, I hope you will pardon me, and I would be grateful for corrections.

– written by Sun Fuquan of Wan County, Hebei, Oct, 1919

太極拳之名稱

THE NAME “TAIJI BOXING”

人自賦性含生以後。本藏有養生之元氣。不仰不俯。不偏不倚。和而不流。至善至極。是為真陽。所謂中和之氣是也。其氣平時洋溢於四體之中。浸潤於百骸之內。無處不有。無時不然。內外一氣。流行不息。於是拳之開合動靜。即根此氣而生。放伸收縮之妙。即由此氣而出。開者為伸。為動。合者為收。為縮。為靜。開者為陽。合者為陰。放伸動者。為陽。收縮靜者。為陰。開合像一氣運陰陽。即太極一氣也。太極即一氣。一氣即太極。以體言。則為太極。以用言。則為一氣。時陽則陽。時陰則陰。時上則上。時下則下。陽而陰。陰而陽。一氣活活潑潑。有無不立。開合自然。皆在當中一點子運用。即太極是也。古人不能明示於人者。即此也。不能筆之於書者。亦即此也。學者能於開合動靜相交處。悟澈本原。則可以在各式圖研相合之中。得其妙用矣。圖者有形之虛圈○是也。研者無形之實圈●是也。斯二者。太極拳虛實之理也。其式之內。空而不空。不空而空矣。此氣周流無礙。圓活無方。不凹不凸。放之則彌六合。卷之則退藏於密。其變無窮。用之不竭皆實學也。此太極拳之所以名也。

Once conceived, a person is imbued with a nourishing primordial energy, which does not veer in any direction from its function, for it is balanced and does not leak away. It is perfect and complete. It is genuine active energy, so it is considered an energy of centered harmoniousness. This energy tends to fill the limbs and bones, no place where it is not there, no moment when it is not so, both internally and externally, flowing unceasingly.

Consequently the expanding and contracting, movement and stillness of this art come from this energy. The marvels of releasing and extending, gathering and shrinking, come from this energy. Expanding is [releasing,] extending, and movement. Contracting is gathering, shrinking, and stillness. Expanding is active. Contracting is passive. Releasing, extending, and movement are active. Gathering, shrinking, and stillness are passive. Expanding and contracting are a continuous movement of passive and active, a taiji continuousness.

Taiji is continuousness. Continuousness is Taiji. In terms of the theory, it is a grand polarity. In terms of the function, it is a continuousness. When it is time for active, then active. When it is time for passive, then passive. When it is time for upward, then upward. When it is time for downward, then downward. Active, then passive. Passive, then active. Continuously moving, yet always stabilized, expanding and contracting happen naturally, always moving from a point at the center between them [not a physical point, rather a center of principle unifying and integrating the two phenomena], which is a grand polarity. Ancient people could not explain it to others, but it is this. They were not able to write in books, yet still it is this.

You can expand and contract, movement and stillness trading places. If you understand this principle clearly, then you can within each posture combine edge and center, and obtain its marvelous effects. A surrounding edge represents a formed empty circle. A rubbed-in center represents a formless full circle. These two are the principle of empty and full in Taiji Boxing. Its postures within are empty, then not empty, not empty, then empty. This energy circulates unimpeded, nimbly, and without pattern, neither caving in nor bulging out. [From the *Zhong Yong*:] “Sending out, it goes beyond the ends of the universe. Rolling in, it stores away tightly...” Its changes are “inexhaustible”, for in using it, it is never used up, and all of it is “learning of substance”. Herein lies the reason Taiji Boxing has its name.

凡例

GENERAL COMMENTS

一是編分為上下兩編。提綱挈領條目井然。上編次序首揭無極太極之學。內含陰陽動靜五行之理論。以無極式為之根。以太極式為之體。斯二者。乃拳中萬式之基礎也。由第三章懶扎衣。至九十六章雙撞捶之式。為太極流行之體也。又由無極發源之始說起。以至九十八章無極收式為太極之式還原終。是為上編之條目。

This book is divided into two parts. It focuses on essentials and goes through the material methodically. The sequence of postures in Part One begins with NONPOLARITY and GRAND POLARITY. It contains the theories of passive and active, movement and stillness, and the five elements [i.e. the five kinds of steps]. The NONPOLARITY POSTURE is very the beginning of the set, then the GRAND POLARITY POSTURE is the embodiment. These two postures are the foundation for all of the postures in the set. From the third posture – TUCK IN THE ROBE – to the ninety-sixth posture – DOUBLE RUSHING PUNCHES – is the flowing movement through the Taiji set. From the first posture – NONPOLARITY – to the ninety-eighth posture – RETURNING TO A STATE OF NONPOLARITY – comprises the whole of Part One.

一下編標舉太極化生萬物之道。以棚捋擠按。為採捌肘靠各式之綱。以五行八卦十三式。為太極之用。又為萬法

之綱也。上卷單獨練習。是全其體。下編對手。是全其用。以二人打手分甲乙上下之式。各開門起點。進退伸縮。變化諸法。一一詳載。打手時。凡一動一靜。按此定法。不使紊亂。則此拳之全體大用功能。庶幾近於道矣。

Part Two represents the way the grand polarity generates all things. Warding off, rolling back, pressing, pushing, plucking, rending, elbowing, and bumping are the keys to each of the postures. The five kinds of steps added to these eight trigrams make the “thirteen dynamics” that comprise the function in Taiji, and are the keys to countless techniques. If only Part One is trained, you will have the whole art in terms of its form. However, Part Two deals with playing hands, which throughout show two people doing the exercises, marked A and B, or the roles of “upper” and “lower”. From its beginning position, there is advancing and retreating, extending and contracting, transforming in various ways, explained in step-by-step detail. During playing hands, each movement is also a stillness. In this way, you will prevent yourself from being disordered. Thus the ways of this art as a whole will bring you very close to the Way.

一是編。上編一氣流行。一動一靜。分合上下。內外如一。謂之練體。為知己工夫。下編二人打手。起落進退。左顧右盼。縱橫聯絡。變化無窮。謂之習用。為知人工夫。古人云。知己知彼。百戰百勝。此之謂也。

The first part of this book is concerned with moving in a flowing way, combining movement and stillness, spreading and merging, upward and downward, and making inside and outside become one. This is called “practicing the essence”, and is the practice of knowing yourself. The second part of this book is concerned with partner practice, with rising and lowering, advancing and retreating, working both sides, moving freely and staying connected, and changing endlessly. This is called “practicing the function”, and is the practice of knowing the opponent. An ancient man said [Sunzi – *Art of War*, chapter 3]: “Knowing both self and opponent, in a hundred battles you will have a hundred victories.” This is the idea.

一是編拳術不尚血氣。純任自然。不能傷其後天之力。專以善養人之浩然之氣。為主。

The boxing art in this book values naturalness rather than vigor, and thereby will not diminish the strength you have developed. It is especially “good at nurturing (your) noble energy” [*Mengzi*, chapter 2a].

一是編專講究為修身而作。凡我同胞。無論何界。男女老幼。皆可習之。身體過懦者。可以使之強。過剛者。可以使之柔。或有身體極弱。及有勞傷病症者。或因他種拳術。非血氣之力不能練習者。亦均可以練之。將氣質馴致中和。氣固而神自完。却病延年。可操左券。

Use this book with particular attention toward self-cultivation. We are all compatriots, no matter where we come from. Man or woman, young or old, all can practice this art. The overly meek can become mighty and the overly tough can be softened. It is for those whose bodies are very weak or debilitated by diseases, and it is for those who seek to train in a martial art that is not quite so vigorous as others. Anyone can practice it. It will tame your temperament and bring it to a state of centered harmoniousness. Your vitality will become solid and your spirit will naturally become full. Disease will be prevented and life prolonged. These results are guaranteed.

一是編將拳中功用。名稱源流。動作次序。始末諸法。貫為全編。一一說明。使學者。虛心研究。方知拳中。一氣貫通之奧妙。

This book presents the boxing techniques with their original names and the complete sequence of movements in step-by-step explanations, so that those students with a willingness to study will be able to know the art’s subtlety of there being a single energy running through it all.

一是編每一式各附一圖使太極拳之原理及其性質。切實發明。以達太極拳之精神。能力巧妙。因知各式互相聯絡。總合而為一體。終非散式也。

With each of the postures in this book is included a photo, enabling the principles and qualities of Taiji Boxing to be more realistically expressed in order for you to achieve the art’s spirit and become capable with its skills. But you should know that each posture is connected to those surrounding it, joined together as a single unit, and that throughout there is to be no discontinuity between the postures.

一是編。雖粗淺之言。可以明拳術極深之理。簡約之式。可以通拳術至妙之道。Although this book is written in a common and shallow style, it can illuminate you to the art’s very deep theory, and although the posture descriptions are very brief, they can reveal you to the art’s quite wonderful methods.

一附圖均用電照本像。使初學者可以按像模仿。虛心練習。久則玄妙自見。奇效必彰。世有同志者。余將馨香祝之。The photographs that are included were made in order for you to have images to imitate. If you practice with a mind that is receptive to them, then after a long time the subtleties of the art will naturally become apparent to you and extraordinary effects will manifest. To my comrades everywhere, I burn some incense to offer these hopes.

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[PART ONE: TAIJI BOXING SET]

第一章 無極學

1a. NONPOLARITY

無極者。當人未練拳術之初。心無所思。意無所動。目無所視。手足無舞蹈。身體無動作。陰陽未判。清濁未分。混混噩噩。一氣渾然者也。夫人生於天地之間。秉陰陽之性。本有渾然之元氣。但為物欲所蔽。於是拙氣拙力生焉。加以內不知修。外不知養。以致陰陽不合。內外不一。陽盡生陰。陰極必敝。亦是人之無可如何者。惟至人。有逆運之道。轉乾坤。扭氣機。能以後天返先天。化其拙氣拙力。引火歸原。氣貫丹田。於是有拳術十三勢之作用。研求一氣伸縮之道。所謂無極而能生太極者是也。一氣者即太極也。十三勢者。棚捋擠按。採捌肘靠。進退顧盼定也。棚捋擠按。即坎離震兌四正方也。採捌肘靠。即乾坤艮巽四斜角也。亦即八卦之理也。進步。退步。左顧。右盼。中也。即金木水火土也此五行也。合上述之四正四斜為十三勢。此太極拳十三勢之所由名也。其中分為體用。以太極架子。進退顧盼定言。謂之體。以棚捋擠按。採捌肘靠言。謂之用。又或以五行謂之經。八卦謂之緯。總而言之。曰內外體用一氣而已。以練架子。為知己功夫。以二人推手。為知人功夫。練架子時。內中精氣神。貴能全體圓滿無虧。操練手法時。手足動作。要在周身靈活不滯。先達云。終朝每日長纏手。功久可以知彼知己。能制人。而不為人所制矣。

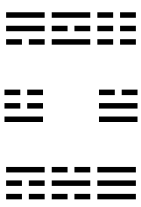
Nonpolarity is the state you are in before beginning the boxing set. Your mind is without thoughts. Nothing motivates your intention. There is nothing to draw your gaze. Your hands and feet are without movement. Your whole body is without movement. Passive and active are not yet distinct. Clear and unclear are not yet differentiated. All is mixed and vague, a single homogeneity.

A person is born between the sky and ground, and raised by the passive and active aspects. Originally there is a pure vitality, but then there is distraction by material desires, and thus arises an awkward energy and awkward effort. Added to that, one does not understand how to cultivate oneself internally or nourish oneself externally, until finally the passive and active aspects can no longer blend, and the internal and external are no longer one. When the active aspect reaches its peak, it gives rise to the passive, then when the passive aspect reaches its limit, it wears out, and there is nothing such a person can do.

Only a wise person has the method of reversing this movement, inverting Qian and Kun [“Creative” and “Receptive” (When the “Creative” trigram is placed on top of the “Receptive” trigram, they form hexagram 12: “Stagnation”. When they are flipped over so the “Receptive” trigram is placed on top of the “Creative” trigram, they form hexagram 11: “Peace”).] with the mechanism of turning the energies, and is able to return from the acquired condition to the innate, transforming one’s awkward energy and awkward strength to ignite a retrieval of one’s original condition of energy penetrating to the elixir field. Thus the function of the thirteen dynamics in this boxing art is to delve into the method of continuous shrinking and extending. It is said that nonpolarity

[wuji] can give rise to grand polarity [taiji] (this continuousness meaning the grand polarity [as opposed to the nothingness of nonpolarity]).

“The thirteen dynamics are: warding off, rolling back, pressing, pushing, plucking, rending, elbowing, bumping, advancing, retreating, going to the left, going to the right, and staying in the center. [Warding off, rolling back, pressing, pushing, plucking, rending, elbowing, and bumping relate to the eight trigrams:]



Warding off, rolling back, pressing, and pushing correspond to ☳, ☴, ☵, and ☶ in the four principle compass directions [meaning simply that these are the primary techniques]. Plucking, rending, elbowing, and bumping correspond to ☷, ☰, ☱, and ☲ in the four corner directions [i.e. are the secondary techniques]. Advancing, retreating, stepping to the left, stepping to the right, and staying in the center relate to metal, wood, water, fire, and earth – the five elements. These combined [8+5] are called the Thirteen Dynamics.” This is where Taiji Boxing’s “thirteen dynamics” gets its name.

The art separates into form and function. The solo set’s advancing, retreating, going to either side, and staying centered provide form. Warding off, rolling back, pressing, pushing, plucking, rending, elbowing, and bumping provide the function. Or it can be said that the five elements are the basis and the eight trigrams are the framework. In short, the internal and external, form and function, work together. To practice the set is the work of knowing the self, whereas when two people are practicing pushing hands, it is the work of knowing the opponent. When practicing the solo set, within there is essence, energy, and spirit. It is important that you be able to get your whole body to have a rounded fullness, without gaps. When training the hand techniques, the movements of your hands and feet should with your whole body be nimble and not stagnant. An early master said: “All day every day, develop in your techniques. After long practice, you can know both opponent and self, and will be able to control the opponent and not be controlled by the opponent.”

第一式 無極學圖解

1b. NONPOLARITY POSTURE

起點面向正方。身子直立。兩手下垂。兩肩不可往下用力。下垂要自然。兩足為九十度之形式。如圖是也。兩足尖亦不用力抓扣。兩足後根。亦不用力蹬扭。身子如同立在沙漠之地。手足亦無往來動作之節制。身心未知開合頂勁之靈活。但順其自然之性。流行不已。心中空空洞洞。內無所思外無所視伸縮往來進退動作皆無朕兆。Begin by facing squarely. Your body stands straight. Your hands hang down. Your shoulders must not go downward with exertion, but in hanging down should do so naturally. Your feet make a ninety degree angle, as in the photo. Your toes do not use exertion to grab and curl in, and your heels do not use exertion to press and twist. Your body seems to be standing in sand, your hands and feet without balance-correcting movements. Your body and mind do not yet know of expansion or contraction, or the liveliness of pressing up your headtop. Just innocently go along with what is natural, flowing along selflessly, your mind void and cavernlike, inside without thinking, outside without looking, and as for expanding and contracting, coming and going, advancing and retreating, they all show no sign of activity.



第二章 太極學

2a. GRAND POLARITY

太極者。在於無極之中。先求一至中和。至虛靈之極點。其氣之隱於內也。則為德。其氣之現於外也。則為道。內外一氣之流行。可以位天地。孕陰陽。故拳術之內勁。實為人身之基礎。在天曰命。在人曰性。在物曰理。在技曰內家拳術。名稱雖殊。其理則一。故名之曰太極。

古人云。無極而太極。不獨拳術為然。推而及於聖賢之所謂執中。佛家之所謂圓覺。道家之所謂谷神。名詞雖殊。要皆此氣之流行已耳。故內家拳術。實與道家相表裏。豈僅健身體。延年壽而已哉。

Taiji [grand polarity] comes from wuji [nonpolarity]. First seek from such oneness to arrive at a state of centered harmoniousness, then to be at a point of extreme naturalness. The energy hidden on the inside represents “virtue” and the energy apparent on the outside represents “the Way”. Inside and outside move as one. This One can position the universe, pregnant with the passive and active aspects. Therefore the internal power in boxing arts truly is the basis of the human body. In Nature, it is “destiny”. In human beings, it is “disposition”. In all things, it is “principle”. And in terms of technique, it is the internal school of boxing arts. Although the names are different, the theory is the same. Thus this art is called “Taiji”.

An ancient man said [Zhou Dunyi, first line of “Explanation to the Taiji Diagram”]: “Wuji, then taiji.” Not only in the martial arts is this so. It extends to the Confucianists, who called it “holding to the center” [*Mengzi*, 4b20 & 7a26], the Buddhists, who called it “that round feeling”, and the Daoists, who called it “the valley spirit” [*Daodejing*, chapter 6]. Although these names are different, all come from this approach. Therefore the internal martial arts truly are with Daoism the exterior and interior of each other, and are not merely a means of cultivating health and prolonging life.

第一節 太極學圖解

2b. GRAND POLARITY POSTURE

起點兩手下垂。兩肩鬆開。右足尖向裏扭直與左足成為四十五度之形式。頭與右足向裏扭時。同時亦向左邊扭轉。兩眼向斜角看去。將心穩住。氣往下沉。腰用意塌住。要自然。不可用拙力。塌勁頭扭之時。要與心意。丹田。上下內外。如同一氣旋轉之意。舌頂上腭。穀道上提。如此則謂之轉乾坤。扭氣機。逆運先天真一之氣。此氣名之曰太極。先哲云。太極即一氣。一氣即太極。觀此。則聖賢仙佛。以及內家拳術。無不當有其極。無不當保其極。更應無所不用其極不然而欲修至身體輕靈。內外一氣。與太虛同體難矣。

Begin with your hands hanging down, shoulders loosening. Your right toes twist inward to point straight and

make a forty-five degree angle with your left foot. As your right foot twists inward, your head twists to the left so your gaze is to the corner. Make your mind steady. Your energy sinks down. Your waist uses intention to sink, and should do so naturally and must not use exertion. As it sinks and your head twists, they should, with your intention, elixir field, upper body and lower, inside and out, have a sense of turning in unison. Your tongue touches your upper palate and your rectum lifts. When like this, it is called “the inverting of Qian and Kun, the mechanism of turning the energies”, reversing their movement to restore the innate singleness of energy. This energy is called “grand polarity”. It has been said that “Taiji is continuousness and continuousness is Taiji”. Looking at it from this point of view is sagelike and saintlike. The boxing arts of the internal school all have this principle, preserve this principle, and make use of this principle. To not do so and yet hope to cultivate your body until it is agile, inside and out are a continuousness, and you are one with the universe, would be difficult to realize.



第三章 懶扎衣學圖解

3a. TUCK IN THE ROBE (Part 1)

先將兩手合向裏扭。扭至兩手心相對。兩手再徐徐同時一氣。如抱着大圓球相似。兩手之距離遠近。順着自己的兩肩。向左斜角。自下邊。往前。又往上邊起。兩手起時與吸氣同時如同畫兩條弧線。畫至離丹田處。即小腹二三寸許

First your hands twist inward toward each other until your palms are facing each other. Your hands then slowly move together as though holding a large ball, the distance between them being shoulder width. They then go to the left corner from below, forward and lifting up, along with your inhalation, as though drawing two arcs until in front of and about two or three inches away from your elixir field (i.e. your lower abdomen).



第二節 懶扎衣學圖解

3b. TUCK IN THE ROBE (Part 2)

前式似停而未停之時。即將兩手。仍如抱着一圓球。靠着身子。與呼氣同時往回返畫弧線。此種呼吸不可有聲。右手畫至心口。與左手平直。身子仍直立。不可俯仰歪斜。兩腿與兩手返畫時。要同時徐徐往下灣曲。灣至裏曲圓滿。上下似半月形。腰要塌住勁。昔人云。以腰為主宰刻刻留意在腰間是此意也兩腿裏根。同時往回縮勁。右足後根。極力往上蹬勁。語云。勁起於脚根亦此意也頭亦極力往上頂勁。心要虛靈。將兩肩鬆開再將氣力用意往回收縮用神逆運於丹田則心自然虛靈矣

When the previous posture seems to stop but has not yet stopped, then your hands, still as though holding a ball, draw close to your body with your exhalation and draw back in a reverse arc. Your breathing should not be audible. Your right hand arcs to your solar plexus with your left hand level and straight. Your body is still upright and must not lean in any direction. When your hands arc back, your legs should slowly bend until inside they have a rounded fullness, making semicircles from hip to foot. Your waist should have an energy of sinking. (Previous generations said to “use your waist as the controller” and “at every moment, pay attention to your waist”. It is this idea.) Your hips at the same time have an energy of shrinking in. Your right heel puts its energy into pressing upward. (A saying goes: “Power starts from your heel.” It is this idea.) Your head also puts its energy into pressing upward. Your mind should be “emptily aware” [i.e. in a state of natural efficiency]. (To do this, get your shoulders to loosen, then use intention to draw back energy and use spirit to send it to your elixir field [i.e. perform reverse breathing], then your mind will naturally be emptily aware.)



第三節 懶扎衣學圖解

3c. TUCK IN THE ROBE (Part 3)

將前式。亦似停而未停之時。左足再向左斜角邁去。足後根。似落未落地之時。兩手再從心口。前後着徐徐一氣。向左斜角伸去。伸至極處。兩肩亦同時往回縮勁。即是鬆開兩肩兩股前節要有力。以上蹬頂伸縮。皆是用意。不要用拙力。先哲云。虛靈頂勁是也。又云。不丟不頂。引進落空。是打手用法之意。不在此例。右足與兩手伸時。亦同時向前跟步。足尖着地。離前左足二三寸許。停住。左足與右足邁時亦漸漸滿足着地。兩手仍如同抱着圓球相似。兩眼隨着兩手。當中看去。

From the previous posture, also when it seems to stop but has not yet stopped, your left foot then steps to the left corner. When your heel seems to land but has not yet landed, your hands then go from your solar plexus, forward and backward, slowly and continuously, extending to the left corner, extending to their limit. Your shoulders at the same time have an energy of shrinking in. (In other words, loosen your shoulders.) The top of your thighs should have strength, pressing upward to extend and shrink in. Always use intention rather than awkward exertion. A previous master said: “Forcelessly press up your headtop.” He also said to “neither come away nor crash in” and “guide the opponent in to land on nothing”, although these second and third phrases are more of an intention in the practice of playing hands, and not necessarily an example of what is happening here. As your hands extend, your right foot does a follow step forward until the toes are touching down about two or three inches in front of your left foot. As your right foot steps, your left foot also gradually comes down the rest of the way. Your hands are still as though they are holding a ball and your gaze goes along with your hands, looking directly between them.



第四節 懶扎衣學圖解

3d. TUCK IN THE ROBE (Part 4)

外形式似停。而內中之氣不停。兩肩裏根。與兩腿裏根。即速均往回縮勁。腹內要圓滿虛空神氣以意逆運至丹田。神氣收斂入骨是此意也再將兩手。一氣往右邊。如畫平弧線。右手畫至與右肩平直。左手心。與右胳膊裏曲相齊。左足尖仰起。足後根着地。如羅絲軸之意。左足尖。與身手。同時向右邊旋轉。右足根。亦同時徐徐着地。兩眼望着右手看去。不可停住。

The external posture seems to stop but the internal energy does not stop. Your shoulders and hips quickly shrink in. You should within your belly be fully rounded and empty, your intention reversing spirit and energy to your elixir field (as in “spirit and energy gather and collect in your spine”). Then your hands go in unison to the right side as though drawing a flat arc. Your right hand arcs until pointing straight ahead, level with your right shoulder, your left palm beside the inside of your right elbow. With your left toes lifting, heel touching down and pivoting as though spooling silk, your left toes, body, and hands turn in unison to the right side, your right heel also at the same time slowly touching down. Your gaze is toward your right hand. There must not be a pause.



第五節 懶扎衣學圖解

3e. TUCK IN THE ROBE (Part 5)

再將右足往前邁去。足後根着地。隨即將兩手一氣着。與右足往前邁時。同時如轉一圓圈相似。轉至兩手心向外。左手心。離着右手裏腕。二三寸許。兩手再一氣。往前推去。兩胳膊略灣曲點。左足與兩手。向前推時。同時跟步。足尖着地。離右足二三寸許。右足尖。亦同時往下落地。兩足尖均對斜角。兩眼仍看前右手。微停。腹內要虛空。即是鬆靜舌頂上腭。穀道上提。腰要塌勁。足蹬勁。頭頂勁。古人云。腹內鬆靜氣騰然尾閭正中神貫頂滿身輕利頂頭懸是此意也兩肩。兩腿。裏根縮勁。仍如前。亦皆是用意。不是用拙力。以後倣此。自起點。至五節。要一氣流行。不惟五節如此。由始至終。亦要周身節節貫串。勿令絲毫間斷。學者不可忽也。

Then your right foot steps out forward, heel touching down. As your right foot steps forward, your hands seem to make a circle until your palms are facing outward, your left palm about two or three inches away from your right wrist, and your hands then push out forward in unison, arms slightly bent. As your hands push forward, your left foot does a follow step, toes touching down about two or three inches away from your right foot, your right toes at the same time coming down, both feet pointing to the corner. Your gaze is still forward toward your right hand. There is a slight pause. There should be emptiness within your belly (i.e. complete relaxation), your tongue is touching your upper palate, your rectum is lifted, your waist should have an energy of sinking, your feet should have an energy of pressing down, and your head should have an energy of pressing up. (It was said by a previous generation: “If there is complete relaxation within your belly, energy is primed. Your tailbone is centered and spirit penetrates to your headtop, thus your whole body will be aware and your headtop will be pulled up as if suspended.” It is this idea.) Your shoulders and hips have an energy of shrinking in as before. Always use intention, not awkward exertion. Let this always be the case from this point on. From the beginning to the end of this technique, it should flow continuously and not merely be five parts as presented here. From start to finish, your whole body should also be connected section by section and not allow the slightest break in the movement. You must not neglect this.



第四章 開手學圖解

4. OPENING HANDS

即將兩手。如同抱着氣球。內中之氣。往外放大之意。兩手大指。離胸前一二寸許。平着往左右分開。開至兩手虎口與兩肩尖相對。兩手五指。具張開。微停。

Then your hands seem to be holding a balloon that is inflating, your thumbs about one or two inches away from your chest, spreading apart horizontally to both sides until the tiger’s mouths are opposite your shoulders. Your fingers are visibly spread. Slightly pause.



第五章 合手學圖解

5. CLOSING HANDS

即將右足尖仰起。足後根着地。亦如同羅絲軸旋轉之意。向着左邊扭轉。扭至足正直。身子扭轉要一氣。不可有忽起忽落間斷之形式。勁要和平。不可有努力乖戾氣象。再兩手與右足扭時。要同時。亦如同抱着氣球。往回縮小之意往一處合。合至兩大手指相離寸許。兩手心空着。仍如同抱着圓球相似。兩腿要灣曲。右足着地。左足後根欠起。足尖着地。停住。兩眼看兩手當中。身體動作陰陽要得宜。手足扭轉開合要自然。周身不可有一毫勉強之力。

Then your right toes lift, heel touching down, and the foot twists to the left until it is pointing straight. Your body's turning should be continuous and must not be interrupted by sudden liftings or lowerings. The strength should be mild and there must not be any feeling of disagreeable effort. As your right foot twists, your hands should seem to be holding a balloon that is deflating, moving inward toward each other until your thumbs are about an inch apart. The palms are empty and as though holding a ball. Your legs should be bent. Your right foot touches down, heel lifted, toes touching down. Come to a pause. Your gaze goes between your hands. The passive and active aspects of your body's movement should be appropriate. The twisting of your feet, and opening and closing of your hands should be natural. In the whole body, there must not be the smallest bit of strained effort.



第六章 單鞭學圖解

6. SINGLE WHIP

先將兩手腕往外扭。再從心口橫平着。如捋長竿。往左右徐徐分開到極處。兩手心朝外。兩手掌直立。兩手指與眼相平。兩眼看右手食指稍。左足當兩手分開之時。亦同時往左邊邁去。斜橫着落地。右足橫直着。左膝與左足指根成一垂線。兩腿裏曲要圓滿。不可有死灣子。身子仍要直。兩肩要鬆開。兩腿裏根亦要鬆開縮勁。兩肩兩腿裏根均鬆開。腹即能鬆開。腹鬆將氣即能收斂入骨。神舒體靜。腹內之氣。不可驟然往下壓力。要以意運氣。徐徐下注於丹田。道德經云。綿綿若存。亦是此意也。

First your wrists twist outward, then your hands go sideways and level from your solar plexus as though sliding along a long pole, slowly spreading apart to both sides all the way to the end, palms facing outward and standing upright, fingers at eye level. Your gaze is toward the tip of your right forefinger. As your hands spread, your left foot steps to the left, coming down sideways and pointed diagonally, while your right foot is sideways and pointing straight. Your left knee makes a line with your left toes. Your legs, bending inwardly, should have a rounded fullness rather than a lifeless bend. Your body should still be straight. Your shoulders should loosen. Your hips also should loosen and have an energy of shrinking in. With your shoulders and hips both loosening, your belly then can loosen. With your belly loosened, the energy then can gather and collect in your bones. Your spirit is comfortable and your body is calm. The energy within your belly should not abruptly be pressed down, but should, by the use intention to move energy, slowly descend and permeate into your elixir field. The *Daodejing* [chapter 6] says: “Continuing forever.” This is the idea.



第七章 提手上式圖解

7. RAISE THE HAND

先將全身重心。移在左腿上。腰塌住勁。隨後將左手。手心朝外着。如畫上弧線。畫至手背靠着頭天庭處。停住。右手與左手同時。亦如畫下弧線。畫至大指根。靠着丹田氣海處。即小腹停住。右足根欠起。亦與兩手同時往左腿處併。兩腿似挨未挨。足尖落地。與左足尖相齊。兩足相離半寸許。兩腿灣曲似半月形。身子仍直着。穩住。兩肩兩腿裏根。與兩手並足動時。具要鬆開。腹亦鬆開。內中之氣不可用壓力往下沉。要以神貫注。身子形式雖停。而意仍未停。再換式。總要一氣貫串。學者。不可不知。

First the weight shifts onto your left leg and your waist has an energy of sinking. Then your left hand, palm facing out, draws an arc until the back of the hand is close to the middle of your forehead, your right hand at the same time drawing an arc downward until the thumb is close to the area of your elixir field or “energy sea” (i.e.

your lower abdomen). Your right heel also at the same time goes next to your left leg, your legs seeming to be close but not close, toes touching down beside your left toes, your feet about half an inch apart. Your legs are bent into semicircles, your body remaining straight and steady. During the movement of your hands and feet, your shoulders and hips should loosen, as should your belly, and the energy within should not sink down by way using a downward pressing effort, but by way of concentration of spirit. Although your body's posture stops, the intention still does not stop, and so it should always be a continuous process as you move into the next posture. You have to understand this.



第八章 白鵝亮翅圖解

8a. WHITE GOOSE SHOWS ITS WINGS (Part 1)

再將左手。從頭部往下落。落至心口下邊。肘靠着脇。大指根靠着腹。停住。右手腕往外扭。扭至手心朝外。從小腹處與左手同時。自左手外邊往上起。起至頭部。手背靠着天庭處。右足與兩手同時。往前邁步。足後根着地。兩足之距離。在自己酌之。右足落地時。身子直着。不能移動重心為至善處。腰塌住勁。兩肩兩腿裏根。皆用意往回縮勁。頭頂不可顯頂。亦不可顯縮。心中虛靜。空空洞洞。要無所朕兆不着意思。自然穩住。方為神妙。

Then your left hand lowers from your head until at your solar plexus, elbow close to your ribs, thumb close to your belly, while at the same time your right wrist twists outward until your palm is facing outward, and lifts from your belly, passing the outside of your left hand, to your head, the back of the hand close to the middle of your forehead. Your right foot also at the same time steps out forward, heel touching down. The distance between your feet is up to you. As your right foot comes down, your body straightens, and the step is correct if it does not cause the weight to shift. Your waist has an energy of sinking, and your shoulders and hips all shrink in by way of intention. Your headtop must not noticeably press up, yet also must not noticeably shrink away. Within your mind, it is empty and quiet, void through and through. There should be no thoughts, no contact with ideas. Once your mind has a natural steadiness, then it will all become magical.



第二節 白鵝亮翅圖解

8b. WHITE GOOSE SHOWS ITS WINGS (Part 2)

再將右手大指根。離着右邊臉面。似挨未挨着。從頭處往下落。落時肘要直着往下墜。左手從心口下邊。與右手往下落時。同時靠着身子微微往上起。起至心口。與右手相齊。兩手大指。相離寸許。右足與兩手起落時。足尖徐徐着地。將重心移在右腿上。左足後根。與右足尖落地時。亦同時欠起。往前跟步。跟至右足指根後邊。仍足尖着地。腰塌住勁。兩手與身子一氣着。徐徐往前推。推至兩胳膊。似曲非曲。似直非直。兩眼看兩手當中。停住。

Then your right hand lowers from your head, the root of your right thumb seeming to go close but not close to your face on the way, and the elbow should hang directly down. As your right hand lowers, your left hand slightly lifts from below your solar plexus, staying close to your body, until beside your solar plexus and level with your right hand, your thumbs about an inch apart. While your hands lift and lower, your right toes slowly touch down and the weight shifts to your right leg. As your right toes come down, your right foot lifts its heel and does a follow step forward until just shy of your right toes, left toes touching down. Your waist has an energy of sinking as your hands, in unison with your body, slowly push forward until your arms seem bent but not bent, straight but not straight. Your gaze goes between your hands. Pause there.



第九章 開手學圖解

9. OPENING HANDS

見第四章開手學圖

See the photo for Posture 4.

第十章 合手學圖解

10. CLOSING HANDS

見第五章合手學圖

See the photo for Posture 5.

第十一章 摟膝拘步學圖解

11. BRUSH KNEE IN A CROSSED STANCE

先將左手五指往右邊落。再從心口右邊。往下斜着摟一弧線。摟至左胯處。大二指撐開如半月形。大指離胯一二寸許。左足與左手摟時。同時往左邊斜着邁去。足後根着地。右手與左手五指往右邊落時。手心仍朝裏着。與開手式相似。同時往右邊開去。開至大指與右肩相平。再即速將食指稍從右口角寸許。往左邊推去。推至胳膊似直非直。似曲非曲。食指稍與口相平。右足與右手。同時往前邁步。邁至左足脛骨前落下。足尖着地。左足俟右足邁時。足尖徐徐點着地。兩手仍看前手食指稍。腹內俟左手摟時。即速鬆開。以上皆是用神氣貫注。不可用拙力。身子仍直着。重心移在左腿上。式微停。而內中之意仍不斷。腹內鬆開時。如同手提紗燈。從頂直着往下按。按至形式圓滿。內裏虛空着圓滿喻周身無虧。虛空喻腹內鬆開之意。雖然譬喻。總在學者神而明之也。

First your left hand lowers to the right side, then from the right side of your solar plexus, brushes diagonally downward in an arc to your left hip, thumb and forefinger propped open to make a semicircle shape, the thumb about one or two inches away from the hip. As your left hand brushes, your left foot steps diagonally to your left side, heel touching down. While your left hand is lowering to the right side, your right hand, palm still facing inward, spreads away to the right side as in the OPENING HANDS posture until the thumb is level with your right shoulder, then quickly, with the tip of the forefinger passing about an inch away from the corner of your mouth, pushes out to the left side until the arm seems straight but not straight, bent but not bent, the tip of the forefinger at mouth level. Your right foot at the same time steps forward, coming down in front of your left ankle, toes touching down. While your left foot waits for your right foot, its toes slowly touch down. Your gaze is again forward toward the tip of the forefinger. While the inside of your belly waits for your left hand to brush, it quickly loosens. The above must all be done with concentration of spirit and energy, and must not use clumsy exertion. Your body stays straight as the weight shifts to your left leg. The posture slightly pauses, but the intention within still does not cease. When the inside of your belly loosens, it is like a hand that has lifted a lantern and is lowering it straight down from your headtop until the posture has a rounded fullness, and the inside is empty and void. The roundness and fullness is like your whole body has no gaps. The emptiness and voidness is like an intention of the inside of your belly loosening. These may be mere analogies, but if you constantly keep them in mind, understanding will come.



第十二章 手揮琵琶式

12. PLAY THE LUTE

先將兩手五指具伸直。手虎口朝上着。右足即速再往後撤步足尖着地。後撤步之遠近。不移動重心為至善處。隨即將右手往回拉。拉至心口前停住。左手與右手往回拉時。同時往前伸去至極處。左足亦同時往後撤。撤至右足前邊。足後根與右足相離半寸許。足尖着地。停住。右足後根。亦與左足往回撤時。足後根亦着地。惟是身子往回撤時。神氣穩住。不偏不倚。腹內鬆靜。周身輕靈。如同懸空之意。內外要一氣着往後撤。不可散亂。練者宜深思之。

First the fingers of both hands extend, tiger's mouths facing upward. Your right foot quickly withdraws, toes touching down. As for the distance the step withdraws, it should not cause the weight to shift. Then your right hand pulls back until in front of your solar plexus. As your right hand pulls back, your left hand stretches out forward to its final place. Your left foot also at the same time withdraws until in front of your right foot, the heel about half an inch away from it, toes touching down. As your right foot withdraws, your right heel touches down, and as your body withdraws, your spirit and energy become steady, there is no leaning or inclining, within your belly is looseness and calm, your whole body is nimble, like an intention of being suspended in midair. Inside and out should move as one when withdrawing and must not be in disorder. You should deeply ponder this.



第十三章 進步搬攔捶學圖解

13. ADVANCE, PARRYING BLOCK, PUNCH

先將左手往左脇攖。左足與左手攖時。同時往前邁步。隨後右手往右脇攖。右足與右手亦同時往前邁步。式子不要停。再將左手往前出去。又往下扣。如同扣人的手相似扣去。左足仍與左手扣時。同時往前邁步。右手攖上拳。從右脇與左手往下扣時。即速往左手腕上邊。直着打出去。拳與心口平。左手背朝上着。與右手往前出時。同時往心口裏來。左手裏腕靠着心口。右足與右手出去時。亦同時跟步。離左足後根一二寸許。停住。兩眼看右手食指中節。身體形式如圖是也。右拳往前打時。兩肩不可往下硬垂勁。兩肩兩口裏根。及腹內。仍是鬆開。精神貫注。身式要中正。意氣要和平。而不可乖謬。

First your left hand brushes to your left ribs. As your left hand brushes, your left foot steps forward. Then your right hand brushes to your right ribs, your right foot at the same time also stepping forward. The posture should not stop. Your left hand then goes forward and covers downward, as though covering an opponent's hand. As your left hand covers, your left foot steps forward, your right hand grasps above into a fist, and when your left hand covers downward, goes from your right ribs quickly over your left wrist, striking straight out, fist at solar plexus level. Your left hand, the back of the hand facing upward, comes inward toward your solar plexus as your right hand goes out forward, the inside of your left wrist coming near your solar plexus. Also as your right hand goes out, your right foot does a follow step until about one or two inches away from your left heel. Your gaze is toward the middle joint of your right forefinger. Your body's posture is as in the photo. When your right fist strikes forward, your shoulders must not be stiff in hanging downward. Your shoulders and hips, and within your belly, remain loosened. Spirit is concentrated, your body posture should be balanced, and the intention and energy should be mild and not at all excessive.



第十四章 如封似閉學圖解

14. SEALING SHUT

先將右手往回抽。左手與右手往回抽時。從右胳膊下邊挨着同時往前伸去。兩手一抽一伸。兩手相齊為止。兩手腕均向外扭勁。扭至兩手心朝外。右足與右手抽時。亦同時往後撤步。撤至兩足相離遠近。量自己身子高矮。足落地時。總不移動周身的中氣。為至善處。隨後兩手與左足撤時。同時往回抽。兩大指相離寸許。抽至心口輕輕靠住。左足撤回時足尖着地。足後根離右足寸許。兩腿裏曲要圓滿。似半月形。如圖是也。但是身子往回撤時。要一氣着。身子如同立在船上。面向西着。船往東行。要一氣撤回。身子要平穩。不可忽起忽落。高矮要一律。

First withdraw your right hand, your left hand extending forward from under your right forearm, one hand withdrawing while the other is extending, and once they are next to each other, they stop, wrists both twisted

outward so your palms are facing outward. As your right hand withdraws, your right foot withdraws a step, the distance between your feet depending on your body's height. When the foot comes down, it should not cause the weight to shift. Then your hands and your left foot withdraw together, your thumbs about an inch apart, retracting until gently against your solar plexus, and your left foot to about an inch away from your right foot, toes touching down. Your legs bend inward and should have a rounded fullness, making semicircles, as in the photo. However, when your body withdraws, it should be continuous, your body as though standing in a boat facing to the west while the boat is moving to the east. Continuously withdrawing, your body should be steady, and must not suddenly rise or suddenly drop, but have a uniform height.



第十五章 抱虎推山學圖解

15. CAPTURE THE TIGER AND PUSH IT BACK TO ITS MOUNTAIN

再將兩手心朝外着。一齊往前推去與心口平。兩胳膊似曲非曲。似直非直。兩眼看兩手當中。停住。左足與兩手往前推時。同時極力往前邁步。右足亦隨後緊跟步。離左足一二寸許。身子高矮與前式仍是一律。勿散亂。腰要塌住勁。又要鬆開勁。周身內外之氣與勁。仍如前鬆沉。兩手兩腿及身形式樣。如下圖。外形雖微停。而內中之意不可止。是在學者意會之。

Then your hands, palms facing outward, push forward together at solar plexus level. Your arms seem to be bent but not bent, straight but not straight. Your gaze goes between your hands. Pause there. As your hands push forward, your left foot steps forward as far as it can, and your right foot then soonafter does a follow step to be about one or two inches away from your left foot. Your body's height remains the same as in the previous posture. Do not be in disorder. Your waist should have an energy of sinking, as well as of loosening. The energy and power of your whole body, inside and out, remains like the loosening and sinking in the previous posture, and the posture of your hands, legs, and body is the same. It is as in the photo. Although the outward appearance has a slight pause, the intention inside must not stop. It is up to you to sense this.



第十六章 開手學圖解

16. OPENING HANDS

即將兩手。如同抱着氣球。內中之氣。往外放大之意。兩手大指離胸前一二寸許。平着分開。開至兩手虎口。與兩肩尖相對。兩手五指具張開。微停。

Then your hands seem to be holding a balloon that is inflating, your thumbs about an inch or two away from your chest, spreading apart horizontally until the tiger's mouths are opposite your shoulders, fingers spread. Slightly pause.



第十七章 合手學圖解

17. CLOSING HANDS

即將左足尖仰起。足後根着地。亦同螺絲軸旋轉之意。向着右邊扭轉。扭至左足正直。身子扭轉亦總要一氣。不可有忽起忽落。間斷之形式。勁亦要和平。不可有努力乖戾之氣象。再兩手與左足扭時。要同時往一處縮窄。兩手相離。兩腿灣曲。兩眼看處。身體動作。均與第四第五開合形式相同。但彼式身子是向左轉。是右足轉。此式身子是向右轉。是左足轉。因身足略有分別。故又另作此二圖也。

Then your left toes lift, heel touching down, your left foot twisting to the right, as though with an intention of screwing into place, until the foot is pointing straight. Your body turns and should do so continuously, and must not suddenly lift or suddenly lower in an interrupted manner. The power should be mild and there must not be

any feeling of disagreeable effort. As your left foot twists, your hands should move inward toward each other. The distance between your hands, the bending of your legs, the direction of your gaze, your body's movement, all are the same as in Postures 4 and 5, but in those postures your body is turning left and your right foot is pivoting, whereas in these postures your body is turning right and your left foot is pivoting. Since your body and feet are slightly different between those postures and these, I have therefore had these couple of extra photos made.



第十八章 摟膝拘步學圖解

18. BRUSH KNEE IN A CROSSED STANCE

先將右手五指往左邊落。再從心口左邊。往下斜着摟一弧線。摟至右□處。大二指撐開。如半月形。大指離□一二寸許。右足與右手摟時。同時往右邊斜着邁去。足後根着地。左手與右手五指往左邊落時。手心仍朝裏着。與開手式相似。同時往左邊開去。開至大指與左肩相平。再即速將食指稍。從口角寸許。往右邊推去。推至胳膊似直非直。似曲非曲。食指稍與口相平。左足與左手。同時往前邁步。邁至右足脛骨前落下。足尖着地。兩眼仍看前手食指稍。腹內之氣。塌腰鬆□。一切神氣。均與第十一章相同。

First your right hand's fingers lower to the left side, then from the left side of your solar plexus, brush downward in a diagonal arc to your right hip, thumb and forefinger propped open to make a semicircle, the thumb about an inch or two away from the hip. As your right hand brushes, your right foot steps out diagonally to the right side, heel touching down. While your right hand is lowering to the left side, your left hand, palm still facing inward, spreads away to the left side as in the OPENING HANDS posture until the thumb is level with your left shoulder, then quickly, with the tip of the forefinger passing about an inch away from the corner of your mouth, pushes out to the right side, until the arm seems straight but not straight, bent but not bent, the tip of the forefinger at mouth level. Your left foot at the same time steps forward, coming down forward of your right ankle, toes touching down. Your gaze is still forward toward the tip of your front hand's forefinger. The energy within your belly, the sinking of your waist and loosening of your crotch, everything to do with spirit and energy, are all the same as in Posture 11.



第十九章 手揮琵琶式學圖解

19. PLAY THE LUTE

先將兩手五指均伸直。手虎口朝上着。左足即速再往後撤步。足尖着地。隨即將左手往回拉。拉至心口前停住。右手與左手往回拉時。同時往前伸去至極處。右足亦同時往後撤。撤至左足前邊。足後根與左足相離半寸許。足尖着地。停往。左足後根。與右足往回撤時。足後根亦着地。但身子往回撤時。內外之神氣輕靈一切。皆與第十二章相同。

First the fingers of both hands extend, tiger's mouths facing upward. Your left foot quickly withdraws, toes touching down. Then your left hand pulls back until in front of your solar plexus. As your left hand pulls back, your right hand extends forward to its final place. Your right foot also at the same time withdraws until in front of your left foot, the heel about half an inch away from it, toes touching down. As your right foot withdraws, your left heel also touches down, and again as your body withdraws, the power and energy inside and out is nimble everywhere, all the same as in Posture 12.



第二十章 懶扎衣學圖解

20. TUCK IN THE ROBE

身體動作。兩手轉圈。兩足起落。腹內一切之勁性情意。皆與第三章懶扎衣。第五節式相同。不再贅述。見第三章懶扎衣五節圖

The movement of your body, the circling of your hands, the lifting and lowering of your feet, all of the power, feeling, and intention within your belly, everything is the same as in Posture 3, part 5, and so it is not necessary to repeat it here. (See the photo for Posture 3, Part 5.)

第二十一章 開手學圖解

21. OPENING HANDS

見第四章開手圖

See the photo for Posture 4.

第二十二章 合手學圖解

22. CLOSING HANDS

見第五章合手圖

See the photo for Posture 5.

第二十三章 單鞭學圖解

23. SINGLE WHIP

見第六章單鞭圖

See the photo for Posture 6.

第二十四章 肘下看捶學圖解

24. GUARDING PUNCH UNDER THE ELBOW

將左手仍用掌。往前極力用意伸住。腹內亦用神氣貫注。身子不可有一毫俯仰之形。隨後將右手攥上拳。胳膊如同籐子棍曲回。靠着脇。拳從臍處往前左肘伸去。右足與右手伸時。同時前往邁步。至左足裏邊當中落下。足尖落地。兩足相離半寸許。兩手同時往前伸住。兩肩與兩口裏根。亦用意往回縮住。伸縮總要一氣。似停而未停之時。即將右足往回撤。足尖着地。左足隨後亦往回撤。撤至右足前邊落下。兩手仍伸住不可移動。兩足往後撤時。身子之形式。各處之勁。虛靈之情。兩足相離之遠近。均與第十二章。手揮琵琶式相同。

Your left hand, still as a palm, puts its energy into using intention to extend forward.

Concentrate spirit and energy within your belly. Your body must not have the slightest bit of leaning. Then your right hand grasps into a fist and the arm is like a vine curling round a pole, drawing close to your ribs, the fist passing your navel area, extending forward toward your left elbow. As your right fist extends, your right foot steps forward until beside the middle of your left foot, toes touching down, your feet about half an inch apart. While both hands extend forward, your shoulders and hips also use intention to shrink back. This extending and shrinking must occur in unison. When you seem to stop but have not yet stopped, immediately your right foot withdraws, toes touching down. Your left foot then also withdraws, coming down in front of your right foot. Your hands are still extended and do not shift. As your feet withdraw, your body's posture, the power in each part, the feeling of forcelessly pressing up your headtop, the distance between your feet, all are the same as in Posture 12 – PLAY THE LUTE.



第二十五章 倒輦猴左式學圖解

25. DRIVE AWAY THE MONKEY (LEFT)

先將左手往胸前處來。大指至胸前二三寸許。將手心往下扣。右手與左手往胸前來時。手心朝上着。同時往右邊斜着往下落。右足亦與兩手扣落時。同時將足尖欠起。足後根着地。如螺絲之意。往裏扭轉。扭至足尖或正直。或微往裏扣着點。足尖落地。再左手從心口斜着。往左邊摟一弧線。大二指撐開。如半月形。摟至大指離左□一二寸許。左足與左手摟時。同時亦斜着往左邊邁步。足後根落地。再右手手心向上着。往上擡起。起至與右肩相平。手心再向裏着。五指具張開。食指稍從右口角往前推去。兩手之曲直。皆與摟手拘步相同。右足亦與右手往前推時。同時往前跟步。跟至左足中間。相離四五寸許。落下足尖着地。兩足之形式。如圖是也。此式自兩手兩足。動作始末。要一氣串成。內中並無間斷。如同圓球滾一周圈。無有停滯之意。內中之氣。自胸至丹田。與坐功坐至靜極時。腹內如空洞相似。周身之神氣。全注於丹田沉住。故內家拳與丹學實相表裏。內中之氣。誠有確據。並非空談。實地練習。功久自知。

First your left hand comes in front of your chest, the thumb about two or three inches away from it, palm covering downward. As your left hand comes in front of your chest, your right hand, palm facing upward, lowers diagonally to the right side. While your hands cover and lower, your right foot, toes lifting, heel touching down, twists inward as though with an intention of screwing into place, until the toes point straight or are slightly hooked inward, toes touching down. Then your left hand goes diagonally from your solar plexus, brushing in an arc to the left side, the thumb and forefinger propped open to make a semicircle, until the thumb is about one or two inches away from your left hip. As your left hand brushes, your left foot steps diagonally to the left side, heel touching down. Your right palm faces up and lifts to shoulder level, palm facing inward, fingers spread, and with the tip of the forefinger passing the right corner of your mouth, pushes forward. The bent straightness of your arms is entirely the same as in BRUSH KNEE IN A CROSSED STANCE. As your right hand pushes forward, your right foot does a follow step forward, toes touching down about four or five inches away from the center of your left foot, the posture of your feet as in the photo. In this posture, from your hands and feet to the movements throughout, it should be continuous within, and without interruption, like a ball rolling a complete circle, with no intention of stagnation. The energy inside, from your chest to your elixir field, like when doing sitting meditation, becomes extremely quiet, the inside of your belly like an empty cave. The spirit and energy of your whole body concentrates on sinking to your elixir field, and thus the internal school of boxing and elixirism reflect each other. For internal energy, there is real evidence and not just vain talk. It manifests through practice, and after practicing a long time, you will yourself become aware of it.



第二十六章 倒輦猴右式學圖解

26. DRIVE AWAY THE MONKEY (RIGHT)

先將右足尖欠起。足後根亦如螺絲之意。往裏扭轉。足之形式。與左式轉右足後根之形相同。再將右手往右邊。斜着摟一弧線。大二指撐開。如半月形。摟至大指離右口一二寸許。再左手心向上着。往上擡起。起至與左肩相平。手心再向裏着。五指張着。食指稍亦從左口角往前推去。兩手之形式。兩足之距離。周身之動作。內外之氣勁。均與左式相同。左右循環之式。數之多寡。各聽其便。不拘一定。

First your right [left] toes lift and the heel pivots inward as though with an intention of screwing into place, the posture of the foot the same as in the left-turning posture in which your right foot does a follow step. Then your right hand goes to the right side, brushing diagonally in an arc, the thumb and forefinger propped open to make a semicircle, until the thumb is about one or two inches away from your right hip. Then your left hand, palm facing upward, lifts up to shoulder level. The palm then faces inward, fingers spread, and with the tip of the forefinger passing the left corner of your mouth, pushes out forward. The posture of your hands, the distance of your feet, the movement of your whole body, the energy and power inside and out, all are the same as in the posture on the other side. The left and right versions recycle, but as for the number of times, it depends on what is convenient, and there is no limit specified.



第二十七章 手揮琵琶式學圖解

27. PLAY THE LUTE

見第十九章手揮琵琶式圖

See the photo for Posture 19.

第二十八章 白鵝亮翅學圖解

28. WHITE GOOSE SHOWS ITS WINGS

見第八章白鵝亮翅圖

See the photo for Posture 8.

第二十九章 開手學圖解

29. OPENING HANDS

見第四章開手圖

See the photo for Posture 4.

第三十章 合手學圖解

30. CLOSING HANDS

見第五章合手圖

See the photo for Posture 5.

第三十一章 搜膝拘步學圖解

31. BRUSH KNEE IN A CROSSED STANCE

見第十一章搜膝拘步圖

See the photo for Posture 11.

第三十二章 手揮琵琶式學圖解

32. PLAY THE LUTE

見第十二章手揮琵琶式圖

See the photo for Posture 20.

第三十三章 三通背學圖解

33a. THREE THROUGH THE BACK (Part 1)

先將右手往後畫一弧線。至頭頂不可停住。再從頭頂。與前要一氣着往下按。按至兩腿當中。七寸上下停住。左手與右手往後畫時。同時往回抽在。左□上左脇下邊。手心朝裏靠住。再將左足與右手往下按時。同時往後撤。撤至足後根。與右足後根。似挨未挨之意。足後根欠起。足尖着地。兩腿微微灣曲着。兩□裏根用意縮住勁。腰亦仍用意塌住。兩眼看右手食根節。腹內亦仍收斂神氣於骨髓。身子雖曲折之形式。而腹內總要含有虛空鬆開之意。無相挨之情形。

First your right hand arcs to the rear and to your headtop, and must not stop, then from your headtop goes forward and continuously downward until between your legs, stopping seven inches away from the ground. As your right hand arcs to the rear, your left hand withdraws to be above your left hip and below your left ribs, palm facing inward and drawing close. As your right hand pushes down, your left foot then withdraws until the heel is next to your right heel with an intention of being close but not close, the heel lifted, toes touching down, your legs slightly bent. Your hips use intention to shrink inward and your waist also uses intention to sink. Your gaze is toward the major knuckle of your right forefinger. Within your belly, spirit and energy are still being

gathered and collected into your bones. Although your body is in a folded posture, within your belly there should always be an intention of being empty and loosened, not a feeling of everything being too crowded together.



三通背二節式圖解

33b. THREE THROUGH THE BACK (Part 2)

再將右胳膊往上擡起。起至手背靠着頭正額處。身子亦同時直豎起。又將左手虎口朝上着。同時與脇下往前伸直。手虎口仍朝上着。與心口相平。左足與兩手同時。極力往前邁去。兩足相離之遠近。隨人之高矮。總要兩腿彎曲着。不移動前者之重心。為至善處。兩眼順着左手食指稍看去。將神氣沉住。且將內外開合。須要分明。虛實動靜。務要清楚。不可有一毫之混淆。使內中之神氣。散亂不整耳。

Then your right arm lifts until the back of the hand is close to the center of your forehead. Your body at the same time straightens up and your left hand, tiger's mouth facing upward, extends forward from below your ribs, level with your solar plexus, tiger's mouth still facing upward. At the same time, your left foot steps out forward as far as it can, the distance between your feet depending on your height. There should throughout be a bend in your legs and the step should not cause the weight to shift. Your gaze slightly goes out following your left forefinger. Your spirit and energy sink. The internal and external, opening and closing, must be distinguished. Emptiness and fullness, movement and stillness, must be clear, and must not have the slightest bit of confusion or cause your spirit and energy to be disordered and incomplete.



三通背三節一式圖解

33c. THREE THROUGH THE BACK (Part 3.1)

先將兩足與身子並腰。如螺絲形。即研勁從前邊往右轉。扭轉至後邊。兩手亦與身轉時。同時右手從頭處。往右後邊又往前往下斜着落去。如畫弧線。畫至極處。手與肩相平直。手虎口朝上着。左手又左手心朝裏着。亦同時從左邊。亦如畫弧線至頭處。從頭處往前往下落去。畫至極處。手虎口亦朝上着。亦與左肩相平直。兩手心斜對着。兩眼看兩手當中。兩足仍未離地基。兩足之形式。與本章二節圖。左作右。右作左。兩相互換之式。兩手之勁同時往前伸。兩肩亦虛空着往回縮。腰中之勁。微有往下塌之意。是取虛空之意也。周身內外之勁。神氣收斂。氣往下沉。仍如前。周身之形式。如圖是也。

First your feet, body, and waist, as though screwing into place (or using a grinding energy), turn from forward to the right until twisted around to the rear. As your body turns, your right hand goes from your forehead to the right side, forward and downward, lowering diagonally, as though drawing an arc, until at its final place, your hand at shoulder level, tiger's mouth facing upward, and your left hand, palm facing inward, goes from the left side, to your forehead, also as though drawing an arc, then lowering from your forehead forward and downward, until at shoulder level, tiger's mouth facing upward, your palms facing each other along a diagonal. Your gaze goes between your hands. Your feet still have not left their original location. The posture of your feet is as in the photo for Part 2, but your feet have exchanged roles with each other [of front foot and rear foot]. The energy of your hands at the same time extends forward, your shoulders empty and shrink back, and the energy within your waist has an intention of slightly sinking down. Strive for an intention of emptying. The energy of your whole body, inside and out, your spirit and energy gathering and collecting, and the energy sinking down, is still as before. The posture of your whole body is as in the photo.



三通背三節二式圖解

33d. THREE THROUGH THE BACK (Part 3.2)

再將左足。先往後微墊步。兩□裏根並兩肩。極力往回縮住。再將右足極力往後撤。撤至左足後邊。斜着落下。如半八字形式。兩足之遠近。仍隨人之高矮勿拘。兩手再從前邊。如揪虎尾之意。徐徐落在兩□裏根。左足與兩手往回揪落時。同時亦往回撤。撤至足後根。在右足當中。二三寸落下。足尖着地。身子與兩手往回揪時。亦徐徐往上起。頭要往上頂。身子雖然起直。兩腿總要有點灣曲之形。腹內之氣。仍要縮回丹田。腰仍要往下塌住勁。一切之伸縮。頂塌揪。等等之勁。亦皆是用意。不要用濁力。

Then your left foot first takes a small step to the rear, and your hips and shoulders put their energy into shrinking in. Your right foot then withdraws as far as it can until behind your right foot, coming down slanted at about a forty-five degree angle. The distance between your feet is not restricted and instead depends on your height. Your hands then go from in front with an intention as though pulling a tiger's tail, slowly lowering toward your hips. As your hands pull back and downward, your left foot withdraws until the heel is by the middle of your right foot, coming down about two or three inches away from it, toes touching down. While your hands pull back, your body slowly lifts, and your head should be pressing upward. Although your body is straightening up, your legs should always have a slightly bent shape, the energy within your belly should still be shrinking back into your elixir field, and your waist should still have an energy of sinking. Every part of extending out, shrinking in, pressing up, sinking down, pulling back, and the rest of the energies, is all a matter of using intention and should not use any confused exertion.



三通背三節三式圖解

33e. THREE THROUGH THE BACK (Part 3.3)

再將兩手同時。靠着身子往上起。至心口上邊。再往上又往前伸去。到極處勿停。左足亦與兩手伸時。同時往前邁步。足尖往外斜着落下。亦如半八字形。兩足相離之遠近。身子仍不動。極力往前邁步。不能移動重心為妙。再將兩手又往下落。仍到兩口裏根處。右足與兩手往下落時同時往前邁去。至左足前邊。足直着落下。足尖着地。兩足距離之遠近。仍身子不起不落。不俯不仰。不能移動重心之情形。再將兩手仍靠着身子往上起。至心口上邊往前推去。兩手推法。與第三章懶扎衣五節式相同。右足與兩手推時。同時往前邁去落地。左足之跟步。兩手之推法。兩足之距離。亦同懶扎衣五節式相同。一二三節之式。練時不可有凹突處。不可有續斷處。總要節節相貫。一氣串成。最為要着。

Then your hands, drawing close to your body, lift until the palms are facing upward, and then lift and extend forward until at their limit, but they will not pause there. As your hands extend, your left foot steps forward, coming down with the toes slanted outward at again about a forty-five degree angle, stepping forward as far as it can without the distance between your feet causing the weight to shift or your body to move from its location. Then your hands again lower to your hips, your right foot at the same time stepping forward until in front of your left foot, coming down with the foot pointing straight, toes touching down, the distance between your feet not causing the weight to shift, nor your body to lift or lower, lean or incline. Then your hands, again drawing close to your body, lift until above your solar plexus and push out forward. The pushing method of your hands is the same as in Posture 3, Part 5. As your hands push, your right foot steps out and comes down forward, and your left foot does a follow step. The pushing method of your hands and the distance between your feet, are the same as in Posture 3, Part 5. When practicing this segment – Parts 3.1-3.3 – there must no “pits or protrusions anywhere, breaks in the flow anywhere”. The movements should link up one after another, continuously strung together. This is extremely important.



第三十四章 開手學圖解

34. OPENING HANDS

見第四章開手圖

See the photo for Posture 4.

第三十五章 合手學圖解

35. CLOSING HANDS

見第五章合手圖

See the photo for Posture 5.

第三十六章 單鞭學圖解

36. SINGLE WHIP

見第六章單鞭圖

See the photo for Posture 6.

第三十七章 雲手學圖解

37a. CLOUDING HANDS (Part 1)

先將左手。從左邊。胳膊靠着身子。往右邊畫一下弧線。至右胳膊裏根處。似停而未停。左足與左手畫弧線時。同時微往左邊邁去。落地足尖仍往左邊斜着點。

First your left hand goes from the left side, arm close to your body, and arcs down to the right side, to the inside of your right shoulder, and seems to pause but not pause. As your left hand arcs, your left foot steps slightly to the left [right], coming down with the toes still slanted toward the left side.



雲手學二節圖解

37b. CLOUDING HANDS (Part 2)

再將右手從右邊。胳膊靠着身子。往左邊畫一下弧線。至左胳膊裏根處。似停而未停。左手再從右胳膊裏根處。與右手往下落時。同時往左邊。畫一上弧線。從眼前邊。畫至左手原起處。似停而未停。右足與右手畫時。同時足尖仍往左邊。微斜着點邁去。兩足相離二三寸許。落下兩足之形式。足尖仍向左邊斜着點。再右手往右邊畫時仍如前。左足再往左邊邁去之形式亦如前。惟左足落地之遠近。隨人之高矮。仍不能移動中氣為至善。兩手兩足循環之式。仍如前。兩手之形式。如同兩個套環圈相似。循環不已。數之多寡自便。但雲手時。腰極力塌住勁。身子微有往下坐之形式。左手往右。隨着往右。右手往左。隨着往左。要與兩胳膊一氣。隨着搖動。外形雖然搖動。而腹內之鬆空。及神氣注於丹田。與動作虛靈。並各處之勁。亦仍然如前。

Then your right hand goes from the right side, arm close to your body, and arcs down to the left side, to the inside of your left shoulder, and seems to pause but not pause. Your left hand then goes from your right shoulder, and when your right hand lowers, goes to the left side in an upward arc, passing in front of your eyes, arcing back to its original position, and seems to pause but not pause. As your right hand arcs, your right foot steps to the left side, toes staying slanted, your feet about two or three inches apart, coming down so the shape of both feet is still with the toes pointed slanting to the left side. Then your right hand arcs to the right side as before and your left foot steps to the left side as before. The distance your left foot comes down depends on your height, but must not cause the weight to shift. The cycling posture of your hands and feet is as before. The posture of your hands is that of two overlapping circles, circling endlessly. You may do as many circles as you please. While clouding with your hands, your waist puts its energy into sinking and your body slightly has a posture of being seated down. As your left hand goes to the right, your body follows to the right, and as your right hand goes to the left, your body follows to the left, and it should be in harmony with your arms, following along by swaying. Although the outside posture sways, within your belly is looseness and emptiness, and your spirit and energy are concentrated in your elixir field. The movements are natural, and the energy of each part remains as before.



第三十八章 高探馬學圖解

38a. RISING UP AND REACHING OUT TO THE HORSE (Part 1)

仍再接雲手式。兩手從左邊往右邊雲時。左手到心口處。胳膊靠着身子。右手亦仍到原起處。左足隨着兩手往右邊雲時。同時往回來。落地離右足一二寸許。與右足成一丁字形式。右手再從上邊往下落。仍如畫下弧線。到左□處。不停。即速往上台起。手與心口相平直。胳膊似曲非曲。似直非直。左手仍在心口前邊。兩手心具朝裏着。右足與右手往上抬時。同時斜着往前邊邁去。落下足尖着地。足後根離左足一二寸許。兩足仍成為丁字形式。身子高矮。與前仍一律着。兩腿亦仍微曲着點。身式似停而未停。

Continuing from the CLOUDING HANDS posture, as your hands go from the left side toward the right so your left hand is by your solar plexus, arm close to your body, and your right hand returns to its original place, your left foot then withdraws and comes down about an inch or two from your right foot, making a T shape with your right foot. Your right hand then lowers from above, again arcing downward, until by your left [right] hip, and without stopping, it promptly lifts and extends straight ahead at solar plexus level, the arm bent but not bent, straight but not straight. Your left hand is still in front of your solar plexus, your palms facing inward. As your right hand lifts, your right foot steps diagonally forward, toes touching down, the heel about one or two inches away from your left foot, the feet making a T shape. Your body's height is still the same as in the previous posture. Your legs are still slightly bent. Your body's posture seems to stop but not stop.



高探馬學二節圖解

38b. RISING UP AND REACHING OUT TO THE HORSE (Part 2)

即速將左手往裏扭。扭至手心朝上。右手與左手同時。亦往外扭。扭至手心朝下。兩手如同抱着一大圓球相似。兩手心上下相離三四寸許。兩手離心口一二寸許。兩足尖與兩手扭時。亦均向左邊扭。扭至兩足正直。或足尖微向左邊斜着點亦可。不必拘泥。右足尖仍着地。

Then your left hand quickly twists inward so the palm is facing upward, your right hand at the same time twisting outward so the palm is facing downward, your hands as though holding a ball. Your palms are above and below each other about three or four inches apart, and are about one or two inches away from your solar plexus. As your hands twist, the toes of both feet also twist to the left until your feet are pointing straight, or the toes are slightly pointing to the left side, it not being necessary to be exacting about it, and with your right toes touching down.



高探馬學三節圖解

38c. RISING UP AND REACHING OUT TO THE HORSE (Part 3)

再即速將兩手腕往外擰。擰至兩手之形式。如第五章合手式相同。惟身體之形式如前。一切之神氣與勁。亦仍如前。式微停。而意仍未停。凡各式。外面雖有停之形式。而內中之意。仍未停。以後均倣此。

Then your wrists quickly twist outward until the posture of your hands is the same as in the CLOSING HANDS posture, except your body's posture is as before, and your spirit and energy are as before. The posture slightly pauses, but the intention does not stop. With each posture, although it may stop outwardly, the intention inside still does not stop. This is from here on always the case.



第三十九章 右起脚學圖解

39. RIGHT LIFTING KICK

再將兩手如單鞭式分開。右足與兩手分開時。同時踢起。起至與右手相交。兩眼望着右手看去。腰微往下塌。腹內鬆開。氣亦要往下沉。式不停。即速將足落回原處。滿足着地。兩手與右足落時。同時往一處合。形式與第五章合手式相同。左足後根。亦即速抬起。足尖着地。眼亦扭向左邊看。式微停。

Then your hands spread apart as in the SINGLE WHIP posture. As your hands spread, your right foot kicks, lifting to meet your right hand. Your gaze is toward your right hand. Your waist slightly sinks down, your belly loosens, and energy should sink down. The posture does not stop. The foot quickly comes down, returning to its original place, sole touching down fully. As your right foot lowers, your hands move inward toward each other, the posture the same as in Posture 5, and your left heel also quickly lifts, toes touching down. Your gaze turns to look to the left side. The posture slightly pauses.



第四十章 左起脚學圖解

40. LEFT LIFTING KICK

即速將兩手如右式分開。左足踢起。亦與右足踢起相同。手足相交亦相同。又即速將左足落回原處。足尖仍着地。兩手亦往一處合。形式如右式。又即將右足並身子。微向左轉。兩眼往左邊正面看去。式微停。

Your hands quickly spread apart as in the posture on the right side, your left foot kicks, same as the kick on the

right side, hand and foot meeting in the same way, then your left foot quickly comes down, returning to its original place, toes touching down as before. Your hands also move inward toward each other, the posture the same as on the right side. Then your right foot and your body turn slightly to the left. Your gaze goes to the left side to look directly forward. The posture slightly pauses.



第四十一章 扭身踢脚學圖解

41. TWIST AROUND, KICK

再將左足踢起。兩手分開。手足相交。兩眼看處。腹內之神氣。皆與四十章式相同。

Again your left foot kicks, the hands spreading, hand and foot meeting, gaze looking toward that area, and the spirit and energy in your belly are all the same as in Posture 40.

第四十二章 踐步打捶學圖解

42. STEP SUCCESSIVELY, PUNCH

即將左足極力往前落地。兩足相離遠近。隨人之高矮。落地足尖往外斜着。左手與左足落時。同時再往下邊左胯處摟去。停住。再將右足往左足前邊邁去。落地之時足尖亦往外斜着點。兩足之距離。亦隨人之高矮勿拘。右手與右足邁時。同時從後邊往右耳處。不停。再從右臉前邊一氣着。往下摟去。至左胯處。停住。左足再往前邁去。落地足尖直着。兩足之距離。仍隨人之高矮。左手與左足邁時。同時從左口處往上起。起至臉前。再往下摟至左口處。如前停住。再右手攥上拳。與左手摟時。同時從右口處往後邊如畫圓弧線。從耳傍再往前往下。從兩腿之中間。與下去。至左膝下邊停住。兩眼看右手。右手往下打時。身子隨着往下灣曲。腰總要極力塌住。腹內亦極力鬆開。身體之形式。如圖是也。以上摟手。落足。邁足。均要一氣着。學者宜細悟之。

Your left foot comes down forward as far as it can, the distance between your feet depending on your height, coming down with the toes slanted outward. As your left foot comes down, your left hand brushes downward until at your left hip. Then your right foot steps in front of your left foot, coming down with the toes swung outward. The distance between your feet depends on your height rather than being standardized. As your right foot steps, your right hand goes beside your right ear, and without stopping, continues in front of the right side of your face and brushes downward until at your left [right] hip. Your left foot then steps forward, coming down with the toes pointed straight, the distance between your feet still depending on your height. As your left foot steps, your left hand lifts from your left hip until in front of your face and again brushes downward until at your left hip, as before. Then your right hand grasps into a fist, and while your left hand brushes, goes behind from

your right hip as though drawing an arc, goes beside the ear, then goes forward and downward between your legs until below your left knee. Your gaze is toward your right fist. As your right fist strikes downward, your body bends downward. Your waist should throughout put its energy into sinking, your belly putting its energy into loosening. Your body's posture is as in the photo. The brushing of your hands above, the landing of the foot, and the stepping of your feet should all be continuous. You should understand this carefully.



第四十三章 翻身二起學圖解

43. TURN AROUND, DOUBLE KICK

先將左足往裏扭。扭成半八字形。即速將右手。與左足往裏扭時。同時從前邊往後邊。如畫上弧線。從頭頂前邊過去。身子亦一氣隨着往右邊扭轉。再右手從頭頂前邊。往下落時。右足同時微往前邁步。落地足尖朝外斜着。亦如半八字形。左手與右手往下落時。亦同時從左□處往上起。再從左臉處往心口前邊摟下去。仍摟至左□處停住。左足與左手往上起時。同時極力往前邁步。邁至右足前邊落下。足尖朝外斜着。仍如半八字形式。兩足之距離。亦隨人之高矮。再右手落到右□處。不停。與左手往下摟時。同時自右□處往上來。手腕往外扭着。如畫一小圓圈之意。至右口角處。手心朝外。不停。右足再從後邊提起。往前踢去。右手與右足往前踢時。同時從口角處。往前出去望着右腳面拍去。手足相交之式。手足高矮與心口相平。式不停。即將右足撤回。撤至左足後邊來。足尖對着左足後根。足尖着地。右手不回來。仍直伸着。再左手與右足往後撤時。同時往前邊出去伸直。右手仍在前。左手仍在後。兩手心具朝裏斜對着。腰微往下塌勁。微停。身之形式。如圖是也。自扭足。翻身。摟手。踢足。至塌腰。是一氣呵成不可間斷。

First your left foot twists inward forty-five degrees and your right hand quickly draws an arc upward from the front to the rear, passing in front of your headtop. Your body goes along with it by twisting around to the right. As your right hand lowers from in front of your headtop, your right foot steps slightly forward, coming down with the toes slanted outward about forty-five degrees, and your left hand lifts from your left hip area, passes the left side of your face, goes in front of your solar plexus, and brushes downward until at your left hip area. As your left hand lifts, your left foot steps forward as far as it can, coming down in front of your right foot, toes slanted outward about forty-five degrees, the distance between your feet depending on your height. Then your right hand lowers to your right hip area, and without stopping as your left hand brushes downward, lifts from your right hip area, wrist twisting outward, as though with an intention of drawing a small circle to the right corner of your mouth, palm facing outward. Without stopping in the posture, your right foot then lifts from behind and kicks out forward. When your right foot kicks forward, your right hand goes from the corner of your mouth, forward, reaching out to slap the top of your right foot. When hand and foot meet, their height is solar

plexus level. The posture does not stop. Promptly your right foot withdraws behind your left foot, toes touching down pointing toward your left heel. Your right hand does not come back but stays extended straight. Then when your right foot withdraws, your left hand extends straight forward, right hand still in front, left hand behind, palms aligned with each other along a diagonal. Your waist slightly sinks and there is a slight pause. Your body's posture is as in the photo. From twisting the foot to turning your body, to brushing the hand, to kicking the foot, to sinking your waist, it is a continuous unbroken process.



第四十四章 披身伏虎學圖解

44. DRAPING BODY, CROUCHING TIGER

先將左足極力撤回。至右足後邊。落地仍是半八字形式。再隨即將兩手同時一氣着。往下往回拉。拉時之情形。兩手如同拉一有輪之重物。拉着非易。亦非難之神氣。身子又徐徐往上起。頭亦有往上頂之形式。身子雖然往上起。而內中之氣。仍然往下沉注於丹田。所以拳中順中有逆。逆中有順也。身子往上起為順。氣往下沉則為逆矣。再右足與兩手往回拉時。同時往回撤。撤至左足處一二寸許落下。足後根對着左足當中。兩手拉回時不停。再一氣着從左口處。往後邊輪一圓圈至前邊。落在小腹處。亦不停。即將兩手腕往外撐。又往下塌。兩手稍往上仰起。兩手之形式。如第五章合手圖式。左足與兩手往下輪落時。同時將足往裏扭。足尖着地。右足與兩手往下塌時。同時略抬起。足尖朝外斜着落下。仍如半八字形式。兩腿灣曲如翦子股形式。左膝微靠着右腿裏曲。身子與兩手腕往下塌時。腰亦同時往下塌。身子仍直着。式微停。兩眼往前看去。周身內外之神氣如前。身體之形式。如圖是也。

First your left foot withdraws as far as it can behind your right foot, coming down still at a forty-five degree angle. Then your hands in unison pull downward and to the rear. When pulling back, your hands are like a pulley, pulling in a manner of neither ease nor difficulty. Your body slowly lifts and your head also has a posture of lifting. Although your body lifts, energy inside still sinks to your elixir field. Therefore in this set, within going along there is going against and within going against there is going along. Your body rises, going along with the movement, and the energy sinks, going against it. As your hands pull back, your right foot withdraws and comes down about an inch or two away from your left foot, heel pointing to the middle of your left foot. Your hands do not stop as they pull, but go together from your left hip, to the rear, wheeling a circle forward and coming down at your lower abdomen. They do not stop there and your wrists prop up outward, though are also sunk downward. Your hands slightly lift up, the posture of your hands as in the CLOSING HANDS posture. As your hands wheel downward, your left foot twists inward, toes touching down, and with the sinking of your hands, your right foot slightly lifts, coming down with the toes slanted outward at again about a forty-five degree angle.

Your legs bend and your thighs make a scissor shape, your left knee slightly against the inside bend of your right leg. As your wrists sink, your body and waist sink, but your body is still straight. The posture slightly pauses. Your gaze is forward. The energy of your whole body, inside and out, is as before. Your body's posture is as in the photo.



第四十五章 左踢脚學圖解

45. LEFT KICK

先將兩手如單鞭式分開。左足與兩手分時。同時往正面踢去。手足相交之形式。並神氣。與第四十一章轉身踢脚之形式相同。

見四十章左起脚圖

First your hands spread apart as in the SINGLE WHIP posture. As your hands spread, your left foot kicks forward. The meeting of hand and foot, as well as your spirit and energy, are the same as in Posture 41. (See the photo for Posture 40.)

第四十六章 右蹬脚學圖解

46. RIGHT PRESSING KICK

左足不落地。即速將腿曲回。身子向右轉。左足落在右足後邊。落地足橫着。或往裏扣着點。不拘。兩手與身子向右轉時。同時往一處合。形式亦與合手式相同。右足亦與身子向後轉時。同時足後根欠起。足尖着地。身子轉過來再蹬脚。

見三十九章右起脚圖

Your left foot does not come down, but quickly bends and retracts, your body turns around to the right, and your left foot comes down behind your right foot, coming down sideways or hooking inward, either way. As your body turns, your hands move inward toward each other as in the CLOSING HANDS posture, and your right heel lifts, toes touching down. After your body has turned around, perform the pressing kick. (See the photo for Posture 39.)

第四十七章 上步搬攔捶學圖解

47. STEP FORWARD, PARRYING BLOCK, PUNCH

即將右足落在前邊。足尖向外斜着。如半八字形落下。兩足之遠近。仍隨人之高矮。惟是神氣身形。不可過。亦不可不及。再往前上左步。後右足緊跟步。左手往下摟。右手挽回右脇。再往前打去。此式與第十三章。進步搬攔捶。上下內外均皆相同。但前章之進步搬攔捶。係進三步。此是上左一步。故有進上搬攔捶之分別耳。

見十三章搬攔捶圖

Soon your right foot comes down in front, toes slanted outward, coming down at about a forty-five degree angle. The distance between your feet again depends on your height, but your spirit, energy, and posture must neither go too far nor not far enough. Then your left foot steps forward and your right foot does a follow step, your left hand brushing downward, your right hand drawing back to your right ribs and then striking forward. This posture with Posture 13 – ADVANCE, PARRYING BLOCK, PUNCH – is up and down, inside and out, all the same, but whereas in that case there are three advancing steps, here there is only one, your left foot stepping forward, therefore there is a distinction from ADVANCE, PARRYING BLOCK, PUNCH. (See the photo for Posture 13.)

第四十八章 如封似閉學圖解

48. SEALING SHUT

見第十四章如封似閉圖

See the photo for Posture 14.

第四十九章 抱虎推山學圖解

49. CAPTURE THE TIGER AND PUSH IT BACK TO ITS MOUNTAIN

見十五章抱虎推山圖

See the photo for Posture 15.

第五十章 右轉開手學圖解

50. OPENING HANDS (TURNING TO THE RIGHT)

見十六章開手圖

See the photo for Posture 16.

第五十一章 右轉合手學圖解

51. CLOSING HANDS (TURNING TO THE RIGHT)

見十七章合手圖

See the photo for Posture 17.

第五十二章 摟膝勾步學圖解

52. BRUSH KNEE IN A CROSSED STANCE

見十八章摟膝勾步圖

See the photo for Posture 18.

第五十三章 手揮琵琶式學圖解

53. PLAY THE LUTE

見十九章手揮琵琶式圖

See the photo for Posture 19.

第五十四章 懶扎衣學圖解

54. TUCK IN THE ROBE

見第三章五節懶扎衣圖

See the photo for Posture 3, Part 5.

第五十五章 開手學圖解

55. OPENING HANDS

見第四章開手圖

See the photo for Posture 4.

第五十六章 合手學圖解

56. CLOSING HANDS

見第五章合手圖

See the photo for Posture 5.

第五十七章 斜單鞭學圖解

57. DIAGONAL SINGLE WHIP

即將左足往斜角邁去。兩手分開。及身之形式。仍與第六章。單鞭式相同。

Then your left foot steps diagonally to the left corner. The spreading of your hands and your body's posture are still the same as in Posture 6.

第五十八章 野馬分鬃學圖解

58. WILD HORSE VEERS ITS MANE

先將左足極力往後邊撤。落地足尖往外斜着。左手與左足往後撤時。同時往下落。至小腹處。從小腹處。再往上起。至心口右邊。從心口右邊。再往上起。至眼前頭。再從眼前頭。仍往左邊落下去。如畫一圓圈形式。右手俟左手畫到心口右邊時。亦往下落。至小腹處。從小腹至心口左邊。從心口左邊。再往上起。至眼前邊。從眼前邊。仍往右邊落下去。亦如畫一圓圈形式。再右足亦與右手。從小腹處往上畫時。同時往左足處來。足尖往裏合着點。落下足尖着地。兩足之距離四五寸許。如圖是也。

First your left foot withdraws to the rear as far as it can, coming down with the toes slanted outward. As your left foot withdraws, your left hand lowers to your lower abdomen, then lifts from your lower abdomen to the right side of your solar plexus, from your solar plexus until in front of your eyes and head, then lowers from in front of your eyes and head to again be at the left side, as though you are drawing a circle. Waiting for your left hand to arc to the right side of your solar plexus, your right hand lowers to your lower abdomen, then lifts from your lower abdomen to the left side of your chest, from the left side of your chest until in front of your eyes, then lowers from in front of your eyes to again be at the right side, also as though drawing a circle. Then your right foot, as your right hand arcs upward from your lower abdomen, goes toward your left foot, toes slightly closing inward, toes touching down with about four or five inches between your feet, as in the photo.



式不停。即速再從左足處。與右手往下落時。同時斜着往右邊邁去。落地足尖往外斜着。又兩手在前邊。手心朝外着。如同兩個圓圈相套之形式。如○○是也。再將左足往前極力斜着。如返弧線形式邁去。如）是也。落地足尖仍往外斜着。左手仍與左足同時。如前畫一圓圈。右足俟左足方落地時。亦往前直着極力邁去。落地足尖往裏扣着點。右手與右足邁時。亦如前畫一圓圈形式。兩手仍如前兩圈相套之形式。但畫第二個套圈時。右手畫到心口右前邊在前。左手畫到心口左後邊。即速往右手腕去。兩手與右足往前邁時。同時往前如第三章。五節懶扎衣式推去相同。左足亦與兩手推時。同時亦往前跟步。落地兩足相離之遠近。及一切之勁。仍與第三章。五節懶扎衣式相同。微停。

The posture does not pause there, for your right foot then quickly goes from beside your left foot, as your right hand lowers, stepping out diagonally to the right side, coming down with the toes slanted outward. Your hands at the same time go forward with a pair of overlapping circles, palms facing outward, Then your left foot goes diagonally forward as far as it can, stepping out in an outward arc, coming down with the toes also slanted outward, your left hand drawing a circle forward. When your left foot comes down, your right foot steps out directly forward as far as it can, coming down with the toes slightly turned inward. As your right foot steps out, your right hand goes forward, drawing a circle, your hands still going forward with overlapping circles, but upon drawing the second pair, your right hand arcs to the right side of your solar plexus and forward, and your left hand arcs to the left side of your solar plexus and quickly goes out to your right wrist, your hands then going forward as in Posture 3, Part 5, pushing out in the same manner. As your hands push, your left foot does a follow step forward. The distance between your feet, and all the energies, are again the same as in Posture 3, Part 5. Slightly pause.

第五十九章 開手學圖解

59. OPENING HANDS

見第四章開手圖

See the photo for Posture 4.

第六十章 合手學圖解

60. CLOSING HANDS

見五章合手圖

See the photo for Posture 5.

第六十一章 單鞭學圖解

61. SINGLE WHIP

見第六章單鞭式圖

See the photo for Posture 6.

第六十二章 右通背掌學圖

62. RIGHT THROUGH-THE-BACK PALM

即將左手從左邊。往上如畫一上弧線。畫至頭處。手背緊靠正額處。身子往右轉。兩足與左手往上畫時。同時如螺絲形往裏扣。如半八字形式。右足亦同時。如螺絲形往外扭。足尖往裏扣着點。兩足仍不離原地。右手與左手往上畫時。極力虛空着往前伸勁。兩眼順着前右手食指看去。兩肩裏根。並兩□裏根。亦同時極力虛空着。往裏收縮。收縮之理。喻地之四圍皆高。當中有一無底深穴。四面之水。皆收縮於穴中之意。是在學者體察之。

Your left hand goes from the left side, draws an arc upward to your head area, the back of the hand against your forehead, your body turning to the right. As your left hand arcs upward, your feet twist [left foot twists] inward about forty-five degrees, as though with an intention of screwing into place, and your right foot twists outward, but with the toes still closed inward. Your feet have not left their original location. Also as your left hand arcs upward, your right hand does its best to empty and extend energy forward. Your gaze goes out forward following your right forefinger. Your shoulders and hips do their best to empty and shrink inward. The principle of shrinking is like the world and all its heights having at their center a bottomless pit, and the oceans of the world having an intention of shrinking inward into the pit. This is a sensation for you to personally experience.



第六十三章 玉女穿梭學圖解

63a. MAIDEN WORKS THE SHUTTLE (Part 1)

將右手往回抽。抽至裏手腕到心口處。左手與右手往回抽時。同時手腕往裏擰着往下落。落至右手稍上邊。手心朝裏着。兩肘靠着脇。右足與兩手抽落時。同時亦略往回來。落地足尖往外斜着。如半八字形式。兩腿要略灣曲點。兩眼順着左手看去。不停。

Your right hand draws back until the inside of the wrist arrives at your solar plexus area. As your right hand draws back, your left hand lowers, wrist twisting inward, until slightly above your right hand, palm facing inward, both elbows close to your ribs. As your hands draw in and lower, your right foot draws back, coming down with the toes slanted outward about forty-five degrees. Your legs should be slightly bent. Your gaze goes out following your left hand. The posture does not stop.



第二節 玉女穿梭學圖解

63b. MAIDEN WORKS THE SHUTTLE (Part 2)

再將左手腕。往外擰着往上翻起。手背靠着正額處。左足與左手往上翻時。同時再往斜角極力邁去。右足與左足邁時。隨後緊跟步。落地兩足相離二三寸許。右手在心口處。與左手翻時。並左足邁時。要與身子一氣。有往前推去之意。胳膊靠着身子。手略往前推出去。不必太遠。

Then your left wrist twists outward and goes upward, turning over, so the back of your hand is close to the middle of your forehead. As your left hand turns over upward, your left foot steps out to the corner as far as it can. Once your left foot steps, your right foot then does a follow step, coming down so your feet are two or three inches apart. As your left foot turns over upward and your left foot steps, your right hand at your solar plexus area should move in unison with your body, with an intention of pushing out forward, arm close to your body. Your hand is pushing out slightly forward, but does not need to go very far.



第三節 玉女穿梭學圖解

63c. MAIDEN WORKS THE SHUTTLE (Part 3)

即速將左足。極力往裏扭扣。再將左手。與左足往裏扣時。同時往下落。落至裏手腕到心口處。再右手與左手往下落時。同時手腕往裏擰。又往上起。起至右手稍上邊。手心朝裏。兩肘仍靠着身子。與左足扣時。一氣着往右轉。再將右手腕。往外擰着往上翻起手背亦靠着頭正額處。右足與右手往上翻時。同時往斜角極力邁去。左足與

右足邁時。隨後亦緊跟步。落地兩足相離二三寸許。左手在心口處。與右手翻時。並右足邁時。同時亦與身子一氣着。如同往前推去之意。胳膊仍靠着身子。手略往前推出去。不可太遠。

Your left foot then quickly twists inward as far as it can, your left hand lowering until the inside of the wrist arrives at your solar plexus area. As your left hand lowers, your right hand lifts up, wrist twisting inward, until it is slightly above your right [left] hand, palm facing inward, both elbows close to your body. As your left foot twists inward, turn around to the right. Then your right wrist twists outward and turns over upward so the back of the hand is close to the center of your forehead. As your right hand turns over upward, your right foot steps out to the corner as far as it can. Once your right foot steps, your left foot then does a follow step, coming down so your feet are about two or three inches apart. As your right hand turns over and your right foot steps, your left hand at your solar plexus area moves in unison with your body, with an intention of pushing out forward, arm still close to your body. Your hand pushes out slightly forward and must not go too far.



第四節 玉女穿梭學圖解

63d. MAIDEN WORKS THE SHUTTLE (Part 4)

再將右足略往前邁去。即將右手。與右足邁時。同時往下落至心口處。左手與右手往下落時。同時往裏擰。又往上起。起至右手稍上邊。手心朝裏。兩肘亦緊靠着脇。形式與本章第一節相同。再右足斜着往左邊邁去。左手腕往外擰着。往上翻起。右足跟步。兩足相離遠近。及一切之形式。並神氣意。亦皆與本章。第二節相同。

見本章第二節圖

Then your right foot steps out slightly forward, your right hand lowering to your solar plexus. As your right hand lowers, your left hand lifts up, twisting inward, until slightly above your right hand, palm facing inward, both elbows close to your ribs. The posture is the same as in Part 1. Then your right [left] foot steps diagonally to the left side, your left wrist twisting outward and turning over upward, and your right foot does a follow step. The distance between your feet, as well as everything in the posture, including the spirit, energy, and intention, all are the same as in Part 2. (See the photo for Part 2.)

第五節 玉女穿梭學圖解

63e. MAIDEN WORKS THE SHUTTLE (Part 5)

再將身子向右轉。形式兩足兩手動作。並一切之勁。亦皆與本章第三節式相同。但前三節。右足是往斜角邁去。此式右足是往正面邁去。以上練法雖分五節。其理前後。亦皆是一氣串成。

見本章第三節圖

Then your body turns around to the right. The posture and the movement of your hands and feet, as well as all of the energies, are all the same as in Part 3, except that in Part 3 your right foot steps out to the corner, whereas in this posture your right foot steps out directly forward. When practicing this technique, although it is separated into five parts, it should be performed from beginning to end as one continuous process. (See the photo for Part 3.)

第六十四章 手揮琵琶式學圖解

64. PLAY THE LUTE

先將左足極力往後撤。兩足落地之遠近。隨乎人之高矮不拘。再將右足從頭處。與左足撤時。同時斜着往前往下落去。胳膊伸直。與心口平。左手與右手同時。亦往前伸。左足往後撤時。右足隨着亦往後撤。兩手並兩足落地遠近。及身法。均與第十九章。手揮琵琶式相同。

見第十九章手揮琵琶式圖

First your left foot withdraws as far as it can. The distance between your feet depends on your height and there is no standard. As your left foot withdraws, your right foot [hand] goes from your head, going diagonally forward and downward, arm extending at solar plexus level, your left hand at the same time also extending forward. Once your left foot withdraws, your right foot then also withdraws. Your hands, the distance between your feet, and the manner of your body, are all the same as in Posture 19. (See the photo for Posture 19.)

第六十五章 懶扎衣學圖解

65. TUCK IN THE ROBE

見第三章懶扎衣五節圖

See the photo for Posture 3, Part 5.

第六十六章 開手學圖解

66. OPENING HANDS

見第四章開手圖

See the photo for Posture 4.

第六十七章 合手學圖解

67. CLOSING HANDS

見第五章合手圖

See the photo for Posture 5.

第六十八章 單鞭學圖解

68. SINGLE WHIP

見第六章單鞭圖

See the photo for Posture 6.

第六十九章 雲手學圖解

69. CLOUDING HANDS

見第三十七章雲手圖

See the photo for Posture 37.

70. LOWERING FROM CLOUDING HANDS

雲手不停式。將右手雲到心口左邊時。身子往左轉正。左手與身子轉時。同時往下落。如畫弧線到小腹處。不停。大指根靠着身子往上起。再右手與左手往上起時。同時略往前伸去點。左手再從右手上邊將左手中指盖於右手食指上。再兩手前後分開。左手往前推去。伸直與心口平。右手往後拉。至左□處。大指靠住。兩手前後分時。身子直着。同時徐徐往下矮去。腰要塌住勁。左足亦與兩手分時。同時往前邁步。足後根着地。兩足相離遠近。亦隨乎人之高矮。兩腿均要灣曲。右腿作為全體之重心。兩眼望着左手看去。腹內鬆開。手足肩□。亦不要着力。此式之形式。如下圖。

The CLOUDING HANDS posture does not stop. When your right hand reaches the left side of your solar plexus, your body turns to the left. As your body turns, your left hand lowers in an arc to your lower abdomen, and without stopping there, lifts up with the thumb near your body. When your left hand lifts, your right hand extends slightly forward. Your left hand then goes from above your right hand, your left middle finger going over your right forefinger, and your hands spread apart forward and back, your left hand pushing forward, extending at solar plexus level, your right hand pulling back to your left [right] hip, thumb near it. When your hands spread forward and back, your body straightens and at the same time slowly shortens downward. Your waist should have an energy of sinking. As your hands spread, your left foot steps forward, heel touching down, and the distance between your feet is according to your height. Your legs are both bent, but your right leg has the weight of your whole body on it. Your gaze is toward your left hand. Your belly loosens, and your hands, feet, shoulders, and hips should not put forth effort. The shape of this posture is as in the photo.



71a. ROOSTER STANDS ON ONE LEG (Part 1)

將右手從右□處。胳膊似曲非曲。似直非直。往前往上畫一弧線。畫至手稍與頭齊。手稍朝上。大指離臉二寸許。身子與右手畫時。同時往上起。右腿極力與右手同時往上台起。足尖要往上仰着。足後根往下蹬着。腰亦往下塌勁。頭頂穩住。心中虛空用意往上頂勁。兩肩亦要用意往下縮勁。胳膊肘。與膝相離二三寸許。左手與右手往上畫時。同時如畫下弧線。往下落至左□處。手稍朝下。兩眼略用意往上看手稍。式微停。

Your right hand goes from your right hip, arm as though bent but not bent, straight but not straight, and draws an arc forward and upward until the fingertips are at head level, pointing upward, the thumb about two inches away from your face. As your right hand arcs, your body lifts up and your right leg puts its energy into lifting

along with your right hand, toes lifted, heel pressed down. Your waist still has an energy of sinking. Your headtop stays steady. Emptying your center, there is intention of pressing up your headtop. Your shoulders should at the same time have an intention of shrinking downward. The elbow is about two or three inches away from the knee [though the photo depicts a much larger distance]. While your right hand arcs upward, your left hand arcs downward, lowering to your left hip, fingertips pointing downward. Your gaze has a slight intention of going upward toward your [right] fingertips. The posture slightly pauses.



第二節 更鷄獨立學圖解

71b. ROOSTER STANDS ON ONE LEG (Part 2)

先將右足略往前往下落去。腿仍曲着。身子直着。隨着右腿落時。腰塌住勁往下挫去。右手與右足落時。同時從頭處往下落。亦如往下畫弧線。右手落至橫平時。不停。再左手從左□處。如本章一節。右手往上起畫一弧線相同。亦畫至手稍與頭齊。手稍朝上。大指離臉二寸許。左腿與左手往上畫時。同時極力往上台起。亦如本章一節。右腿台起相同。再右手落至橫平時。與左手往上起時。同時往下落。至右□處。手稍朝下。兩眼微用意。往上看左手稍。再頭手足肩□。並身子起落。均與本章一節式相同。式微停。再換式。左右不拘數。勿論數之多寡。總要練至左式為止。

First your right foot comes down slightly forward, leg still bent, body straight. As your right leg lowers, your waist has an energy of sinking to shorten your stature, your right hand lowers from your head in an arc until leveling off horizontally, and without pausing, your left hand arcs upward from your left hip as your right hand did in Part 1, until the fingertips are at head level, pointing upward, the thumb about two inches away from your face. As your left hand arcs upward, your left leg puts its energy into lifting up as your right leg did in Part 1, your right hand lowering until to your right hip, fingertips pointing downward. Your gaze has a slight intention of going upward toward your left fingertips. When your head, hand, foot, shoulders, hips, and body lift and lower, it is all the same as in Part 1. The posture slightly pauses. There is no limit as to how many times you switch to perform the posture on each side, but regardless of the amount, it should always end on the left side.



第七十二章 倒輦猴學圖解

72. DRIVE AWAY THE MONKEY

見第二十五章倒輦猴圖

See the photos for Posture 25 [and 26].

第七十三章 手揮琵琶式學圖解

73. PLAY THE LUTE

見第十九章手揮琵琶式圖

See the photo for Posture 19.

第七十四章 白鵝亮翅學圖解

74. WHITE GOOSE SHOWS ITS WINGS

見第八章白鵝亮翅圖

See the photo for Posture 8.

第七十五章 開手學圖解

75. OPENING HANDS

見第四章開手圖

See the photo for Posture 4.

第七十六章 合手學圖解

76. CLOSING HANDS

見第五章開手圖

See the photo for Posture 5.

第七十七章 摟膝拘步學圖解

77. BRUSH KNEE IN A CROSSED STANCE

見第十一章摟膝拘步圖

See the photo for Posture 11.

第七十八章 手揮琵琶式學圖解

78. PLAY THE LUTE

見第二十章手揮琵琶式圖

See the photo for Posture 20.

第七十九章 三通背學圖解

79. THREE THROUGH THE BACK

見第三十三章三通背圖

See the photos for Posture 33.

第八十章 開手學圖解

80. OPENING HANDS

見第四章開手圖

See the photo for Posture 4.

第八十一章 合手學圖解

81. CLOSING HANDS

見第五章合手圖

See the photo for Posture 5.

第八十二章 單鞭學圖解

82. SINGLE WHIP

見第六章單鞭圖

See the photo for Posture 6.

第八十三章 雲手學圖解

83. CLOUDING HANDS

見第三十七章雲手圖

See the photo for Posture 37.

第八十四章 高探馬學圖解

84. RISING UP AND REACHING OUT TO THE HORSE

見第三十八章高探馬圖

See the photo for Posture 38.

第八十五章 十字擺蓮學圖解

85. CROSSED-BODY SWINGING LOTUS KICK

高探馬至第三十八章。二節式時。不停。即將左手腕往外扭。右手腕同時往裏扭。右手翻在下邊去。左手翻在上邊來。與高探馬二節式。兩手上下互換。右足與兩手扭時。同時足尖往外斜着擺去。足仍不離原地基。隨後再將左足。往裏扣着邁在右足處。兩足成為倒八字形式。兩足尖相離一二寸許。身子隨着左足邁時。同時向右轉。右手與左足邁時。亦同時往外扭。扭至手心朝下。左手仍在上。右手仍在下。兩手心亦具朝下着。在心口處。式不停。即將右腿極力台起。脚面挺住勁。脚面朝外着。足心在左膝上邊。離腿一二寸許。不停。即速往左邊斜角擺去。落地兩足之距離。隨乎人之高矮。兩手與右腿台時。同時如單鞭式。橫着分開。兩眼望着前正面看去。身中之勁如前。此拳內勿論如何形式。皆不外乎頭頂。足蹬。腹鬆。塌腰。並兩肩。兩腿裏根。鬆縮之理。身體力

行。是在學者。舊式兩手分時。又右足往外擺時。左手拍右脚面一掌。今不拍。因無大關係。然拍否仍聽學者自便可也。

From REACHING OUT TO THE HORSE (Part 2), do not stop. Your left wrist twists outward, your right wrist at the same time twists inward, your right hand turning to be below, your left hand turning to be above. From REACHING OUT TO THE HORSE (Part 2), your hands exchanging above and below, as your hands twist, your right foot swings outward so the toes point diagonally, the foot remaining in its original place. Then your left foot twists inward and steps to your right foot, your feet making a triangle shape, the toes about one or two inches away from each other. As your left foot steps, your body then turns to the right and your right hand at the same time twists outward until the palm is facing downward, left hand still on top, right hand still under, both palms facing downward by your solar plexus. The posture does not stop. Promptly your right leg puts its energy into lifting, the top of the foot determinedly facing outward, the sole about one or two inches above your left knee. It does not stop there, but quickly swings out to the left [right] corner, and the distance when it comes down is according to your height. As your right leg lifts, your hands are as in the SINGLE WHIP posture, spreading apart horizontally. Your gaze is straight ahead. The energy within your body is as before. In this art, regardless of the posture, never depart from the principles of headtop pressing up, foot pressing down, belly loosening, waist sinking, shoulders and hips loosening and shrinking in. You have a choice of performance: in the old version of the hands spreading apart in this posture, when the right foot swings out, the left palm slaps the top of the right foot, whereas nowadays if there is no slap, it does not really matter. To slap or not to slap, up to you.



第八十六章 進步指□捶學圖解

86. ADVANCE, PUNCH TO THE CROTCH

先將兩手望着前邊低處。如同有一物看去。隨即將兩手往前伸着。往一處併去。將左手扣於右手腕上。右手捲上拳。右拳如同指着。兩眼所看之物之意。再將左足與兩手併時。同時往前邁去。次邁右足。或兩步。或四步均可。勿拘。總要右足邁在前邊為止。右足落地時。隨後左足即速跟步。左足尖落在右足當中。足尖着地。兩足相離寸許。身體三折形式。小腹放在大腿根上。兩腿灣曲着。腰塌住勁。身子有往前撲的形式。手仍扣着右手腕。右拳極力往前伸去。如同指物一般。兩足往前所邁之步。大小隨人之高矮。不可大。亦不可小。總要不移動重心為妙。兩足往前邁時。身體之形式。如同一鳥在樹上。束着翅斜着往地下。看着一物飛去之意。兩足行走時。腹內之神氣。及各處之勁。均如前。式微停。停住之形式。如圖是也。

First your hands go [gaze goes] forward and downward, as though watching something leaving. Then your hands extend forward, joining together to go out to the same place, your left hand covering your right wrist,

your right hand grasping into a fist. Your right fist is as though it is pointing and your gaze has an intention of looking at something. As your hands join, your left foot steps forward, then your right foot again steps. Either two steps or four are okay, it is not restricted, but you should finish with your right foot forward. Once your right foot comes down, your left foot then quickly does a follow step, toes touching down by the center of your right foot, your feet about an inch away from each other. Your body has a posture of triple folding [bending at the hips, knees, and ankles]. Your abdomen is settled onto your hips, your legs bend, and your waist has an energy of sinking. Your body has a posture of pouncing forward. Your [left] hand still covers your right wrist. Your right fist puts its energy into extending forward as though pointing at something. As to where your feet step forward, the size of the steps depends on your height, and must neither be big nor small, but there should ideally be a shifting of the weight throughout. While your feet step forward, your body's posture is like a bird from atop a tree drawing in its wings as it heads diagonally downward to the ground, intent on flying out to something it has just spotted. While your feet travel, the spirit and energy in your belly, and the power of each part, are all as before. The posture slightly pauses. The completed posture is as in the photo.



第八十七章 退步懶扎衣學圖解

87. RETREAT, TUCK IN THE ROBE

先將左足極力往後撤。右足尖欠起。兩手與左足撤時。同時往回來。隨即再往前推出去。右足再與兩手推出時。同時跟步。兩手往回來。及推出去。並跟步。一切之形式。均與第三章。懶扎衣五節式相同。
見第三章五節懶扎衣圖

First your left foot withdraws as far as it can and your right toes lift. As your left foot withdraws, your hands pull back, then they again push out forward. As your hands push forward, your right foot does a follow step. The pulling back of your hands, the pushing out, and the follow step, are in all respects the same as in Posture 3, Part 5. (See the photo for Posture 3, Part 5.)

第八十八章 開手學圖解

88. OPENING HANDS

見第四章開手圖
See the photo for Posture 4.

第八十九章 合手學圖解

89. CLOSING HANDS

見第五章合手圖

See the photo for Posture 5.

第九十章 單鞭學圖解

90. SINGLE WHIP

見第六章單鞭圖

See the photo for Posture 6.

第九十一章 單鞭下式學圖解

91. LOWERING FROM SINGLE WHIP

先將右手腕往外撐住勁。手心朝下着。往右□處來。左手心亦朝下着。與右手同時往下落。胳膊仍直着。身子與兩手同時。往下矮去。一切之形式。並神氣鼓鑄之情意。均與第七十章下式相同。

見七十章下式圖

First your right wrist supports outward and the hand comes to your right hip, the palm facing downward. Your left palm also faces downward as your right hand lowers, arm still straight. Your body at the same time shortens downward. Everything in the posture, the feeling and intent of the smelting of spirit and energy, is the same as in Posture 70. (See the photo for Posture 70.)

第九十二章 上步七星學圖解

92. STEP FORWARD WITH THE BIG DIPPER

先將右手從右□處。如畫下弧線。往左手腕下邊出去。左手與右手到下邊手腕時。同時兩手收進懷裏。離心口三四寸許。兩手上下相交。如十字形式。兩手指俱朝上着。兩手心亦朝外着。右足與右手往前去時。同時邁在左足處。右足裏脛骨。與左足後根挨否。勿拘。兩腿要灣曲着。身子直着。腰塌住勁。停住之形式。如圖是也。

First send your right hand from your right hip area as though drawing an arc, reaching out under your left wrist. When your right hand arrives under your left hand, your hands gather in toward your chest to be about three or four inches away from your solar plexus. Your hands are crossed above and below in an X shape, fingers pointing upward, palms facing outward. As your right hand goes forward, your right foot steps up to your left foot. The inside of your right foot is behind your left heel, close but not close, the distance not specified exactly. Your legs should bend, your body should straighten, and your waist should have an energy of sinking. Pause in the posture. The completed posture is as in the photo.



第九十三章 下步跨虎學圖解

93. STEP BACK TO RIDE THE TIGER

先將兩手皆往下摟。左手摟在左□處。右手摟在右□處。不停。右足與兩手往下摟時。同時極力往後撤。落地半八字形式。隨後右手心朝裏着。即速從右□處。往上起至眼前邊。再從眼前。手心朝下着。如按氣球相似往下按去。左足與右手往下按時。同時往後來。足尖着地。足後根離右足寸許。右手往下按時。身子同時往下曲腿塌腰。再右手心仍朝下着。即速往上起。起時如同按着大氣球。往上鼓起之意。左腿與右手起時。同時極力往上台起。足尖仰着。身子與手足亦同時往上起。全身亦如同按着氣球。往上起之意。式微停。

First your hands brush downward, left hand brushing to your left hip, right hand brushing to your right hip. Without stopping, as your hands lower, your right foot withdraws as far as it can, coming down at a forty-five degree angle. Then your right palm faces inward, and goes quickly upward from your right hip until in front of your eyes, and then goes from in front of your eyes, palm facing downward, pushing down as though pushing on a balloon. As your right hand pushes down, your left foot withdraws, toes touching down, the heel an inch away from your right foot, and your body lowers, your legs bending and your waist sinking. Then your right hand, palm still facing downward, quickly lifts. When lifting, it is like you have pushed down on a large balloon and there is an intention of bouncing up. As your right hand lifts, your left leg puts its energy into lifting, toes raised. Your body, hand, and foot lift at the same time. Your whole body seems as though you are pushing down onto a balloon, the intention being of lifting up. The posture slightly pauses.



94. TURN-TO-THE-CORNER SWINGING LOTUS KICK

先將左足極力扣着。往右足尖前邊落去。左手與左足落時。同時往右手處來。左手心扣在右手背上。兩手離心口一二寸許。右足與右足落時。同時足後根欠起。足尖着地。足後根往裏扭。身子同時亦極力往右轉。再先將左足極力往裏扭扣。隨即右腿台起。極力往右邊擺去。左足再與右腿擺時。同時足掌極力往裏扭。兩手與右足往外擺時。同時用兩手拍右脚面。拍時先用右手。次用左手。要用兩下拍。響發連聲。不要間斷。身子是整右轉一匝。式不停。

First your left foot hooks inward as far as it can, coming down in front of your right toes. As your left foot comes down, your left hand goes toward your right hand, the palm covering over the back of your right hand, your hands about one or two inches away from your solar plexus, and your right heel lifts, toes touching down, the heel twisting inward. Your body at the same time turns to the right as far as it can. Then your left foot twists inward as far as it can, your right leg lifts and swings as far as it can to the right, and as your right leg swings, the sole of your left foot continues to twist as far as it can inward. As your right foot swings outward, your hands slap the top of your right foot. When slapping, first use your right [left] hand, then your left [right] hand, and they should when slapping down sound out continuously so that there is no gap between their sounds. Your body turns around to the right in a complete circle. The posture does not stop.



95. BEND THE BOW, SHOOT THE TIGER

先將右足往右邊斜角。擺着往下邁去。落地兩足斜順着。兩腿之形式。右腿膝往前弓着點。似曲非曲。似直非直。兩手心相對。如同抱着四五寸高之皮球。一氣着與右足落時。同時往下又往左邊。如轉一圓圈。轉至上邊。與上脖項相平。兩手心皆朝下着。往左斜角伸去。左手在前。右手在後錯綜着。仍與脖項相平。兩胳膊似曲非曲。似直非直。兩眼望着兩手中間前邊看去。此形式之勁。各處要均平。不要有一處專用力。心內虛空。氣往下沉。式微停。

First your right foot goes to the right corner, swinging down and stepping out, coming down so both feet are on a diagonal. The posture of your legs is your right knee bending slightly forward, as though bent but not bent, straight but not straight. Your palms are facing each other as though holding a rubber ball four or five inches wide, and together with your right foot coming down, go down and to the left as though making a circle, turning upward to be level with your neck. Your hands, palms facing downward, extend to the left corner, left hand in

front, right hand behind and yet beside it, still at neck level, arms as though bent but not bent, straight but not straight. Your gaze goes forward between your hands. The energy of this posture should in each part be even, and there should not be any part with a focused exertion. Be empty within. Energy sinks down. The posture slightly pauses.



第九十六章 雙撞捶學圖解

96. DOUBLE RUSHING PUNCHES

先將左足極力往前直着邁去。足後根落地。再將兩手輕輕捲上拳。手背朝上着。與左足往前邁時。同時用意拉回胸前一二寸許。兩手相離二三寸許。隨後兩拳手背仍朝上着。如前邊有一物。即速往前直着撞去。兩胳膊似曲非曲。似直非直。心口對着斜角。兩眼望着兩拳當中。直着看去。右足與兩拳往前撞時。同時往前跟步。足尖落地半八字形。與左足後根相離一二寸許。左足與兩拳往前撞時。滿足着地。腰塌住勁。兩腿皆灣曲着。身子要直着點。式微停。

First your left foot steps directly forward as far as it can, heel touching down. Then your hands gently roll up into fists, the backs of the fists facing upward. and as your left foot steps forward, use intention to pull them in about an inch or two in front of your chest, your fists about two or three inches apart. Then your fists, the backs of the fists still facing upward, quickly go directly forward as though crashing into something in front of them. Your arms seem bent but not bent, straight but not straight. Your solar plexus is angled toward the corner. Your gaze goes straight out between your fists. As your fists rush forward, your right foot does a follow step, toes touching down at about a forty-five degree angle and is about one or two inches away from your left heel, your left foot coming down fully. Your waist has an energy of sinking, your legs are both bent, and your body should straighten. The posture slightly pauses.



第九十七章 陰陽混一學圖解

97. PASSIVE & ACTIVE MERGE INTO ONE

先將左手腕往裏裏。裏至手心朝上。似半月形。拳與脖項相平。右手在心口處一二寸許。胳膊肘靠着脇。再左足與左手往裏裏時。同時往裏扭直。再右足即速往後撤。撤至三四寸許。落地半八字形式。再左拳往胸前來。右拳與左拳往胸前來時。同時往裏裏着往前伸去。左拳在裏邊。右拳在外邊。兩手腕相離半寸許。此時兩手心皆斜對着胸。式不停。即將左拳往右手腕下邊。往外挽去。挽至右手外腕。左手裏腕。與右手外腕相挨。腰再往下塌勁。兩腿要灣曲。兩手外腕。與腰塌時。同時一齊往外扭。兩手腕與心口平。兩手腕如十字形式。左手裏腕。離心口三四寸許。左足與兩手腕往外扭時。同時略往前邁點步。足後根着地。此時足作為全體之重心。兩腿仍灣曲着。兩肩及兩腿裏根。與腹內。均宜鬆開。頭要虛靈頂住勁。舌頂上腭。穀道上提。意注丹田。將元陽收斂入於氣海矣。

First your left wrist wraps inward until the center of the fist is facing upward and the arm bends to make a semicircle, fist at neck level. Your right fist is about one or two inches away from your solar plexus, the arm and elbow close to your ribs. As your left fist wraps inward, your left foot twists inward to be straight. Your right foot quickly withdraws about three or four inches, coming down at a forty-five degree angle, then your left fist goes in front of your chest, your right fist at the same time wrapping inward and extending forward so your left fist is on the inside, right fist on the outside, your wrists about half an inch apart. The centers of your fists are now diagonally facing your chest. The posture does not stop. Your left fist goes under your right wrist, rolling outward until to the outside of your right wrist, the inside of your left wrist close to the outside of your right wrist. Your waist again has an energy of sinking down and your legs should bend. As your waist sinks, the outside of your wrists twist outward in unison, your wrists at solar plexus level in an X shape, the inside of your left [right] wrist about three or four inches away. As your fists twist outward, your left foot takes a small step forward, heel touching down. The weight of your whole body is now on your [right] foot, your legs still bent. Your shoulders, hips, and belly should all loosen. You should forcelessly press up your headtop, your tongue touching your upper palate, your rectum lifting, your intention focused on your elixir field, and your primal active energy submerges back into your energy sea.



第九十八章 無極還原學圖解

98. RETURNING TO A STATE OF NONPOLARITY

將兩手同時。如畫下弧線往下畫去。左手至左□處。右手至右□處。兩手心挨住兩□。左足與兩手往下落時。同時撤至右足處。兩足裏根相挨。仍還於起點九十度之形式。身子與左足往回撤時。同時往上起直。此時全體不要用力。腹內心神意具杳。無一毫之思想。空空洞洞。仍還於無極。所謂神行是也。

Your hands in unison arc downward, your left hand to your left hip area, your right hand to your right hip area, your palms near your hips. As your hands lower, your left foot withdraws to your right foot. The inside of the heels are close to each other and your feet make a ninety degree angle as before. As your left foot withdraws, your body straightens up. In this moment, your whole body should not be using any exertion. Your mind and spirit become thoroughly quiet and have not the smallest thought, void and cavernlike. As before, you are in a condition of “nonpolarity”, and thus in a state of “spiritual activity”.



太極拳上卷終

(End of Part One)

下編第一章太極拳打手用法

PART TWO: TAIJI BOXING'S PLAYING HANDS METHODS

1. PLAYING HANDS METHODS

上卷諸式。以無極太極陰陽五行。操練將神氣收斂於內。混融而為一。是太極之體也。此卷以八勢含五行諸法。動作流行。使神氣宣布於外。化而為八。是太極之用也。有體無用。弊在無變化。有用無體。弊在無根本。所以體用兼該。乃得萬全。以練體言。是知己工夫。以二人打手言。是知人工夫。練體日久純熟。能以偏體虛靈。圓活無礙。神氣混融而為一體。到此時。後天之精自化。先天之氣自然生矣。即使年力就衰。如能去其人慾。時時練習。不獨可以延年益壽。直可與太虛同體。先賢云。固靈根而靜心。謂之修道。養靈根而動心。謂之武藝。是此意也。以操手練用工純。能以手足靈活。引進落空。四兩撥千斤。神氣散布而為十三式。至此時。血氣之力自消。神妙之道自至矣。所以人之動靜變化。誠為虛實。機關未動。而我可預知。無論他人如何暗發心機。總不能逃我之妙用。妙用維何。即打手之著法。棚捋擠按。採捌肘靠。八法也。總以棚捋擠按四手。為打手根基正手。故先以棚捋擠按四手。長長練習。須向不丟不頂中求玄妙。與不即不離內討消息。習之純熟。手中便有分寸。量彼勁之大小。分釐不錯。權彼來之長短。毫髮無差。前進後腿。處處恰合。以後採捌肘靠四法。以及千萬手法。皆由棚捋擠按。四法中之變化而出。至於因熟生巧。相機善變。非筆墨所能盡。此不過略言大概耳。古人云行遠自邇。所以先將四手淺近之打法。作個起點入門。亦不過使學者。先得其打手之門徑。若欲深求法中之奧妙。仍宜訪求明師。用手引領。得其當然之路。深通此技者蓋不乏人矣終朝每日。長長打手。不數月。可以得其引進落空。四兩撥千斤之要道。得其要道。可以與形意拳。八卦拳。並行不悖矣。並行不悖。合三家並用。能丟而不丟。頂而不頂矣。學者須細參悟之。

The various postures of Part One, use nonpolarity, grand polarity, the passive and active aspects, and the five elements to train spirit and energy to gather within and mix into one. This is Taiji in terms of form. Part Two uses the eight hand techniques, containing the five stepping methods, in flowing movements, causing spirit and energy to express outwardly, transforming in eight ways. This is Taiji in terms of function. Form without function has no adaptability. Function without form has no foundation. Therefore form and function should be together for it to be foolproof. Practicing the solo set is the work of knowing the self. Practicing the playing hands exercises is the work of knowing the opponent.

Practice the solo set over a long period until you become skillful at it, then your whole body will become natural, nimble, and unimpeded, and your spirit and energy will mix to become a single whole. When you get to this point, acquired essence will naturally be transformed and innate energy will naturally be generated. Even if you are physically and mentally in decline due to age, as long as you control your normal desires and practice frequently, not only can this promote longevity, it can lead directly to enlightenment. A previous master said [from the Xingyi Boxing Classics]: “To solidify your virtue by rousing your mind has to do with martial arts. To nurture your virtue by bestilling your mind is a matter of cultivating the Way.” This is the idea.

By practicing application, you can use your hands and feet nimbly, guide the opponent in to land on nothing, and use four ounces to move a thousand pounds, your spirit and energy disseminated into the thirteen dynamics. When you reach this point, animal strength will be subdued and spiritual power will be achieved. By this means, the opponent's alternations between movement and stillness, his areas of emptiness and fullness, and the timing of his stratagems, are already known to me. Regardless of what he has in mind, he cannot escape my subtleties. And what exactly are they? They are the playing hands techniques: warding off, rolling back, pressing, pushing, plucking, rending, elbowing, bumping – eight methods. The first four of these eight are the foundation of the playing hands exercises, and so we begin with them. Practice them constantly.

You will find the secret within the principles of “neither coming away nor crashing in” and “neither nearing nor separating”. Practice until you are skillful, and then your hands will be sensitive enough to distinguish the

size and length of an opponent’s power with great precision, and advance and retreat always at the right moment. The four secondary techniques of plucking, rending, elbowing, and bumping, and the countless techniques besides them, all come from warding off, rolling back, pressing, and pushing, adaptations of the four primary techniques. Getting to the point of being good at adapting to situations cannot be adequately written about, and presented here is no more than the general idea.

An ancient man said [Confucius, quoted in the *Zhong Yong*]: “To go far, we must go through what is near.” Therefore begin with the four primary techniques as a starting point, and do not go beyond them until you first get them down. If you want to delve deeper into the art’s subtleties, it is a good idea to seek a teacher who understands them. Working personally with such a person will get you on the right path (and there is no lack of people with a deep understanding of this art). All day, every day, constantly practice playing hands, then after not many months you will get the essentials of “guiding the opponent in to land on nothing” and “four ounces moving a thousand pounds”. Once you get these essentials, you can put them into your Xingyi and Bagua, and you will see that this theory conforms to them and is not contrary to them, thus merging the three arts in terms of function. You will be able to come away without coming away and to crash in without crashing in. You must carefully study this in order to grasp it.

第二章 打手步法

2. PLAYING HANDS STEPPING METHODS

打手之步法有四。有靜步。即站步也有動步。即活步也有合步。即對步也又甲乙皆左皆右均是也有順步。甲乙甲乙右左左右皆是也。初學打手。先以靜步為根。以後手法習熟。再打動步為宜。合步。順步。靜動皆可用。勿拘。若打熟之後。動靜合順之步。隨時所變。並起點之手法。左右隨便所出。左右之式。亦隨便所換。均無可無不可矣。古人云頭頭是道。面面皆真。此之謂也。

Playing hands has four stepping methods: fixed-step (or “stationary step”), moving-step (or “lively step”), same-step (A and B both having either their left foot forward together or right foot forward together), and opposite-step (A’s right foot forward while B’s left foot is forward, or A’s left foot forward while B’s right foot is forward). When beginning playing hands, first use fixed-step as the foundation. Later when the hand methods are familiar, then it is appropriate to do moving-step, same-step, and opposite-step, and fixed and moving-step can both be used as you please. After it is familiar, moving, fixed, same, and opposite-step can change from one to the other as the situation requires, the starting position of your hands will be left or right as the situation requires, and your posture can switch left or right as the situation requires, and from then it’s all six of one, half dozen of another. Ancient people said: “With the Way always in mind, everything you do will be right.” This is the idea.

第三章 打手起點學圖解

3. PLAYING HANDS STARTING POSITION

（甲乙二人對面合步打手）

（甲上手）（乙下手）

（甲乙二人皆站無極式）

Person A and Person B face each other for same-step playing hands. (A [on the right in the drawings] is in the “upper” role and B [on the left] is in the “lower” role.) Both stand in the NONPOLARITY POSTURE.

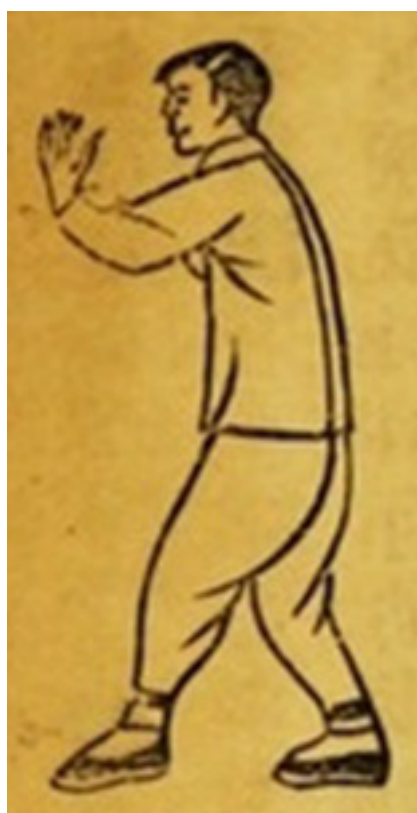


第四章 甲打手起點學

4. STARTING POSITION FOR PERSON A

甲先進左步直着。左手在前。手心對着胸。右手心扣在左胳膊下節中間。右手腕離心口四五寸許。如左單陰陽魚形式。

A, first advance your left foot straight ahead, your left hand going forward, palm facing your chest, right palm covering your left elbow, your right wrist about four or five inches away from your solar plexus. It is like the left side of the “passive and active fishes” shape [when viewed from above].



第五章 乙打手起點學

5. STARTING POSITION FOR PERSON B

乙亦先進左步直着。左手在前。手心對着胸。右手心扣在左胳膊下節中間。右手腕離心口四五寸許如右單陰陽魚形式。

B, also advance your left foot straight ahead, your left hand going forward, palm facing your chest, right palm covering your left elbow, your right wrist about four or five inches away from your solar plexus. It is like the right side of the “passive and active fishes” shape.



第六章 甲乙打手合一圖學

6. A & B JOIN HANDS

甲乙二人。將兩形以合。正是兩個陰陽魚。合一之太極圖也。所以形式。動之則分。靜之則合是也。動靜者亦即易經。陰陽相摩。八卦相盪之理耳。

Both of you, join your postures together, like the two sides of the passive and active fishes joining to make the taiji symbol. Therefore the posture expresses that in motion, passive and active are distinguishable, and in stillness, they are indistinguishable. Movement and stillness are like the principle in the *Book of Changes* of the passive and active aspects rubbing against each other and the eight trigrams agitating each other.



第七章 乙捋手學圖解

7. B – ROLLING BACK

甲先將右手。望着乙之面伸去。乙即將右手望着甲之右手腕輕輕扣住。再左手與右手同時。從甲之右胳膊下邊。繞至胳膊上邊。亦輕輕扣在甲。右胳膊肘上邊。兩手一氣着。往右邊斜角捋去。二人之形式。如太極初動。是為分也。學者。看圖則知之矣。

A, start by extending your right hand toward B's face.

B, then send your right hand toward A's right wrist, lightly covering it, your left hand at the same time coiling around from below A's right arm to lightly cover his right elbow, your hands in unison rolling back to the right at an angle. The posture of both of you is like when the grand polarity begins to move, passive and active

becoming distinct from each other. This will be understand be looking at the drawing.



第八章 甲擠手學圖解

8. A – PRESSING

甲即將右胳膊直着。手腕向裏裏。裏至手心朝裏。再即將左手。與右手腕向裏裏時。一氣着。往自己右胳膊下節。中間擠去。兩眼望着乙之眼看去。二人皆是用意。不要用拙勁。以後倣此。

A, send your right arm straight forward, wrist wrapping inward until the palm is facing inward, your left hand at the same time going toward your own right forearm, both arms pressing out in unison toward the center. Your gaze is toward B's eyes. Both of you are using intention rather than exertion, which is the case from now on.



第九章 乙捌手學圖解

9. B – WARDING OFF

乙即將兩手並身子。與甲擠時。同是不丟不頂着。往回撤縮。將前足尖欠起。俟甲將身中之勁跌出。再按。

B, as A presses, shrink back your hands and body, neither coming away nor crashing in, lifting the toes of your front foot, waiting for A's balance to tumble, then push.

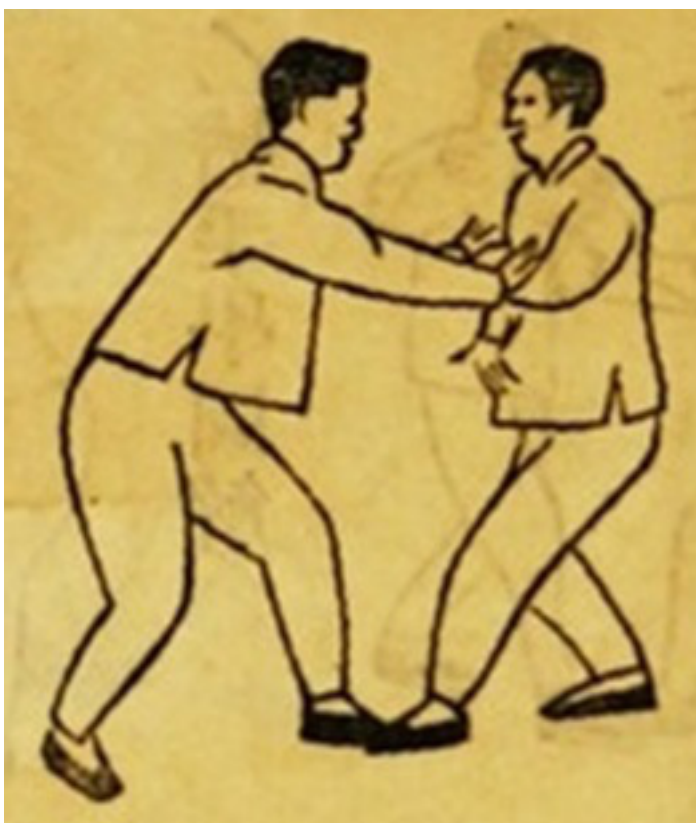


第十章 乙按手學圖解

10. B – PUSHING

乙再即將兩手一氣着。往甲之左胳膊上按去。左手按住甲之左手背。右手按住甲之左胳膊肘上邊。兩手一氣着往前按去。與形意拳。虎撲子柔勁。撲法相同。

B, your hands then push on top of A's left arm, your left hand on the back of A's left hand, your right hand on top of A's left elbow, your hands pushing forward in unison, like the soft power of Xingyi Boxing's "pouncing tiger".



第十一章 甲捋手學圖解

11. A – ROLLING BACK

甲俟乙兩手按時。身子往回縮。用左手輕輕扣住乙之左手腕。右手與左手同時。從乙之左胳膊下邊。繞至上邊。亦輕輕扣在。乙之左胳膊肘上邊。兩手亦一氣着。往左邊斜角捋去。

A, while you await B's push, shrink your body back, using your left hand to lightly cover B's left wrist, your right hand at the same time coiling around from below B's left arm to lightly cover his left elbow, your hands in unison rolling back to the left at an angle.



第十二章 乙擠手學圖解

12. B – PRESSING

乙即將左胳膊直着。手腕向裏裏。裏至手心朝裏。再即將右手。與左手腕向裏裏時。同時一氣着。往左胳膊下節中間擠去。兩眼望着甲之眼看去。

B, send your left arm straight forward, wrist wrapping inward until the palm is facing inward, your right hand at the same time going toward your own left forearm, both arms pressing out in unison toward the center. Your gaze is toward A's eyes.



第十三章 甲捌手學圖解

13. A – WARDING OFF

甲即將兩手並身子。與乙擠時。同時不丟不頂着。往後縮。將前足尖欠起。俟乙將身子之勁跌出。再按。

A, as B presses, shrink back your hands and body, neither coming away nor crashing in, lifting the toes of your front foot, waiting for B's balance to tumble, then push.



第十四章 甲按手學圖解

14. A – PUSHING

甲再即將兩手。往乙之右胳膊上按去。右手按住乙之右手背。左手按住乙之右胳膊肘上邊。兩手一氣着。往前按去。

A, your hands then push on top of B's right arm, your right hand on the back of B's right hand, your left hand on top of B's right elbow, your hands pushing forward in unison.



第十五章 乙捋手學圖解

15. B – ROLLING BACK

乙再捋仍與第七章捋法相同

Repeat 7.

第十六章 甲擠手學圖解

16. A – PRESSING

甲再擠亦仍與第八章擠法相同

Repeat 8.

第十七章 乙棚手學圖解

17. B – WARDING OFF

乙再棚按。甲再捋按着前章之次序打去。循環不窮。周而復始。一氣貫通。二人如同一個太極圖形。動作相似。返來復去。不要有一毫之間斷。休息要隨便。

B, then ward off and push, and A, roll back and push... And the sequence as already described repeats indefinitely, cycling over and over again in a continuous flow. The two of you are like a taiji symbol, performing the identical movements back and forth. There should not be the slightest break in the flow, though you may rest whenever you please.

第十八章 二人打手換式法

18. THE METHOD OF SWITCHING FEET

要換右式打法。右式二人換為右足在前。打手俟乙捋時。甲不用擠手。速用自己之右手。將乙之右手往回帶。將左手。亦即速繞在乙之右胳膊肘上邊。兩手如前左式。捋法相同捋去。左足與右手往回帶時。同時撤至右足後邊。落下與左式步法相同。○乙亦即速進右足用擠法。兩手如左式擠法相同。以後甲再打棚法。按法。○乙再打捋法。仍與左式。循環無端之式相同。此亦是初學打手換式之法。俟熟習之後。亦可以左右式。隨便更換不拘矣。If you want to switch to the right side, both of you switch so your right foot is forward.

A, when you wait for B's rollback, do not press, but instead quickly uses your own right hand to lead back B's right hand, then your left hand quickly coils around to be on his right elbow, your hands the same as with the left side, the rolling back method the same as in rolling back outward. Your left foot at the same time withdraws behind your right foot, coming down to be the same as on the left side.

B, also quickly advance your right foot and press out, your hands the same as with the left side.

A, then ward off and push.

B, then roll back, and again it is like the left side, cycling limitlessly.

This is the beginning method of changing sides. Once you are skillful, you can do left or right postures, changing as you please.

第十九章 二人打手活步法學圖解

19. THE MOVING-STEP METHOD:

靜步熟習後。練時合步順步。皆可隨便。手法仍與前靜步打法相同。惟是足往前進時。先進前足。往後退時。先退後步。足無論合步順步。前進後退。皆是三步。足進退與上身手法要相合。往前進步之人。是按擠二式。往後退步之人。是棚捋二式。往來返復。亦是循環無窮。此手法步法。亦不過初學入門之成式。將此式練習純熟之後。手法步法。進退往來。隨時隨便所發。亦不拘矣。

After the fixed-step version has become familiar, and you have practiced same-step and opposite-step, all can be done as you please. The hand techniques are still the same as before in the fixed-step method. When advancing, first advance your front foot. When retreating, first retreat your back foot. This is so regardless of same-step or opposite-step. Advancing or retreating totals three steps. Advancing and retreating is coordinated with the upper body's hand techniques. The person advancing pushes and presses. The person retreating wards off and rolls back. It repeats back and forth indefinitely. The hand techniques and stepping methods for this version still do not depart from the basic method that has been established. Once this has been practiced to familiarity, the hand techniques and stepping methods, advancing and retreating, back and forth, can all be done as you please.

太極拳下卷終

(End of Part Two)

附五字訣 亦畚先生著附錄於此

APPENDIX: THE WRITINGS OF LI YIYU

[I] THE FIVE-WORD FORMULA

心靜

[1] The mind is CALM.

心不靜則不專一舉手前後左右全無定向故要心靜起初舉動未能由己要息心體認隨人所動隨曲就伸不丟不頂勿自伸縮彼有力我亦有力我力在先彼無力我亦有力我意仍在先要刻刻留心挨何處心要用在何處須向不丟不頂中討消息從此做去日積月累便能施之於身此全是用意不是用勁久之則人為我制我不為人制矣

If your mind is not calm, it will not be focused, and each movement of your hands, be it forward or back, left or right, will not be in any definite direction. Therefore your mind should be calm. At first your movement will not yet be able to come from yourself, and so you should clear your mind and let your body intuit, going along with the opponent's movements. Bend and then extend, neither coming away nor crashing in, and do not expand and contract on your own. When the opponent has power, I also have power, but my power beats him to the punch. When he has no power, I also have no power, for it is my intention that beats him to the decision. You should constantly pay attention. Wherever the opponent nears you, your mind should go there. You must neither come away nor crash in, and then you will be able to analyze what is going on. After doing this for about a year or so, it will become a natural part of you. This is entirely a matter of using intention and is not a matter of using strength. Over time, you will reach the point in which you can say "he is under my control and I am not under his".

身靈

[2] The body is LIVELY.

身滯則進退不能自如故要身靈舉手不可有呆像彼之力方覺侵我皮毛我之意已入彼骨裏兩手支撐一氣貫穿左重則左虛而右已去右重則右虛而左已去氣如車輪週身俱要相隨有不相隨處身便散亂便不得力其病在於腰腿求之先以心使身從人不從己後使身能從心由己仍從人由己則滯從人則活能從人手上便有分寸量彼勁之大小分釐不錯權彼來之長短毫髮無差前進後退處處恰合工彌久而技彌精

When your body is sluggish, advancing and retreating cannot be done smoothly. Therefore your body should be lively. When moving your hands, there must be nothing resembling hesitation. When the opponent's force hinders even the hairs on my skin, my intention instantly enters his bones and my hands are bracing him, all as one event. If he puts pressure on my left side, I empty my left side and my right side goes forth, or if he puts pressure on my right side, I empty my right side and my left side goes forth, the energy like a wheel. Your whole body should be coordinated. If there is a lack of coordination anywhere, your body will then be disorganized, and you will then have no power. Seek for the problem in your hips. First use your mind to command your body, and follow the opponent rather than yourself. Later your body will be able to follow your mind, yet this moving from yourself will still depend on following the opponent. If you act from yourself, you will be sluggish. If you follow the opponent, you will be lively. If you can follow the opponent, your hands on him will detect in finer detail, weighing the size of his power and being accurate to the smallest measure, assessing the length of his attack and not being off by the slightest bit, and you will advance and retreat always at the right moment. The

more you work at it, the more perfected your skill will be.

氣斂

[3] The energy is COLLECTED.

氣勢散漫便無含蓄身易散亂務使氣斂入脊骨呼吸通靈周身罔間吸為合為蓄呼為開為發蓋吸則自然提得起亦拿得人起呼則自然沈得下亦放得人出此是以意運氣非以力運氣也

If your energy is scattered, then it will not be stored, and your body will easily fall into disorder. You must cause the energy to collect into your spine. Inhaling and exhaling penetrates and enlivens, influencing every part of your body. Inhaling is contracting and storing. Exhaling is expanding and releasing. Since with inhaling there is a natural rising, take the opponent up. Since with exhaling there is a natural sinking, send the opponent away. This is the use of intention to move energy, not the use of exertion to force energy.

勁整

[4] The power is COMPLETE.

一身之勁練成一家分清虛實發勁要有根源勁起脚根主腰間形於手指發於脊背又要提起全付精神於彼勁將出未發之際我勁已接入彼勁恰好不後不先如皮燃火如泉湧出前進後退無絲毫散亂曲中求直蓄而後發方能隨手奏效此謂借力打人四兩撥千斤也

The power of your whole body is trained to become a single unit, distinguishing clearly between empty and full. To issue power, there should be a source of it. Power starts from your heel, it is directed at your waist, and expresses at your fingers, issuing from your spine. With it there should also be a rousing of all your spirit. When the opponent's power is about to come out but has not yet issued, my power connects with and invades his instantly, neither late nor early, as if my skin is a burning fire or as if a spring is gushing forth. I advance and retreat without the slightest disorder, and seeking the straight within the curved, I store and then issue. Thus I am able to be effortlessly successful. This is called “borrowing his force to hit him with” or “using four ounces to move a thousand pounds”.

神聚

[5] The spirit is GATHERED.

上四者俱備總歸神聚神聚則一氣鼓鑄練氣歸神氣勢騰挪精神貫注開合有致虛實清楚左虛則右實右虛則左實虛非全然無力氣勢要有騰挪實非全然占煞精神要貴貫注緊要全在胸中腰間運用不在外面力從人借氣由脊發胡能氣由脊發氣向下沈由兩肩收於脊骨注於腰間此氣之由上而下也謂之合由腰形於脊骨布於兩膊施於手指此氣之由下而上也謂之開合便是收開便是放能懂得開合便知陰陽到此地位工用一日技精一日漸至從心所欲罔不如意矣

With the four above prepared, finally spirit gathers. Once spirit is gathered, then energy is tempered, and this smelted energy then reinforces spirit. Energy is ready to move and spirit is concentrated. Expand and contract are decisive. Empty and full are distinct. When left is empty, right is full. When right is empty, left is full. Empty does not mean you are in that area completely weak, but that energy should there be ready to move. Full does not mean you are in that area completely stuck, but that spirit should there be concentrated. It is crucial that changes are within your chest and waist and are not external. Force is borrowed from the opponent. Energy is issued from your spine. How can energy issue from your spine? It sinks downward, going from your shoulders, gathering in your spine, and concentrates in your waist. This energy going from above to below is called “contracting”. Then it goes from your waist to your spine, spreading to your arms to be applied at your fingers.

This energy going from below to above is called “expanding”. Contracting is gathering. Expanding is releasing. When you can understand expanding and contracting, then you will understand passive and active. When you reach this state, then daily work will yield daily refinement, and gradually you will reach the point that you can do whatever you want and everything will happen as you imagine.

撒放密訣
[II] THE TRICK TO RELEASING

擎引鬆放四字
Raise, draw in, relax, and release.
擎開彼勁借彼力 中有靈字
引到身前勁始蓄 中有斂字
鬆開我勁勿使屈 中有靜字
放時腰脚認端的 中有整字

I get the opponent’s energy to rise up and I borrow his force. (This has to do with “lively”.)
Once I have drawn him in front of me, my power begins to store. (This has to do with “collected”.)
I relax my power, but I do not allow it to collapse. (This has to do with “calm”.)
When I release, it comes from my waist and legs. (This has to do with “complete”.)

走架打手行工要言
[III] ESSENTIALS IN PRACTICING THE SOLO SET & PLAYING HANDS

昔人云能引進落空能四兩撥千斤不能引進落空不能四兩撥千斤語甚該括初學未由領悟予加數語以解之彼有志斯技者得所從入庶日進有功矣欲要引進落空四兩撥千斤先要知己知彼欲要知己知彼先要舍己從人欲要舍己從人先要得機得勢欲要得機得勢先要周身一家欲要周身一家先要周身無有缺陷欲要周身無有缺陷先要神氣鼓盪欲要神氣鼓盪先要提起精神欲要提起精神先要神不外散欲要神不外散先要神氣收斂入骨欲要神氣收斂入骨先要兩股前節有力兩肩鬆開氣向下沉勁起於脚根變換在腿含蓄在胸運動在兩肩主宰在腰上於兩膊相繫下於兩腿相隨勁由內換收便是合放卽是開靜則俱靜靜是合合中寓開動則俱動動是開開中寓合觸之則旋轉自如無不得力纔能引進落空四兩撥千斤平日走架是知己工夫一動勢先問自己周身合上數項否少有下合卽速改換走架所以要慢不要快打手是知人功夫動靜固是知人仍是問己自己安排得好人一挨我我不動彼絲毫趁勢而入接定彼勁彼自跌出如自己有不得力處便是雙重未化要於陰陽開合求之所謂知己知彼百戰百勝也

Someone long ago said: “If you can draw the opponent in to land on nothing, you can then use four ounces of force to move his of a thousand pounds. If you cannot draw the opponent in to land on nothing, you cannot use four ounces to move a thousand pounds.” These words are probably too vague for a beginner to understand. I will explain further so that those who want this skill are in a position to begin and then after much regular training get to possess it:

If you want to draw the opponent into emptiness and use four ounces to move a thousand pounds, you must first know both yourself and the opponent. If you want to know both yourself and the opponent, you must first let go of your plans and just respond to the opponent. If you want to let go of your plans and just respond to the opponent, you must first be in the right place at the right time. If you want to be in the right place at the right time, you must first get your whole body to behave as one unit. If you want to get your whole body to behave as one unit, you must first get your whole body to be without cracks or gaps. If you want to get your whole body to be without cracks or gaps, you must first get your spirit and energy to be ready. If you want your spirit and

energy to be ready, you must first rouse your spirit. If you want to rouse your spirit, you must first keep your spirit from being distracted. If you want to keep your spirit from being distracted, you must first get your spirit and energy to gather and collect in your spine. If you want to get your spirit and energy to gather and collect in your spine, you must first get the front of your thighs to have strength, get your shoulders to loosen, and get your energy to sink downward.

Power starts from your heel, is transferred through your leg, stored in your chest, moved at your shoulders, and controlled at your waist. In your upper body, your arms are connected with each other. In your lower body, your legs are coordinated with each other. Power is transferred from within. Gathering is contracting. Releasing is expanding. When becoming still, everything becomes still. Stillness refers to contracting. When contraction finishes, there will be expansion. When there is movement, everything moves. Movement refers to expanding. When expansion finishes, there will be contraction. Then when there is contact, you can turn smoothly and will be strong everywhere. You will then be able to draw the opponent in to land on nothing and use four ounces of force to move his of a thousand pounds.

Whenever you practice the solo set, it is the practice of knowing yourself. Before moving through the postures, make sure your whole body is in accord with the principles as stated above. When the slightest part is off, immediately adjust it. To facilitate this, the set should be done slowly rather than quickly.

Playing hands is then the practice of knowing the opponent. His movement and stillness must be firmly comprehended. Still examine yourself as well. If I am in good order myself, then when the opponent comes near me, I do not need to act upon him at all, but take advantage of his momentum to find a way in. Connecting firmly to his power, I let him cause himself to fall out. If you do not have a strong position, this is simply a case of double pressure rather than neutralization, and you should seek within passive and active, or contracting and expanding, to fix it. It is said: “Knowing both yourself and your opponent, in a hundred battles you will have a hundred victories.”

太極拳全卷終
(Here concludes this whole book of Taiji Boxing.)

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