

WU JIANQUAN'S TAIJI

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自修適用 吳鑑泉氏的太極拳

THE TAIJI BOXING OF MR. WU JIANQUAN – FOR SELF-STUDY

陳振民 馬岳樑 編著

by Chen Zhenmin & Ma Yueliang

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柔道得之

The way of softness will succeed.

褚民誼題

– calligraphy by Chu Minyi



吳鑑泉先生肖影
Portrait of Wu Jianquan



馬岳樑君肖影
Portrait of Ma Yueliang

徐序

PREFACE BY XU ZHIYI

余從吳師鑑泉習太極拳十有餘年惜以事務紛繁未能專心練習造詣甚淺丁卯歲離平南歸雖曾就一得之愚著太極拳淺說以為初學之一助第於斯術妙理及吳師所授精義未能闡發萬一中心時覺耿耿年來太極拳盛行於世從事著作者亦日見其夥均能以個人經驗供大眾探討實與斯術前途大有裨益今者陳君稼軒與馬君岳樑又有圖解之作陳君長於文學斯

術亦研究有素馬君為吳師快壻造詣之深遠勝於余且諳鑿藥生理之學二君合力以成斯編其必能將斯術奧妙及吳師多年心得詳為闡發嘉惠後學自不待言顧余平日嘗謂太極拳術重意不重形學者若泥於圖式之剖解而徒求姿勢之形似仍難免有探驪遺珠刻舟求劍之誤是則不能不標而出之以期善讀此書者之細心體會焉

中華民國二十三年十二月二十七日徐致一敬序

I have been practicing Wu Jianquan's Taiji Boxing for more than a decade. Unfortunately I have been busy and unable to put all my focus upon training, and so my achievement has been meager. In 1927, I returned south from Beijing, and although I made the humble book *Introduction to Taiji Boxing* to assist beginning students, detailing the wisdom of this art and the essentials of Wu's teaching, I am still unable to really explain the smallest part of it, which in my heart often troubles me. In recent years, Taiji Boxing has become popular throughout the nation, and there are more people writing about it every day who are able to draw from their experience of it to supply the public's demand. Truly there is much in store for the future of this art.

Chen Jiaxuan [Zhenmin] and Ma Yueliang have now also made a book, including photographs and explanations. Chen is an excellent writer and has researched the art thoroughly. Ma is Wu's clever son-in-law and he has attained a much deeper level than I, and he has also trained in modern medicine. These two gentlemen have pooled their efforts to make this book, and they will surely be able to convey the subtleties of this art and explain the details of Wu's many years of study for the benefit of new students, which the book will prove on its own without my saying.

As for my own experience, I would say that Taiji Boxing emphasizes intent rather than shape. If you get bogged down in analyzing the photos and trying to get your posture to look just like them, then it will be hard to avoid the mistakes of “taking the pearl from under the dragon's chin but then leaving the pearl behind” and “expecting to find your sword that fell in the river by carving a mark on the boat at the spot it fell and then looking for it according to that mark after the boat has moved on down the river”. You would come away from it with something superficial, and I hope you will instead read this book well, gaining understanding by giving it careful attention.

– respectfully written by Xu Zhiyi, Dec 27, 1934

自序一

PREFACE [BY MA YUELIANG]

余與吳師鑑泉夙具世誼余幼嗜外家拳術練習十稔進步殊鮮師謂余曰練拳貴專一汝若棄所學而從余余當以技授汝自是余遂從師專攻太極拳數歷寒暑不少輟漸知太極拳之妙用民國十七年師遊上海翌年余亦應上海紅十字會總醫院之聘得續受教并與師兄子鎮（師長子）朝夕研摩獲益匪淺今春與陳君振民言及本門風行全國而未有適當自修之書籍頗以為憾陳君乃與余合作此書以便初學嗣徵得師之同意因草是篇謬誤之處尚希海內方家指正焉

民國二十四年五月 馬岳樑謹識

I have had a long friendship with Wu Jianquan. When I was young, I was addicted to external styles of boxing arts, practicing for ten years, and I progressed to be a skilled exponent. Wu said to me, “It's important in training boxing arts to focus on one, and so if you abandon what you have learned so far and follow me, I will then instruct you in my skill.” From then on I specialized in his Taiji Boxing, and after many years of uninterrupted training, I gradually came to understand the subtleties of it.

In 1928, he went to Shanghai. The following year, I also went to Shanghai, having been hired to work in the Red Cross General Hospital, and there obtained further instruction, also training constantly with his son, Zhen

(his eldest son [Wu Gongyi]), a situation from which I have received much benefit.

This spring, I discussed with Chen Zhenmin about how this style is popular throughout the country but does not yet have a proper manual for personal study, and that this is rather regrettable. He and I then collaborated to make this book for the convenience of beginners, and having gained the consent of our teacher, we produced the manuscript. Wherever we have made errors, we hope that other experts in the nation will point them out so that we may make corrections.

— respectfully written by Ma Yueliang, May, 1935

自序二

PREFACE [BY CHEN ZHENMIN (added in 2nd printing)]

余之練習國術由於伍君國洽介紹余入精武體育會始越一年李君遵光邀余創辦上海市國術館余益從事於內外各家拳術之探討從張君文義習外家拳從姚君馥春習內家拳嗣延吳先生鑑泉入館任武當門主任乃專從其練太極拳術先生循循善誘頗能引起余之興趣惟其時事務龐雜起居無定則故或作或輟進步殊鮮一二八後余屏絕外事專一於著述鑑於歷來所辦團體事業勞力大而收效微欲以文字鼓吹健康乃刊行康健雜誌以償夙願一日吳先生訪余余告以此舉並請其以太極拳攝影示範先生欣然諾嗣攝圖九十餘幅分登康健雜誌余加以說明顧太極拳之變動不居本難著筆益以倉卒脫稿付梓時復未親加校讐故於動作方向不免有脫落失檢之處嗣與馬君岳樑計議廢棄初稿先立基本動作之各項然後逐式闡述之編著時由馬君演勢余執筆記錄最後則雙方審察說明之當否務期文字與動作若合符節並由馬君補攝動作六十餘幅於各式姿勢纖悉靡遺其動作繁複者則分攝正側背各圖以明之而方向有一定敘述依次序體裁取通俗學者得此足以自修矣太極拳在國術中之地位世有定評毋待贅述其博大精深處本非此百餘頁之冊子可以備載余與馬君編著之旨在因內地師資缺乏有志者若於無門可入特藉此以為其階梯而已尚希海內方家不吝指教以匡不逮是幸

中華民國二十四年夏至日 陳振民謹識

I have practiced martial arts ever since the Jingwu Athletic Association was brought to my attention by Wu Guoqia. More than a year ago, Li Zunguang invited me to establish the Shanghai Martial Arts Institute. I had been increasingly engaged in exploring the internal and external styles of boxing arts, training in external styles under Zhang Wenyi, and in internal styles under Yao Fuchun. We then sent for Wu Jianquan to head the Wudang department, and from that point I focused on practicing his Taiji boxing art.

Wu is a methodical guide and inspires my interest, but since my work schedule is chaotic and my daily life irregular, the work I have put in has been rather stop-and-start, and so my progress has not been great. After 1/28 [the “Shanghai Incident”: Jan 28 – Mar 3, 1932], I gave up on my work with foreign affairs and focused on writing books. Throughout history there have been groups with causes who go through a lot of hell only to get trifling results [the groups being the Chinese and Japanese in the case of 1/28]. I wanted to write preachings on health instead, and so I published *Health Magazine* in order to realize this ambition.

One day when Wu came to see me, I told him about this project and requested to make use of photos of him demonstrating Taiji Boxing. He happily consented, upon which I made use of the more than ninety [sixty] photos which had been published in installments in *Health Magazine*, to which I have added explanations. Considering the way the Taiji Boxing solo set always changes and never sits still, it is difficult to describe in writing. Added to that, since this manuscript was hurriedly published, it did not receive a second proofreading, therefore as for the directions that the movements face, there will inevitably be errors somewhere.

After consulting with Ma Yueliang, I threw out my first draft, started over with a list of basic actions, then made explanations for each posture. During the writing of it, I was taking notes based on Ma’s demonstration,

and ultimately we thus had two perspectives from which to check and see if the explanations were done right. I hope the words and movements match each other well. With the extra photos of Ma, more than sixty of them, each posture should now be comprehensive with nothing left out. [For most of the photos of Ma, he foolishly chose to wear black while against a black background, rendering him almost invisible. A later edition cut away the black background from those photos, and they are the ones I have included here so that you may have a better chance of comprehending his postures.]

When a movement is complicated, a view from the side or rear is added to the front view to make things clearer, though the movement will maintain its specific direction and the description for the movement will still follow its proper sequence. The manner of the writing is very ordinary, so that students who obtain this book will be sufficiently equipped to learn on their own.

Taiji Boxing's place within Chinese martial arts is such common knowledge that I will not bother to waffle on about its breadth and depth, only to say that this book of just over a hundred pages is not capable of recording it all. Ma and I made this book because there is a lack of qualified teachers. For those of you who have a will to learn it but no school to get it from, you have here a ladder to take you on your way. I hope the nation's experts will not be shy to criticize, for we would deem it a favor to have our mistakes pointed out so that we may correct them.

– respectfully written by Chen Zhenmin, summer solstice, 1935

吳鑑泉先生略歷

A BRIEF BIO OF WU JIANQUAN

吳先生鑑泉河北大興縣人幼從其尊人全佑先生習太極拳術及長愈致力研究日臻化境民國三年任總統府衛隊旅中校武術教官并任北平體育專門學校教員當代知名之士如褚民誼熊式輝屈映光顧孟餘袁良徐致一諸氏皆先後從之學民國十七年南來滬上任上海市國術館董事兼武當門主任并任精武體育會教師年近耳順而精力健壯如少年氣度雍容驟視之不知其為身懷絕技之國術家也二十四年春先生初設鑑泉太極拳社於上海福煦路慈惠南里出其緒餘以惠後學對於肄習者循循善誘不自珍祕洵國術界之典型也

Wu Jianquan is from Daxing county, Hebei. In his youth, he learned the Taiji boxing art from his father, Quan You. When he matured, he further devoted himself to studying it, progressing to perfection.

In 1914, he was appointed head martial arts instructor to the palace bodyguards, as well as instructor to the Beijing Physical Education College. Men of recent fame such as Chu Minyi, Xiong Shihui, Qu Yingguang, Gu Mengyu, Yuan Liang, and Xu Zhiyi, have all learned from him.

In 1928, he came south to Shanghai to be appointed director of the Shanghai Martial Arts Institute and head of their Wudang section, as well as instructor in the Jingwu Athletic Association. Now in his sixties, his energy is as robust as that of a young man, and his bearing is so elegant that one would be unaware upon seeing him that he is a martial arts master.

In spring, 1935, he founded the Jianquan Taiji Boxing Society in the Cihuinan neighborhood, Fuxu Rd, Shanghai. He is always especially kind to younger students, and for those who work hard he is a methodical teacher who shares everything he knows. He is a distinguished representative of the martial arts world.

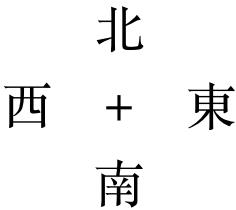
凡例

GUIDE TO THIS BOOK

一本書係供初學者自修而設，故插圖求其完備。說明取其明瞭，讀者細心揣摩，不難無師自通。

1. This book is designed so that beginners can use it to teach themselves. Therefore we have strived to make the photos complete and the explanations clear. If you pay careful attention and give it thought, you will find it is not difficult to learn without a teacher.

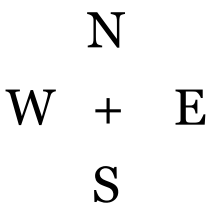
二本書各圖皆為南向，即



，故圖中所攝之影，其身體之方向，手足之位置，可以一目了然。

2.

In this book, all the photos are facing south [except views from the side or rear]:



and therefore the contents of each photo – direction of the body, position of the hands and feet – will be clear at a glance.

三各圖動作涉於繁複，或一部分有所遮蔽者，本書每附有側面或背面等圖，以參資攷。此種參攷之圖，其方向無定，非若正圖（無側面背面字樣者皆為正圖）之一律南向，請注意！

3. The movement in each photo is complicated. When some part is hidden from view, in this book there are added photos that display views from the side or rear which can be referred to. For these added photos, the direction is not consistent, unlike the regular photos (which are all forward views unless stated as being side or rear), which all face south, so please pay careful attention.

四本書說明大概有一定次序。首為全身，次為腿與足，次為臂與手，最後為眼。惟各個動作往往有同時并行者，亦有次第行之者，讀者須細心體會之。

4. In this volume, the explanations generally follow a regular order: first explaining the whole body, then the legs and feet, then the arms and hands, and finally the eyes. Although all of the movements typically use these different parts of the body in tandem, there are also times when actions occur sequentially, and so you must pay careful attention to understand what is happening.

五說明與圖，絲絲入扣，讀者極易按式練習。俟各式練習嫻熟，然後連貫練習之。蓋太極拳之練習法本為一貫，為初學便利計，始分析為各式也。

5. The explanations accompanying the photos have been made with meticulous care so that readers may practice extremely easily according to the postures. With each posture, wait until you are adept at it, then continue on to more. Because the fundamentals of the practice are the same throughout, it will be easy for a beginner to gauge quality, and you can start to scrutinize each posture [to make sure the fundamentals are present in your performance of it].

六太極拳的練法一章（即第四章）頗為重要，讀者宜時時玩索之。其中體質與精神之準備，初練時即宜著重，以

期易於入門，而養成良好之慣習。

6. The chapter on Taiji Boxing’s practice method (chapter 4) is very important, and readers should constantly ponder it. Its contents are about preparing both body and spirit, which in the beginning of training should be emphasized, because it is easier to begin if you cultivate good habits.

七基本動作一章（即第五章）為初學者之基礎。其中各法先宜嫻習，練拳時可事半而功倍。

7. The chapter on basic actions (chapter 5) is fundamental for beginners. You should first become adept with each of them, and then when practicing the solo set, you are halfway to success.

八附錄中之經論歌訣，為太極拳精華之所萃。初學者熟讀而揣摩之，則功夫可以猛進矣。

8. The canonical essays and songs in the Appendix form the distilled essence of Taiji Boxing. By familiarizing yourself with and contemplating them, your skill will greatly improve.

著者識
(by the authors)

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第一章 導言
CHAPTER ONE: INTRODUCTORY REMARKS

國術界中主要的兩大派，誰都知道「武當」與「少林」。少林主剛，勁顯於外，故名外家；武當主柔，勁蘊於內，故名內家。它們源遠流長，正像我國的長江和黃河；而且同出於一源，也和長江黃河同發源於崑崙山脈的一樣。講到這兩大派的系統，都是很為複雜，尤以外家為甚。內家之中，以太極拳最著名，因為發生較晚，歷史較短，所以系統也比較的詳明一些；晚近這系中負有聲望的鉅子，除已故的孫祿堂先生外，要算楊澄甫先生，和本書所介紹的吳鑑泉先生。吳先生家學淵源，其父全佑先生，受業於楊先生班侯，（澄甫先生之伯父），所以它的拳術原與澄甫先生同出於一源，可是練起架子來，却和澄甫先生有點不同，孫祿堂先生是另一派別，當然更是兩

樣了。這是我國國術家的特色，正和我國書畫家一樣，最初是臨摹人家的筆法，等到技術高明以後，不知不覺間便成為其個人的派別；國術何獨不然？他們造詣既深，出神入化，一舉一動都合法則，可是在一般練習國術的人們，就不免望洋興歎，尤其是在內地的國術的同志，匪但不容易得着真傳，便是間接的傳授，也要得着相當的機會。本社創立以來，以提倡體育為唯一的天職，特地商諸吳先生，將它太極拳的架子全部攝影，以供海內的同好，幸得吳先生的贊同，前後共破費三個半天的時間，攝得全圖八十餘幅，凡太極拳的基本動作都已齊全，攝影的時候對於方向姿勢都再三斟酌，務使讀者得着清晰的真相，實在是很名貴的攝影！又承其婿馬岳樑先生，補充各種姿勢及步法，令一律製成銅版，并附說明，對於各個動作，加以解釋，以為練習者自修之助。但是太極拳的種種動作，俱成圓形，其連貫一氣變動不居的狀態，實在不易闡述。本書雖力求顯明，但恐仍有未當之處，倘蒙海內方家指正，那就無任感幸了！

Within the Chinese martial arts world, there are two major schools, known of by everyone: Wudang and Shaolin. Shaolin emphasizes hardness and its energy is outwardly revealed – thus it is called the external school. Wudang emphasizes softness and its energy is inwardly concealed – thus it is called the internal school. They have both flowed on for a long time, just like our Yangzte River and Yellow River, and come from a single source, in the same way that the two rivers start from the Kunlun mountains. Discussing the lineages from these two schools is very complicated, especially so with the external school. From the internal school, Taiji Boxing is the most well known system, and because it began relatively late and has a relatively short history, it therefore has a lineage which is comparatively clear.

Of the masters who have brought it prestige in recent years, beyond Sun Lutang should be mentioned Yang Chengfu and Wu Jianquan, who is presented in this book. Wu learned from his father, Quan You, who learned from Yang Banhou (Yang Chengfu’s uncle on his father’s side), and therefore the source of his boxing art is the same as Yang Chengfu’s, but the solo set he practices is somewhat different. What with Sun Lutang’s version being another branch, there are certainly more than a couple versions of Taiji Boxing. These men are distinguished masters of our nation’s martial arts, and just like our nation’s masters of calligraphy and painting, who started out by imitating someone else’s technique then once they had mastered the skill had unconsciously created their own styles, such is the case also in martial arts. These men have achieved a depth and perfection that sets a standard with every move they make, which makes ordinary practitioners inevitably feel rather inadequate. This is especially so for their countrymen who obtained the true teachings but happened to receive them indirectly, and those teachers deserve their fair chance too.

Since my organization was founded, with the encouraging of physical education as its single solemn purpose, we particularly discussed with Wu Jianquan about fully photographing his Taiji Boxing solo set to share with all those who would like to see it. Once we had been graced with his approval, it then took three and a half days to shoot the more than eighty [sixty] photos, completing all of the basic movements of his Taiji Boxing solo set. During the shooting, we repeatedly discussed the directions the movements are facing so that the reader would be able to get a clearer idea of how the movements are actually supposed to be done. Truly they are precious photographs. Acknowledgement also goes to Wu’s son-in-law, Ma Yueliang, for supplementing the postures and stances with the further photos that have been included. For each movement, explanations have been added in order to aid practitioners in learning on their own. But since all the movements in Taiji Boxing have a round shape and are in a state of continuous change, it is really not easy to explain. Although this book strives for clarity, we fear there are still spots that are lacking. If any experts out there would make note of any mistakes they find, we would be much obliged.

凡是一種學術和技能，往往後者的發明必定較勝於前者。換句話講：就是發明愈晚，它的缺點亦愈少，這是古今中外的通例；國術當然也不能越出這個定律。本來人類為萬物之靈，它的四肢百骸，原依着神經的感覺，意志的指使，有防禦抵抗及攻擊一切外物的本能，最初人們的相搏，都是仗着天賦力量的強弱互相搏擊，後來由不規則的而漸漸進入有規則的，再進而將歷來的防禦抵抗和攻擊的一切技能上的經驗，編配起來，成套成節的練習，這便是今日所謂「國術」的由來。這種相搏的經驗，雖然它的發生并不一定根據於學理，可是保護一己的安全，襲擊對方的弱點，往往很合於生理，力學，幾何，心理等等的科學，這是確然無疑的。所以拳術的本能原隨人生以俱來，世界上各個民族，無不有其固有的技擊術，不過技擊的優劣，却根據於各民族的體力，智慧，環境與其傳授研習方法之如何，而有上下牀之別。我國技擊拳勇名詞的發見，遠在周代以前，不過成為系統，集合大成，當以北魏時候的達摩大師授徒於河南嵩山少林寺為嚆矢，這是「少林派」得名的由來。嗣後流派漸多，競奇炫異，幾至於不可究詰。到了宋末，乃有內家拳術的發明。相傳此派始於武當山丹士張三丰，所以統稱「武當派」，蓋別於少林派而言。所謂「內家」，乃以少林為外家的緣故。現在風行一時的太極拳，便是內家拳術的一種。在三丰發明以後，數傳至山右王宗岳，宗岳祖述三丰的遺論，著有太極拳經及行功心解等篇，立論精妙，言簡意賅，凡今日太極宗派，無不奉為圭臬。宗岳以後，數傳至河南蔣發，蔣氏傳懷慶陳長興，北平的太極專家楊露禪，便是陳氏的高足之一。得着它的衣鉢的，除楊氏諸子外，尚有萬春凌山全佑諸氏，吳鑑泉先生便是全佑先生之子。讀者若要詳知太極拳的宗派，請參看本書後面附錄中的太極功系統表，本章僅述其大概而已。

In every kind of learning and skill, usually the inventions of later generations are bound to be better than those of previous generations. In other words, the later that something was invented, the fewer its defects. This is a general rule for all times and places, a rule which surely also applies to martial arts. Human beings started out as the cleverest of animals, their limbs and bodies driven by their nervous oversensitivity and their ambition to control, and they defended and attacked always with an animal instinct. In the earliest days of people fighting each other, they all attacked each other relying on innate strength to dominate the weak. Later the randomness of it gradually evolved into patterns, progressing through the ages until people defended and attacked always with techniques they had learned, which began to be organized and categorized until systematic training systems were formed. This is the origin of what is nowadays called martial arts.

Although this kind of fighting learning by no means developed grounded in scientific principles, it could be used to safely defend oneself and make a surprise attack to an opponent's weak points, which was often very much in accord with physiology, mechanics, geometry, psychology, and other branches of science, most assuredly. Therefore the martial instinct is based in common human nature, and every race of people in the world have their inherent martial skills. But the quality of their skills depends on each race's strength, intelligence, environment, and the way it is taught and studied, and thus there is differentiation between superior and inferior.

In our own martial arts, good fighters are found mentioned since before the Zhou Dynasty [1046-256 BC]. However, it became a lineage compiling achievement at a larger scale during the Northern Wei Dynasty [386-535 AD], in which the master Damo started teaching students at the Shaolin Temple of Mt. Song, Henan, and this is the origin of what is called the Shaolin school. Styles of it thereafter gradually became numerous through contests over who had the most marvelous skill, and many of these styles have since disappeared. During the end of the Song Dynasty [960-1279], the internal school of boxing arts came to be. The tradition goes that this school began with the elixirist Zhang Sanfeng in the mountains of Wudang, and thus it is known as the Wudang school, distinct from the Shaolin school. It is called the internal school because of Shaolin being the external school.

The currently popular Taiji Boxing is one of the arts of the internal school. Several generations after Zhang Sanfeng, it reached Wang Zongyue of Shanxi. Wang Zongyue handed down Zhang Sanfeng's theories by writing the Taiji Boxing Classic and the essay Understanding How to Practice, setting down the essential principles concisely and completely, which all the Taiji styles nowadays esteem as the standard. After Wang Zongyue, it reached Jiang Fa of Henan, who taught Chen Changxing of Huaiqing, who then taught Yang Luchan of Beijing, who was then the most skilled exponent of the Chen style, receiving the complete teachings. Beyond Yang's own sons, it was taught to Wan Chun, Ling Shan, and Quan You. Wu Jianquan is the son of Quan You. For a more detailed understanding of Taiji Boxing's lineage, see the list in the Appendix, since what is here is merely a general idea.

第三章 太極拳的特色

CHAPTER THREE: DISTINCT CHARACTERISTICS OF TAIJI BOXING

太極拳的命名，各人的解釋不同：有人說是「太極拳由修養方面說，須由動處向靜處練，是從陰陽之合而為太極；從技擊方面說，其虛實變化，常蘊於內而不形於外，是猶太極之陰陽未分」。又有人說：「太極拳的各個動作，皆是取法乎圓形，和太極圖的型式相似，所以稱為太極。」這兩種解釋都各有相當的理由，尤以後一說的理由更為充足一些。至於太極拳的動作，與少林拳的剛性完全不同，是以虛靜自然為主體，而且以柔勝的。現在將它逐條的分析：

The name “Taiji Boxing” is not interpreted the same by everyone. It has been said [quoting from Xu Zhiyi's 1927 book]: “[A taiji (“grand pivot”) is the condition before dividing into the dual polarities of passive and active. When there is movement, it splits into passive and active. When there is stillness, they merge to become a taiji again.] In terms of Taiji Boxing's cultivation aspect, you must train to go from movement toward stillness. This is like passive and active merging to become a taiji. In terms of its defense aspect, its alternations between emptiness and fullness are concealed inwardly rather than revealed outwardly. This is like the taiji not yet splitting into passive and active. [And hence the name Taiji.]”

It has also been said: “All of the movements in Taiji Boxing are rounded in shape, modeled upon the taiji diagram [or “yinyang symbol”], and thus it is called Taiji.”

These explanations are both reasonable, though the more mundane second one probably has the edge. As for the movements in Taiji Boxing, they are completely different from the hardness of Shaolin Boxing, based in the principles of emptiness, calmness, naturalness, and overcoming by way of softness, each of which are explained below:

一，是虛

1. EMPTINESS

太極拳的所謂虛，不是虛無的解釋，而是虛空的解釋。因為虛空則靈，靈則神足，而神為一身的主宰，神充氣完，自然舉動輕靈了。

Emptiness in Taiji Boxing does not mean there is nothing there, just that there seems to be nothing there. With this immateriality, there is a ghostliness, and with this ghostliness, spirit fills up until it controls the whole body. With spirit abundant and energy complete, naturally the movement will be nimble.

二，是靜

2. CALMNESS

少林拳練習的時候，須要跳躍用力，不善練習的人，每每呼吸喘促，筋力疲倦。太極拳則不然，其於身心意三方面，皆力求其靜，練架子則愈慢愈好，使得呼吸深長，氣沉丹田，這是身靜的表現；練時須完整一氣，由眼而手部腰部足部，上下照顧，毫不散亂，這是心靜的表現；不用力而用意，動作所在，意即隨之，這是意靜的表現。When practicing Shaolin Boxing, one must jump around and exert oneself, and people who are not suited for such training always end up panting and exhausted. Taiji Boxing is not like this, but lies in the three aspects of body, mind, and intent, and in each of these strives for calmness. When practicing the solo set, the slower the better, for this causes the breath to become deep and long, and energy to sink to the elixir field – this is the manifestation of physical calmness. When practicing, there must a single flow integrating eyes, hands, waist, and feet, upper body and lower coordinating with each other, and not the slightest bit of disorder – this is the manifestation of mental calmness. Using intention rather than exertion, wherever the movement is going, the intent is going along with it – this is the manifestation of calmness of intent.

三，是自然

3. NATURALNESS

太極拳的動作，純任自然，如頂勁，如含胸拔背，如鬆腰垂臀，如沉肩墜肘，都是使得全身各部，絲毫沒有矯揉造作的姿勢，而合乎吾人天然的態度。

Taiji Boxing’s movements are purely natural. If you press your head up, contain your chest and pluck up your back, loosen your waist and lower your buttocks, and sink your shoulders and drop your elbows, your whole body will be kept by these things from being in any way artificial in its posture, and will conform to the natural deportment of the human body.

四，是柔

4. SOFTNESS

練太極拳時最忌用力，務使全身鬆開，氣血貫注，日久自然練成內勁，這種內勁是很柔的，遇敵時不含抵抗性，能隨敵勁以為伸縮，所謂柔中而有彈性。太極論講：「極柔軟然後能極堅剛」，便是指此而言的。

When practicing Taiji Boxing, the most important thing to avoid is exertion. Keeping your body relaxed and your circulation smooth, in the course of time you will automatically develop internal power. This kind of power is very soft. When you encounter an opponent, if you harbor no feeling of resistance, you will be able to follow along with his power, contracting and then expanding. Thus it is said that within softness there is springiness. A Taiji essay [Understanding How to Practice] says: “Extreme softness begets extreme hardness.” This is exactly the idea.

太極拳既有這樣的特色，所以練習的人，可得下列的結果：

What with Taiji Boxing having these kinds of features, a person who practices it can obtain these results:

1. 恢復健康

HEALTH RESTORATION

疾病的發生，有屬於精神方面的，有屬於體質方面的，而太極的主旨，即從身心兩方同時補助，因其動作緩慢，具有舒展筋骨調和氣血的功能，所以凡神經衰弱，貧血，消化不良，以及臟腑骨骼絡筋等症，都可從事練習，雖

屬不治之症，亦可獲得甚大的效果。不過心臟病厲害時期，肺病第二三期，練習時間宜逐漸加長，不可操之過急，必要時最好得教師指導。

When illness occurs, it has an effect on the spirit and an effect on the body, and the aim in Taiji is to aid you both physically and psychologically at the same time. Because the movement is slow, it has the capacity to make both the body limber and the circulation smooth, and so whether the problems are nervous disorders, anemia, indigestion, or ailments within organs, bones, vessels, or connective tissue, all can be dealt with by way of practice. Even in the case of incurable diseases, it can achieve a huge effect. However, with advanced stages of heart disease or tuberculosis, the practice should very gradually be increased and one must not rush into overdoing it, and it would be best under such circumstances to get a teacher to guide you.

2. 變化氣質

CHARACTER TRANSFORMATION

因為虛的習慣，使人心地和平，可以化除驕矜的氣習；因為靜的習慣，使人神志清明，增長應付事物的能力；因為自然的習慣，合於生理程序，使人筋肉堅實，態度從容；因為柔的習慣，使人性情和藹，氣魄沈雄。

When emptiness becomes a habit, it causes you to have a milder temperament and can eliminate arrogant behaviors. When calmness becomes a habit, it causes you to have a clearer mental state, increasing your ability to deal with problems. When naturalness becomes a habit and your body has a smooth coordination, it causes you to have a more robust build, which gives you a more leisurely attitude. When softness becomes a habit, it causes you to have a friendlier disposition, giving you more confidence.

3. 增長興趣

INCREASED INSPIRATION

太極拳術，處處含有科學的原理，而且虛實變化，其道無窮。練架的時候，周身感覺舒適，推手的時候，周身感覺活潑，所以練習稍久。匪但不覺着疲倦，而且精神愈增，這便是趣味濃厚的明證。不過在初學之人，因為未窺門徑，容易發生厭倦，必須經過忍耐時期，自然漸入佳境了。

Because every part of the Taiji boxing art contains scientific principles [This seems an airy claim since there is no specific scientific analysis in this book, but becomes more reasonable when taken in the context of the larger body of Taiji literature: for example, Xu Zhiyi's 1927 book contains three chapters exploring Taiji's relation to psychology, physiology, and physics.], and also due to its alternations of emptiness and fullness, it is a method that is inexhaustible. When practicing the solo set, the whole body feels comfortable, and when practicing the pushing hands, the whole body feels enlivened. Therefore after practicing for a while, not only will one not feel tired, but one's spirit will also feel awakened, a clear demonstration of one's sense of interest being boosted. However, for beginners, because they have not yet become familiar with the map that will lead them to their destinations, they easily begin to get bored, and they must be patient for a period, after which they naturally will gradually come to find the more scenic vistas of sensation.

第四章 太極拳的練法

CHAPTER FOUR: GUIDELINES FOR PRACTICE

太極拳的動作，通稱「練架子」，亦稱「盤架子」。只要有方丈之地，便可練習。在一般事務紛繁的人，早晚最

好練習兩次，每次約費一刻鐘至半點鐘，便可得到却病延年的奇效。倘是兼學實用的技能，每日可練習推手，因為練架子為體，推手為用，推手須二人對練，將來另有專篇的敘述。

The Taiji Boxing movements are usually called “practicing the solo set” or “winding through the solo set”. They need a space of merely ten feet by ten feet, and so can easily be practiced by busy people. It is best to practice a couple times both in the morning and evening, each time for about fifteen to thirty minutes, and this will easily gain you the effects of health and longevity. If you want at the same time to learn the skills of application, then each day you can practice pushing hands, for while the solo set is the foundation, pushing hands is the function. Pushing hands necessitates two people practicing together, and this will be described in a future volume.

練架子以前的準備，須注意左列各點：

The solo set is the thing to train first, and for that you must concentrate on the points listed below:

太極拳的特色，既係身心雙修，所以它的練法，也和其他拳術不同，而須從體質及精神兩方面準備。關於體質方面的準備如左：

A feature of Taiji Boxing is that it cultivates both body and mind, therefore its practice method is different from other boxing arts in that you must build yourself up in the dual aspects of the body and the spirit. Here are [four] principles for the body:

一，虛靈頂勁

1. FORCELESSLY ROUSE STRENGTH AT THE HEADTOP

頂勁就是頭容正直，仿佛有勁貫頂的意思。頭為一身的主宰，頭容正直，精神纔能振作；不過正直之中，宜含虛靈（即不用力）之意，方為合法。十三勢歌有「滿身輕利頂頭懸」，便是指此而言的。

“Strength at the headtop” means your head is upright. The idea is that there seems to be strength passing through to your headtop. Your head controls your body, and when your head is upright, spirit can be activated. However, within making your head upright, there should be an intention of forcelessly rousing it to be so (i.e. without effort), and then it will be correct. The Thirteen Dynamics Song says: “The whole body will be nimble and the headtop will be pulled up as if suspended.” This is exactly the idea.

二，涵胸拔背

2. CONTAIN THE CHEST & PLUCK UP THE BACK

涵胸，是胸部向內微凹，使橫膈下降，以為氣沈丹田的幫助。拔背，是背部向外微凸，使脊柱垂直，力發於背。To “contain the chest” means your chest is slightly shrugged inward, causing your diaphragm to lower, which helps energy sink to your elixir field. To “pluck up the back” means your back is slightly bulged outward, causing your spine to straighten, which helps power issue from your back. [Keep in mind this is not advice to do an impersonation of a hunchbacked Igor, it is intended merely to counteract any habit you might have of sticking out your chest and pinching your shoulder blades together.]

三，鬆腰垂臀

3. LOOSEN THE WAIST & LOWER THE BUTTOCKS

鬆腰，即使腰部輕鬆的意思。太極拳的轉動變化，皆係於腰，故有「命意源頭在腰隙」之說。腰部舒展，不但氣易下沈，運轉靈敏，而且下部得力，不致有上重下輕的弊病。垂臀，是使臀部下垂，不向外突，凡蹲身時宜注意，才不致為鬆腰的障礙。

To “loosen the waist” means to get your waist to be relaxed. The turnings and transformations in Taiji Boxing all come from the waist, and thus it is said [in the Thirteen Dynamics Song] that the “command comes from the lower back”. When your waist is loosened, not only will energy more easily sink and turnings be nimble, but also your lower body will gain power, keeping you from the error of being top-heavy. To “lower the buttocks” means to get your buttocks to hang down rather than stick out. Whenever you squat your body down, you should pay attention to this, so that it does not result in the loosening of your waist being obstructed.

四，沉肩墜肘

4. SINK THE SHOULDERS & DROP THE ELBOWS

肩不沉，則胸廓以上皆受束縛，氣向上逆；肘不垂，則力不能長，而兩肋亦失其保護。

If you do not sink your shoulders, your chest and ribs will rise and become constricted, and energy will reverse upwards. If you do not drop your elbows, power will be unable to extend and also your ribs will be unguarded.

以上四項，都是著重吾人生理上自然的姿勢，力避矜持的態度，使得全身鬆開，然後才能輕靈變化，圓轉自如。至於涉於精神方面的準備，則有左列的二項：

The four items above all emphasize naturalness in our bodies, avoiding a restricted bearing, getting the whole body to relax, and thus we can be nimble and adaptive, rounded and natural. As for the other aspect, developing the spirit, there are these couple of pointers:

一，純以意行

1. MOVE PURELY BY WAY OF INTENTION

太極拳最忌用力，對於各種動作，須以意貫注之，如導引家的運氣一樣，譬如兩手上舉，並非手自行向上，而是意使之向上，意不停則手不停，意一斷則手即不動，日久自能養成一種想像力，所謂「以心運氣，以氣運身」，此為吾人心理支配生理之妙用。初學的人能知此理，能知不妄用力，對於平淡無奇的練法，便容易漸入佳境，而不致有厭倦的意思了。

What is to be most avoided in Taiji Boxing is the use of exertion. In each movement there must be intention coursing through. If the movement is guided by energy, then when the hands rise, they do not do so of their own volition, but because intention causes them to go up. If the intention does not stop, the hands do not stop, but if the intention stops, the hands immediately stop. As time goes by, you will be able to develop a kind of visualized power, and it will be as it is said [in Understanding How to Practice]: “Use the mind to move energy... Use energy to move the body.” This is the subtlety of our minds controlling our bodies. If you can understand this theory and can understand not to rashly exert yourself, then in regards to your everyday practice, you will both constantly improve and never get bored.

二，形神合一

2. POSTURE & SPIRIT ARE MERGED INTO ONE

太極所練在神，故練架子的時候，精神必須提起，使與肢體的運動合而為一，然後才能感覺敏銳，舉動輕靈呢。Taiji training is all about the spirit. Therefore when you practice the solo set, the spirit must rise, causing a seamless unity between it and the movement of your body, thus enabling enhanced sensitivity and nimble movement.

第五章 幾種重要的基本動作

CHAPTER FIVE: SEVERAL IMPORTANT BASIC ACTIONS

一，步法

1. STANCES

(1) 平行步

PARALLEL STANCE

兩足并列，相距約一橫足的地位，與肩的闊度相等，足尖部與足跟部的闊度亦相等。例如「太極起式」「手揮琵琶」等，均為此種步法。如（1）圖。

Your feet stand side by side, with about a foot's width between them, i.e. standing at shoulder width, toes and heels both at the same width. Examples include BEGINNING POSTURE and PLAY THE LUTE. See photo 1:



(2) 虛步

EMPTY STANCE

有左虛步右虛步的分別，係由平行步變換而成。即按平行步的地位，一腿彎曲，全身坐於其上；另一足向前伸出，腿部筆直，足尖翹起，使向上成直線。足跟微着地。臀部略向後欹。例如「太極出手」及「攬雀尾」（一）等。如（2）圖。

This separates into left empty stance and right empty stance. From the parallel stance, one leg bends and bears all the weight while the other extends forward with the leg straight, toes lifted straight up, heel touching down, and the buttocks are slightly shifted back. Examples include REACH OUT THE HANDS and GRASP THE SPARROW'S TAIL part 1. See photo 2:



（3）丁字步 T STANCE

由虛步或弓步等變換而成。如由虛步變換時，一足不動，另一足尖轉向內方，（足跟不動）與其不動之一足成為丁字式。例如「單鞭」（一）「斜搜膝拗步」（二）等。如（3）圖。

This can be moved into from an empty stance or a bow stance. If from an empty stance, one foot does not move, the other turns to point its toes inward (with the heel staying where it is), and with the unmoving foot makes a T shape. Examples include SINGLE WHIP part 1 and TURN AROUND, DIAGONAL BRUSH KNEE IN A CROSSED STANCE. See photo 3:



（4）騎馬步 HORSE-RIDING STANCE

兩足分立，略如平行步而距離約加一倍，左足的位置略後於右足。兩腿彎曲，全身平均坐於其上。例如「單鞭」（二）與「扇通背」（二）等。如（4）圖。

Your feet stand apart, almost like the parallel stance but separated to a much greater distance, and the left foot is placed slightly to the rear of the right foot. Your legs are bent and the weight is equal between them. Examples include SINGLE WHIP part 2 and FAN THROUGH THE BACK part 2. See photo 4:



（5）弓步 BOW STANCE

凡一腿彎曲一腿伸直略為半弓形狀的，皆為弓步。太極拳中用此步之處甚多。例如「摟膝拗步」「搬攔捶」，「雲手」「下勢」等。如（5）圖（一）（二）。

Whenever one leg is bent and the other is straight, almost making half of a drawn-bow shape, it is a “bow stance”. This stance is used very often in Taiji Boxing, and examples include BRUSH KNEE IN A CROSSED STANCE and PARRY, BLOCK, PUNCH, as well as CLOUDING HANDS and LOW POSTURE. See photos 5a & 5b:



二，脚法 2. KICKS

（1）踢脚

TOE KICK

即用脚尖向前挑起，脚面宜平，脚尖挺出。其所踢的高度，可儘能力之所及。但宜慢慢提起，而非如外家之向上直踢也。例如「披身踢脚」是。如（1）圖。

Lift your foot forward, applying the tip of the foot. The back of your foot should be flat, the tip of the foot pointed. The height of the kick can reach to the extent of your strength, but should slowly lift, and is not like in external styles, which kick straight up. An example is DRAPING THE BODY, KICK. See photo 1:



（2）蹬脚

PRESSING KICK

其式略與踢脚同。但踢脚的用意在脚尖，而此則用意在脚跟。足尖向內鉤，足跟向外挺。例如「轉身蹬脚」是。如（2）圖。

This posture is almost the same as the toe kick, but the intent of the toe kick is in the toes whereas here it is in the heel. The tip of your foot is hooked in, heel sticking out. An example is TURN AROUND, PRESSING KICK. See photo 2:



（3）擺蓮脚

SWINGING LOTUS KICK

腿脚圓轉如風之擺蓮，所以稱做擺蓮脚。腿提起時略成圓轉的形狀，其用意在足的外側面。如（3）圖。

Your leg and foot circle like wind swaying the lotus flowers, thus the name. When your leg lifts, it makes a

slightly rounded shape, and its intent is on the outer side of the foot. See photo 3:



三，掌法

3. PALMS

（1）陽掌

ACTIVE PALM

無論手掌或立或橫，凡手心向外或是向上的，皆稱做陽掌。作陽掌時，指尖翹起，手指微舒，肘尖下墜，前臂微向下彎。例如「太極出手」之右手，「提手上勢」等。如（1）圖。

Whether your palm is upright or sideways, when your palm is facing outward or upward, it is called an active palm. When making an active palm, your fingertips lift, fingers slightly spread, your elbow drops down, and your forearm bends slightly downward. Examples include the right hand in REACH OUT THE HANDS and RAISE THE HANDS [part 2]. See photo 1 [right hand]:



（2）陰掌

PASSIVE PALM

即掌心向下或向內的名稱。作陰掌時，手背與臂成平行線，手指微舒，例如「太極出手」之左手，「攬雀尾」（二）之左右手是。如（2）圖。

When your palm is facing downward or inward, it is called a passive palm. When making a passive palm, the back of your hand makes a straight line with your arm, fingers slightly spread. Examples include the left hand in

REACH OUT THE HANDS and both hands [left hand] in GRASP THE SPARROW’S TAIL part 2. See photo 2 [left hand]:



（3）立掌 UPRIGHT PALM

立掌形式與陰掌同。惟掌立起，掌心或掌背分向左右。指尖向上或向前。例如「攬雀尾」（一）「下勢」等。如（3）圖。

The shape of the upright palm is the same as the passive palm, except your palm is lifted upright, the center of the palm and the back of the palm facing to either side, fingers upward or forward. Examples include GRASP THE SPARROW’S TAIL, part 1, and LOW POSTURE. See photo 3:



四，拳法

4. FIST

太極拳之拳法稱做捶法。其形式可分手與臂兩部分說明。手握成拳時，食，中，無名，小指等宜微鬆捲起，外面甚平。姆指前節垂直，加於食中兩指之上。手背與臂成直線。肘下垂。（各種捶法皆本此意）例如「肘底看捶」「搬攔捶」等。如上圖。

The fist technique in Taiji Boxing is always referred to as a punch. The two parts of the posture – hand and arm – can be explained separately. Hand: when your hand grasps into a fist, the forefinger, middle finger, ring finger, and little finger should all loosen and roll up until the outside is quite flat, and the forward section of the thumb hangs straight down on top of the forefinger and middle finger. Arm: the back of your hand makes a straight line with your arm, elbow hanging down. (All of the punching techniques will be like this.) Examples include BEWARE THE PUNCH UNDER ELBOW and PARRY, BLOCK, PUNCH. See the photo below:



五，爪法

5. CLAW

五指集攏，向下垂直，如雀爪提起時的形狀。指尖與腕部略成半圓形，例如「單鞭」是。如左圖。

The five fingers gather and hang straight down, like a bird's claw when it lifts off the ground. From fingertips to wrist there is almost a semicircle shape. An example of this is in SINGLE WHIP. See the photo below:



第六章 太極拳

CHAPTER SIX: THE TAIJI BOXING SOLO SET

一 太極起式

1. TAIJI BEGINNING POSTURE

面南而立，眼向前看。兩手下垂，手背向外，手指微舒。兩腳分開為平行步，（參看平行步圖）約與兩肩的闊度相等。然後手指徐徐翹起。如圖一。

Stand facing south, your eyes looking forward. Your hands hang down, the backs of the hands outward, fingers slightly spread. Your feet are spread in a parallel stance (as explained above) at about shoulder width apart.

Then your fingers slowly lift... See photo 1:



二 太極出手

2. REACH OUT THE HANDS

依前方向，（以下各圖同）兩臂向前提起，至胸前則左臂變為半環形，掌與面對。（此為陰掌參看陰掌圖）右手前臂略攏向左方，掌心向外，（此為陽掌參看陽掌圖）指尖與左臂之彎處相平，距離約三四寸。左脚同時向前伸出，腳跟着地，腳尖翹起略向上成直綫，是為虛步。（參看虛步圖）右腿彎曲以蹲低為妙。全身坐於右腿。眼看左手心。如圖二正面側面兩圖。

Incline forward (as in the photo below), your arms going forward and lifting. Once at chest level, your left arm becomes a semicircle, palm toward your face (i.e. a passive palm, as explained above), while your right hand and forearm slightly gather inward to the left, palm outward (i.e. an active palm, as explained above), fingertips level with and about three or four inches from your left elbow. Your left foot at the same time extends forward, heel touching down, toes lifted to almost make a straight line upward. This is an empty stance (as explained above), meaning that your right knee is bent and you are squatting down with all the weight on it. Your eyes are looking toward your left hand. See photo 2, both forward and side views:





三 攬雀尾（一）

3. GRASP THE SPARROW'S TAIL (part 1)

左脚跟落實，脚尖徐轉向西，成為丁字步。（參看丁字步圖）右手隨腰轉向西，緩向上伸，超出左手；成立掌，（參看立掌圖）與頭頂成直線。同時左手攏向西，亦成立掌，斜向上指，貼近於右手的腕部。兩肘尖下垂。兩臂略成半圓形。當移轉時，左腿彎曲，全身坐於左腿。右脚提伸於前方，作虛步。眼看正西。如圖三。

Your left foot lowers fully, turned so the toes point to the west, making a T stance (as explained above), while your right hand, going along with the turning of your waist, goes to the west, slowly extending upward beyond your left hand, making an upright palm (as explained above), at headtop level. At the same time, your left hand gathers in toward the west, also making an upright palm, fingers diagonally upward, nearing your right wrist. Your elbows are hanging down and your arms are rounded almost into semicircles. During the turning [of your waist], your left leg bends, the weight shifts onto it, and your right foot lifts and extends forward, making an empty stance. Your eyes are looking directly to the west. See photo 3:



四 攬雀尾（二）

4. GRASP THE SPARROW'S TAIL (part 2)

右手略向下沉，掌向上仰，指尖與鼻成直線。左手仍貼近於右手腕部。兩臂同時縮回，右肘尖略近於右脅。步法不動。眼看右手心。如圖四。

Your right hand slightly sinks, palm facing up, fingertips at nose level, and with your left hand staying near your right wrist, your arms are withdrawing together, right elbow slightly nearing your right ribs. Your stance has not changed. Your eyes are looking toward your right palm. See photo 4:



五 攬雀尾（三）

5. GRASP THE SPARROW'S TAIL (part 3)

身向前傾，頭部略過右腳尖為止。右臂略伸直。左手仍貼近於右腕部。右腿彎曲，膝挺向前。全身坐於右腿，成弓步。（參看弓步圖）左腿伸直。眼看右手心。如圖五。

Your torso inclines forward, your head going slightly beyond your right toes, while your right arm almost straightens, your left hand staying near your right wrist, and your right leg bends, the knee going forward, the weight shifting to your right leg, making a bow stance (as explained above), left leg straightening. Your eyes are looking toward your right palm. See photo 5:



六 攬雀尾（四）

6. GRASP THE SPARROW'S TAIL (part 4)

右臂向右平引。左手依前式隨之，旋轉成半圓形；身腰亦隨之轉動；及至旋至終點，右手心轉向西南，左手仍貼近於右腕部。腰略向後倚，重心移於左腿。右腿伸直，腳尖上翹，腳心與右手心為同一方向，成虛步。眼看西南。如圖六。

Your right arm draws across to the right, your left hand going along with it as before, and arcs to make a semicircle, your torso also turning along with it. Once the arc reaches its end, your right palm turns to face to the southwest, your left hand staying near your right wrist. Your waist has slightly shifted back, the weight shifted to your left leg, right leg straight, toes lifted, sole in the same direction as your right palm, making an empty stance. Your eyes are looking to the southwest. See photo 6:



七 單鞭（一）

7. SINGLE WHIP (part 1)

全身略向西南傾。右手依同一方向前推，臂略成直形。右腿變實。右腳尖移向南，與左腿成丁字步。眼看西南。如圖七。

Your whole body slightly inclines to the southwest, your right hand pushing forward in that direction, arm slightly straightening, while your right leg becomes full, the foot shifting the toes to the south, and together with the left foot is making a T stance. Your eyes are looking to the southwest. See photo 7:



八 單鞭（二）

8. SINGLE WHIP (part 2)

右手指齊向下攏，成鷹爪式。（參看爪圖）左脚依原方向後退半步，腳跟落地。左手離開右腕部，成陰掌，平向東引；視線隨之移動；及至轉到東南，則手心翻成陽掌。同時左腳尖亦隨左手向東南挪。全身向下蹲坐，成騎馬步。（參看騎馬步圖）眼看左手背。如圖八。

The fingers of your right hand lower, gathering together to make an eagle's claw (as in the claw explanation above), while your left foot, maintaining the direction it is pointing, retreats a half step, the heel coming down. Your left hand comes away from your right wrist and, becoming a passive [inward] palm, draws across to the east, your gaze following it across until turned to the southeast, upon which the palm turns over, becoming an active [outward] palm. At the same time, your left foot turns to point the toes to the southeast, your whole body

squatting down, making a horse-riding stance (as explained above). Your eyes are looking toward the back of your left hand. See photo 8:



九 提手上勢（一）

9. RAISE THE HANDS (part 1)

左脚尖挪向正南，全身坐於左腿。左手依原式攏向胸前；視線隨之。右手鷹爪伸開，隨臂下沉，攏向東南方，略成半圓形，成陰掌，與左手縱橫環抱。同時右脚提起，挪向東南，成虛步。脚尖南指。眼看南方。如圖九正面側面兩圖。

Your left foot turns to point the toes to the south, the weight shifting fully onto your left leg, while your left hand, remaining an upright palm, gathers in to be in front of your chest, your gaze going along with it, and your right hand opens its eagle's claw, the arm sinking, gathers in toward the southeast, the arm making a curved shape, the hand becoming a passive [inward] palm perpendicular to your left hand as if holding something. At the same time, your right foot lifts, shifts to the southeast, and makes an empty stance, toes to the south. Your eyes are looking to the south. See photo 9, both forward and side views:





一〇 提手上勢（二）

10. RAISE THE HANDS (part 2)

身向前傾。右腳落實成弓步。右臂徐向上提；左手則同時下沉，與臂成垂直線，指尖上翹。左手提至額部之上，轉成陽掌，手背距額部約一拳許。左腳移前，與右腳並立，成平行步。兩腿微彎。眼看南方。如圖一〇。

Your torso inclines forward, your right foot lowering fully and making a bow stance, while your right arm slowly lifts up, your left hand sinking until the arm hangs straight down, fingers lifted. Your left [right] hand lifts until above your forehead, rotating to become an active [outward] palm, the back of the hand about a fist's distance from your forehead, while your left foot shifts forward to stand next to your right foot, making a parallel stance, both legs slightly bent. Your eyes are looking to the south. See photo 10:



一一 白鶴晾翅（一）

11. WHITE CRANE DRIES ITS WINGS (part 1)

頭與胸向前略俯，全身宛如弓形。然後腰部轉向東方。眼看左手背。如圖一一。

Your head and chest slightly bow forward, your body bending like a bow, then your waist turns to the east. Your eyes are looking toward the back of your left [right] hand. See photo 11:



一二 白鶴晾翅（二）

12. WHITE CRANE DRIES ITS WINGS (part 2)

左臂向東提起，與肩平，成陽掌；視隨線之轉向西南。腰身則轉向正南。同時右手略向西引，與左手作相等之距離。眼看南方。如圖一二。

Your left arm goes to the east, lifting to shoulder level, becoming an active [outward] palm, your gaze following along toward the southwest. As your torso turns to be square to the south [, your left hand continuing until above head level, and] your right hand slightly draws to the west to be the same distance your left hand is to the east. Your eyes are looking to the south. See photo 12:



一三 搜膝拗步（一）

13. BRUSH KNEE IN A CROSSED STANCE (part 1)

左腳尖右腳跟同時翹起，轉向正東，略成虛步。左臂降下成為垂直線，手掌翹起。右手亦向東推出，成陽掌。左足由虛而實，成弓步。眼看正東。如圖一三。

Your left toes and right heel lift in unison, your feet turning to point to the east, almost making an empty stance. Your left arm lowers to hang straight down, palm [fingers] lifted, while your right hand pushes to the east, becoming an active [outward] palm, your left foot going from empty to full, making a bow stance. Your eyes are looking directly to the east. See photo 13:



一四，樓膝拗步（二）

14. BRUSH KNEE IN A CROSSED STANCE (part 2)

腰向後倚，全身坐於右腿。左腿由實而成虛步。同時左臂提起，成立掌。右臂縮回，右手亦成立掌，指尖貼於左腕部。眼看正東。如圖一四。

Your waist shifts back, your weight shifting fully onto your right leg, your left leg going from being full to making an empty stance. At the same time, your left arm lifts, the hand becoming an upright palm, and your right arm shrinks back, the hand also becoming an upright palm, fingertips nearing your left wrist. Your eyes are looking directly to the east. See photo 14:



一五 樓膝拗步（三）

15. BRUSH KNEE IN A CROSSED STANCE (part 3)

左手下降成垂直線，指尖翹起。右手推出。身向前俯。左腿變為弓步。眼看正東。如圖一三，可參攷。

Your left hand lowers to hang straight down, fingertips lifted, while your right hand pushes out, your body inclining forward, your left leg changing to a bow stance. Your eyes are looking directly to the east. Same as in photo 13.

一六 樓膝拗步（四）

16. BRUSH KNEE IN A CROSSED STANCE (part 4)

右脚前進一步成弓步。右手降下，繞右膝前落於其側，成垂直線，指尖翹起。左手提起，向前推出，至終點時成陽掌，掌後部向前微挺。眼看正東。如圖一六。

Your right foot takes a step forward to make a bow stance, while your right hand lowers, passing in front of your right knee to hang straight down beside it, fingertips lifted, and your left hand lifts and pushes out forward, becoming an active [outward] palm upon the push reaching its limit, the back [center] of the palm slightly urging forward. Your eyes are looking directly to the east. See photo 16:



一七 搜膝拗步（五）

17. BRUSH KNEE IN A CROSSED STANCE (part 5)

左脚前進一步，仍成弓步。左手降下繞左膝前落於其側，成垂直線，指尖翹起。右手提起，向前推出，至終點時成陽掌，掌後部向前微挺。眼看正東。如圖一三，可參攷。

Your left foot takes a step forward, again making a bow stance, while your left hand lowers, passing in front of your left knee to hang straight down beside it, fingertips lifted, and your right hand lifts and pushes out forward, becoming an active [outward] palm upon the push reaching its limit, the back [center] of the palm slightly urging forward. Your eyes are looking directly to the east. Same as in photo 13.

一八 搜膝拗步（六）

18. BRUSH KNEE IN A CROSSED STANCE (part 6)

動作及形式均與圖一四同，可參攷。

Same as in photo 14.

一九 手揮琵琶（一）

19. PLAY THE LUTE (part 1)

左腿變成弓步。左手變成陽掌，向前推出，但手背與前臂略成直線。右手變成陰掌，指尖貼於左腕部。眼看左手背。如圖一九。

Your left leg makes a bow stance, while your left hand becomes an active [outward] palm pushing forward, but with the back of the hand and the forearm making an almost vertical line, and your right hand becomes a passive [inward] palm, fingertips nearing your left wrist. Your eyes are looking toward the back of your left hand. See photo 19:



二〇 手揮琵琶（二）

20. PLAY THE LUTE (part 2)

右脚前進成平行步。兩腿微曲。右手下降，肘尖貼近右脅。掌心如托物狀。左手與視線均不動。如圖二〇。

Your right foot steps forward to make a parallel stance, both legs slightly bent, while your right hand lowers, the elbow nearing your right ribs, the palm appearing to hold something up. Your left hand and eyes have not moved. See photo 20:



二一 進步搬攔捶（一）

21. ADVANCE, PARRY, BLOCK, PUNCH (part 1)

左脚向前一步成弓步。兩手均成立掌，向前伸出。右手指尖貼於左腕部。眼看正東。如圖二一。

Your left foot takes a step forward to make a bow stance, while your hands become upright palms and extend forward, your right fingertips nearing your left wrist. Your eyes are looking directly to the east. See photo 21:



二二 進步搬攔捶（二）

22. ADVANCE, PARRY, BLOCK, PUNCH (part 2)

腰向後倚，全身坐在右腿。左腿成虛步。右掌改拳（參看拳圖）後縮至胯旁，左手與視線均不動。如圖二二。
Your waist shifts back, the weight shifting fully onto your right leg, your left leg making an empty stance, and your right palm becomes a fist (as explained above) while withdrawing to beside your hip, your left hand staying where it is in your line of sight. See photo 22:



二三 進步搬攔捶（三）

23. ADVANCE, PARRY, BLOCK, PUNCH (part 3)

左腿變成弓步。右拳提起，向前挺出。左掌略向後縮，貼近於右前臂的肘彎部。視線不動。如圖二三。
Your left leg changes to a bow stance, your right fist lifts and sticks out forward, your left palm slightly withdrawing to be near the area just forward of your right elbow. The direction you are looking has not changed. See photo 23:



二四 如封似閉（一）

24. SEALING SHUT (part 1)

左掌由右臂下方旋轉於右臂的外側，手心貼於右臂。步法視線均不動。如圖二四。

Your left palm rotates under your right arm and from there to the outside of the arm, palm staying close to the arm. Your stance and line of sight are unchanged. See photo 24:



二五 如封似閉（二）

25. SEALING SHUT (part 2)

全身向後倚，左腿變成虛步。右拳展開向南引；左掌則向北引。左手心與右手背互擦而過，均成陰掌，作駢列狀。眼看正東。如圖二五。

Your body shifts back, your left leg changing to an empty stance, while your right fist opens and draws to the south, your left palm drawing to the north, your left palm wiping your right hand as they pass each other, until they both become passive [inward] palms, parallel with each other. Your eyes are looking directly to the east. See photo 25:



二六 豹虎推山（一）

26. LEOPARD PUSHES THE MOUNTAIN (part 1)

左腿向前彎曲成弓步。兩手同時轉成陽掌，向前推出。如圖二六。

Your left leg bends forward to make a bow stance while your hands turn to become active [outward] palms, pushing forward. See photo 26:



二七 豹虎推山（二）

27. LEOPARD PUSHES THE MOUNTAIN (part 2)

兩臂沉下成垂直線，指尖翹起。如圖二七。

Your arms sink and hang straight down, fingertips lifted. See photo 27:



二八 十字手（一）

28. CROSSED HANDS (part 1)

兩腳尖隨腰身轉向正南，右腿成弓步。兩臂分展東西，略提起。眼看正南。如圖二八。

Your feet go along with your torso to point the toes south, your right leg making a bow stance, your arms spreading apart to the east and west, slightly lifting. Your eyes are looking directly to the south. See photo 28:



二九 十字手（二）

29. CROSSED HANDS (part 2)

左脚前進成平行步，兩腿微曲。兩臂同時向上提起，交互成十字狀。眼看正南。如圖二九。

Your left foot advances to make a parallel stance, both knees slightly bent, while your arms lift up and cross to make an X shape. Your eyes are looking directly to the south. See photo 29:



三〇 斜樓膝拗步

30. DIAGONAL BRUSH KNEE IN A CROSSED STANCE

左腳尖右腳跟同時蹺起，轉向東南，成虛步。左手落下成垂直線，指尖翹起。左足向前一步成弓步。右手向前推出，至終點時，掌心微挺。眼看東南。如圖三〇。

Your left toes and right heel lift in unison, your feet turning to point to the southeast, making an empty stance. While your left hand lowers to hang straight down, fingertips lifted, your left foot takes a step forward to make a bow stance, your right hand pushing out forward, the center of the palm slightly protruding when the push reaches its limit. Your eyes are looking to the southeast. See photo 30:



三一 翻身斜樓膝拗步

31. TURN AROUND, DIAGONAL BRUSH KNEE IN A CROSSED STANCE

左腳先轉向後方；右腳繼之；腳尖西北向。右手落下成垂直線。左臂提起，隨身後轉，至轉向西南時，右腳向東北挪開半步，成弓步。左手向前推出，至終點時，掌心微挺。眼看西北。如圖三一。

Your left foot first turns to your rear, [making a T stance,] then your right foot turns, toes pointing to the northwest, while your right hand lowers to hang straight down, and your left arm lifts, going along with your body as it turns around. Once you have turned to the southeast [northeast], your right foot shifts a half step to the northeast, making a bow stance, as your left hand pushes out forward, the center of the palm slightly protruding when the push reaches its limit. Your eyes are looking to the northwest. See photo 31:



三二 攬雀尾（一）

32. GRASP THE SPARROW’S TAIL (part 1)

腰向後倚。右脚由弓步改為虛步。右手提起，雙手均成立掌。左手指尖貼近於右腕部。眼看西北。其形式與圖三同，可參攷。

Your waist shifts back, your right foot changing from a bow stance to an empty stance, while your right hand lifts, both hands becoming upright palms, your left fingertips nearing your right wrist. Your eyes are looking to the northwest. The posture is the same as in photo 3 [, but the direction is changed to the northwest].

三三 攬雀尾（二）

33. GRASP THE SPARROW’S TAIL (2)

動作同圖四，可參攷。但方向改向西北。

Same as in photo 4, but the direction is changed to the northwest.

三四 攬雀尾（三）

34. GRASP THE SPARROW’S TAIL (3)

動作同圖五，可參攷。但方向改向西北。

Same as in photo 5, but the direction is changed to the northwest.

三五 攬雀尾（四）

35. GRASP THE SPARROW’S TAIL (4)

動作同圖六，可參攷。但方向改向西北。

Same as in photo 6, but the direction is changed to the northwest.

三六 斜單鞭（一）

36. DIAGONAL SINGLE WHIP (1)

動作同圖七，可參攷。但方向改向正西。

Same as in photo 7, but the direction is changed to the west.

三七 斜單鞭（二）

37. DIAGONAL SINGLE WHIP (2)

動作同圖八，可參攷。但身向西南，眼看東南。

Same as in photo 8, but your body is square to the southwest, your eyes looking to the southeast [south].

三八 肘底看捶（一）

38. BEWARE THE PUNCH UNDER ELBOW (part 1)

左腳尖移向正東。右腳向南挪一步，腳尖向東，與左腳成弓步。左臂依原式平引向東方。右手鷹爪伸開成陰掌，平引向南。眼東看。如圖三八。

Your left foot turns to point the toes directly to the east, your right foot shifts a step to the south, toes pointing to the east, and with your left foot makes a bow stance, while your left arm stays as it is, drawing across to the east, and your right hand opens its eagle's claw and becomes a passive [downward] palm, drawing across to the south. Your eyes are looking to the east. See photo 38:



三九 肘底看捶（二）

39. BEWARE THE PUNCH UNDER ELBOW (part 2)

腰向後倚。左腳改為虛步。右手平引於左肘尖之下，改握為拳。同時左手肘尖下沉，掌亦改為拳。眼看正東。如圖三九。

Your waist shifts back, your left foot changing to an empty stance, while your right hand draws across until below your left elbow, grasping into a fist, and at the same time, your left elbow sinks, the hand also grasping into a fist. Your eyes are looking directly to the east. See photo 39:



四〇 肘底看捶（三）

40. BEWARE THE PUNCH UNDER ELBOW (part 3)

身向前傾。左腿改為弓步。左拳轉為陽掌，向前推出。右拳隱於左肘之底。眼看正東。如圖四〇。

Your body inclines forward, your left leg changing to a bow stance, while your left fist rotates, becoming an active [upward] palm, and pushes forward, your right fist remaining under your left elbow. Your eyes are looking directly to the east. See photo 40:



四一 倒輦猴（一）

41. RETREAT, DRIVING AWAY THE MONKEY (part 1)

腰向後倚。左腿復改為虛步。左掌向北作一半圓圈。復伸於面部之左前方。仍為陽掌，掌心向東。右手改拳為掌，略向下垂。眼看東方。如圖四一。

Your waist shifts back, your left leg again changing to an empty stance, while your left palm goes to the north, making a half circle to then extend forward from the left side of your face, again as an active [outward] palm, the center of the palm to the east, your right hand changing from fist to palm and slightly lowering. Your eyes are looking to the east. See photo 41:



四二 倒輦猴（二）

42. RETREAT, DRIVING AWAY THE MONKEY (part 2)

左脚後退一步，與右腿成弓步。左手依原式。右手下垂，貼近於膝外側。眼東看。形式與圖一六同，可參攷。
Your left foot takes a step back and your right leg makes a bow stance, your left hand continuing according to the previous movement, your right hand lowering to hang near the outside of your knee. Your eyes are looking to the east. It is the same as in photo 16.

四三 倒輦猴（三）

43. RETREAT, DRIVING AWAY THE MONKEY (part 3)

右脚後退一步，與左脚成弓步。左手提起，向前推出，至終點時，掌心微挺。右手落下成垂直線，貼近於膝外側。眼東看。形式與圖一三同，可參攷。
Your right foot takes a step back and your left leg makes a bow stance, while your left [right] hand lifts up and pushes forward, the center of the palm slightly protruding when the push reaches its limit, and your right [left] hand lowers to hang straight down near the outside of your knee. Your eyes are looking to the east. It is the same as in photo 13.

四四 倒輦猴（四）

44. RETREAT, DRIVING AWAY THE MONKEY (part 4)

左脚後退一步，與右腿成弓步。右手提起，向前推出，至終點時，掌心微挺。右手落下成垂直綫，貼近於膝外側。眼東看。形式與圖一六同，可參攷。
Your left foot takes a step back and your right leg makes a bow stance, while your left hand lifts up and pushes forward, the center of the palm slightly protruding when the push reaches its limit, and your right hand lowers to hang straight down near the outside of your knee. Your eyes are looking to the east. It is the same as in photo 16.

四五 斜飛勢（一）

45. DIAGONAL FLYING POSTURE (part 1)

左手翻掌心向上，略縮向後，指尖與鼻尖成一直綫。如圖四五。
Your right hand turns so the palm is upward, slightly withdrawing, fingertips in line with your nose. See photo

45:



四六 斜飛勢（二）

46. DIAGONAL FLYING POSTURE (part 2)

左脚向前一步成弓步，左掌向前伸出，胸部扭向正南，右手掌向西南推出，與左手成斜直線。眼看右手背。如圖四六。

Your left foot takes a step forward to make a bow stance, your left palm extending forward, your chest twisting to be square to the south, while your right palm pushes out to the southwest, making a diagonal line with your left hand. Your eyes are looking toward the back of your right hand. See photo 46:



四七 提手上勢（一）

47. RAISE THE HANDS (part 1)

兩腳尖同時轉向正南，右腿成弓步。身向前傾。左手引向西南至胸前為止，成陽掌。右手攏回作迴抱狀。與左手縱橫相對。眼看正南。如圖四七。

Your feet turn in unison to point their toes to the south, your right leg making a bow stance, your torso inclining forward, while your left hand draws across to the southwest, becoming an active [outward] palm, and your right hand gathers in as if holding something, the hands perpendicular to each other. Your eyes are looking directly to the south. See photo 47:



四八 提手上勢（二）

48. RAISE THE HANDS (part 2)

右脚向前一步，與左脚成平行步。腿微曲。其餘動作及形式，均與圖一〇同，可參攷。

Your right [left] foot takes a step forward to make a parallel stance with your left [right] foot, legs slightly bent.

The rest is the same as in photo 10.

四九 白鶴晾翅（一）

49. WHITE CRANE DRIES ITS WINGS (1)

動作及形式，均與圖一一同，可參攷。

Same as in photo 11.

五〇 白鶴晾翅（二）

50. WHITE CRANE DRIES ITS WINGS (2)

動作及形式，均與圖一二同，可參攷。

Same as in photo 12.

五一 搜膝拗步

51. BRUSH KNEE IN A CROSSED STANCE

動作及形式，均與圖一三同，可參攷。

Same as in photo 13.

五二 海底針（一）

52. NEEDLE UNDER THE SEA (part 1)

動作及形式，均與圖一四同，可參攷。

Same as in photo 14.

五三 海底針（二）

53. NEEDLE UNDER THE SEA (part 2)

左脚改足尖着地。右手指尖斜插於下方。左肘依原式下沉，掌心略貼近於右臂彎。全身下坐。眼看東方。如圖五三。

Your left foot changes to the toes touching down, the fingers of your right hand slanting and then planting downward, your left elbow staying as before but sinking, the palm slightly closing in toward your right elbow, and your whole body sits lower. Your eyes are looking to the east. See photo 53:



五四 扇通背（一）

54. FAN THROUGH THE BACK (part 1)

左脚向前半步成為弓步。兩臂依原式向上提起，右臂與肩成平行綫。眼看東方。如圖五四。

Your left foot takes a half step forward to make a bow stance, while your arms, staying as they were in the previous movement, lift up until your right arm and shoulder are in a parallel line. Your eyes are looking to the east. See photo 54:



五五 扇通背（二）

55. FAN THROUGH THE BACK (part 2)

兩腳尖略轉向南，成騎馬步。左臂不動。右臂轉掌心向外，右肘尖徐抽向西。至指尖與右額角接近為止。眼看左手背。如圖五五。

Your feet slightly turn to point their toes toward the south, making a horse-riding stance, while with your left

arm staying where it is, your right arm turns to be palm outward and the elbow slowly draws back to the west until the fingertips are near your right temple. Your eyes are looking toward the back of your left hand. Same as photo 55:



五六 翻身撇身捶（一）

56. TURN AROUND WITH FLINGING BODY PUNCH (part 1)

兩腳尖齊轉向西，右腿成虛步。左手攏回至胯際，改握成拳。右臂向右伸開，然後攏回至左脅，亦改握成拳。眼看南方。如圖五六。

Your feet turn in unison to point their toes to the west, your right leg making an empty stance, while your left hand gathers in until beside your hip, grasping into a fist, and your right arm extends to the right then gathers in until beside your left ribs, also grasping into a fist. Your eyes are looking to the south. Same as photo 56:



五七 翻身撇身捶（二）

57. TURN AROUND WITH FLINGING BODY PUNCH (part 2)

右腳向前半步成弓步。右前臂翻轉向西，腕仰向上。左拳改為立掌，豎於右拳之上。眼西看。如圖五七正面側面二圖。

Your right foot takes a half step forward to make a bow stance, while your right arm turns over to the west, the inside of the wrist upward, and your left fist changes to an upright palm and is placed above your right fist. Your

eyes are looking to the west. See photo 57, both forward and side views:



五八 卸步搬攔捶（一）

58. WITHDRAWING STEP, PARRY, BLOCK, PUNCH (part 1)

腰向後倚。左脚成虛步。右拳立起，貼於左腕部。眼西看。如圖五八。

Your waist shifts back, your left [right] foot making an empty stance, and your right fist lifts to be near your left wrist. Your eyes are looking to the west. See photo 58:



五九 卸步搬攔捶（二）

59. WITHDRAWING STEP, PARRY, BLOCK, PUNCH (part 2)

右腳後退一步。左腳成虛步。左手不動。右拳抽回貼於胯際。眼西看。如圖五九。

Your right foot retreats a step, your left foot making an empty stance, your left hand stays where it is, and your right fist withdraws close to your hip area. Your eyes are looking to the west. See photo 59:



六〇 卸步搬攔捶（三）

60. WITHDRAWING STEP, PARRY, BLOCK, PUNCH (part 3)

身向前傾。左腿成弓步。右拳挺向前方，左手貼於右臂彎。眼西看。如圖六〇。

Your body inclines forward, your left leg makes a bow stance, and your right fist sticks out forward, your left hand near your right elbow. Your eyes are looking to the west. See photo 60:



六一 上步攬雀尾（一）

61. STEP FORWARD, GRASP THE SPARROW'S TAIL (part 1)

腰向後倚。左腿成虛步。右拳改為陽掌，肘尖縮至脅際。左手則按於右腕部。眼西看。如圖六一。

Your waist shifts back, your left leg making an empty stance, while your right fist changes to an active [upward] palm, the elbow withdrawing toward your ribs, your left hand lowering to be near your right wrist. Your eyes are looking to the west. See photo 61:



六二 上步攬雀尾（二）

62. STEP FORWARD, GRASP THE SPARROW'S TAIL (part 2)

右脚向前一步成弓步。其餘動作及形式均與圖五同。可參攷。

Your right foot takes a step forward to make a bow stance. The rest is the same as in photo 5.

六三 上步攬雀尾（三）

63. STEP FORWARD, GRASP THE SPARROW'S TAIL (part 3)

動作及形式，均與圖六同，可參攷。

Same as in photo 6.

六四 單鞭（一）

64. SINGLE WHIP (1)

動作及形式，均與圖七同，可參攷。

Same as photo 7.

六五 單鞭（二）

65. SINGLE WHIP (2)

動作及形式，均與圖八同，可參攷。

Same as in photo 8.

六六 雲手（一）

66. CLOUDING HANDS (part 1)

兩腳尖同時轉向西南，右腿成弓步。左臂垂直向下抄至右腕下。右手手指舒開，成陽掌。眼看西南。如圖六六。
Your feet turn in unison to point their toes to the southwest, your right leg making a bow stance, while your left arm hangs down and scoops below until under your right wrist, your right hand opening its fingers to become an active [outward] palm. Your eyes are looking to the southwest. See photo 66:



六七 雲手（二）

67. CLOUDING HANDS (part 2)

兩腳尖轉向東南，右腿成弓步。身腰亦同時扭轉向東。右手依原式平引向東，成陰掌；視線隨之；至終點則轉成陽掌。右手臂垂直向下抄至左腕下。如圖六七。

Your feet turn in unison to point their toes to the southeast, your right [left] leg making a bow stance, your torso at the same turning to the east, while your right [left] hand in accordance with the previous movement draws across to the west as a passive [inward] palm, your eyes following the line of its movement, until it reaches its ending point and turns to become an active [outward] palm, your right arm hanging down and scooping below until under your left wrist. See photo 67:



六八 雲手（三）

68. CLOUDING HANDS (part 3)

右腳東進一步，與左腳成平行步。然後右腳尖轉向西，左腳跟則東進一步，與右腿成弓步。身體扭轉向西。右手依原式平行向西成陰掌；視線隨之；至終點則轉成陽掌。左臂垂直向下抄至右腕下。如圖六八。

Your right foot advances a step to the east to make a parallel stance with your left foot. Then your right foot turns to point the toes to the west and your left heel advances a step to the east, your right leg making a bow stance, your torso turning to the west, while your right hand in accordance with the previous movement travels across to the west as a passive [inward] palm, your eyes following the line of its movement, until it reaches its

ending point and turns to become an active [outward] palm, your left arm hanging down and scooping below until under your right wrist. See photo 68 [repeat of 66]:



六九 雲手（四）

69. CLOUDING HANDS (part 4)

動作及形式，均與圖六七同，可參攷。

Same as in photo 67.

七〇 雲手（五）

70. CLOUDING HANDS (part 5)

動作及形式，均與圖六八同，可參攷。

Same as in photo 68 [i.e. 66].

七一 單鞭

71. SINGLE WHIP

動作及形式，均與圖八同，可參攷。

Same as in photo 8.

七二 左高探馬

72. RISING UP AND REACHING OUT TO THE HORSE – LEFT

右腳尖轉向東方。身體扭向正東。左腳提起，縮回成虛步，腳尖落地。左手轉成陽掌；掌心向上。左臂縮回，肘尖貼於左脅。右手鷹爪伸開，前臂攏至胸前，手成立掌，推進於右掌的上方。眼看正東。如圖七二。

Your right foot turns so the toes point to the east, your body twisting to be square to the east, while your left foot lifts and withdraws to make an empty stance, toes touching down. At the same time, your left hand turns over to become an active palm, palm upward, the forearm withdrawing until the elbow is near your left ribs, while your right hand opens its eagle's claw, the forearm closing in front of your chest, the hand becoming an upright palm, and pushes forward over your right [left] palm. Your eyes are looking directly to the east. See photo 72:



七三 左披身

73. LEFT DRAPING THE BODY

左腿向前半步，與右腿成弓步。右腕貼於左腕上，向東北扭，左腕則隨之向西南扭。至交互成十字狀時，手掌改握為拳。同時兩臂上升，至兩拳與頭頂成平行線為止。眼看東南。如圖七三。

Your left foot takes a half step forward and with your right leg makes a bow stance, while your right wrist nears your left wrist and twists to the northwest as your left wrist twists to the southwest until they are crossed to make an X shape, the palms changing into fists. At the same time, your arms rise until the fists are parallel with your headtop. Your eyes are looking to the southeast. See photo 73:



七四 踢右腳

74. KICK WITH THE RIGHT FOOT

右腳提起，踢向東南。腳面與腿略成平行線。同時右臂向東南展開。與右腿成同一方向。左臂則展向北方。兩手均改立掌。眼看東南。如圖七四。

Your right foot lifts and kicks to the southeast, the top of the foot nearly making a straight line with the leg. At the same time, your right arm spreads away to the southeast, same direction as your right leg, and your left arm spreads away to the north, the hands both changing to upright palms. Your eyes are looking to the southeast.

See photo 74:



七五 右高探馬

75. RISING UP AND REACHING OUT TO THE HORSE – RIGHT

右脚落地，在左足的前一步，成弓步。脚尖向東，右臂縮回，右手則改為陽掌，右臂攏至胸前，手成立掌，推進於右掌的上方。眼看正東。如圖七五。

Your right foot comes down, stepping in front of your left foot to make a bow stance, toes pointing to the east, while your right arm withdraws, the hand changing to an active [upward] palm, and your right [left] forearm closes in front of your chest, the hand becoming an upright palm, and pushes forward over your right palm. Your eyes are looking directly to the east. See photo 75:



七六 右披身

76. RIGHT DRAPING THE BODY

步法不動。左腕貼於右腕上，向西南扭；右腕則隨之向東北扭，至交互成十字狀時，手掌改握為拳，同時兩臂上伸，至兩拳與頭頂成平行線為止。眼看東北。如圖七六。

Your feet staying where they are, your left wrist nears your right wrist and twists to the southwest as your right wrist twists to the northeast until they cross to make an X shape, the palms changing into fists. At the same time, your arms rise until the fists are parallel with your headtop. Your eyes are looking to the northeast. See photo 76:



七七 踢左脚

77. KICK WITH THE LEFT FOOT

左脚提起，踢向東北。腳面與腿略成平行線。同時左臂向東北展開，與左腿成同一方向。右臂則展向南方。兩手均改立掌。眼看東北。如圖七七。

Your left foot lifts and kicks to the northeast, the top of the foot nearly making a straight line with the leg. At the same time, your left arm spreads away to the northeast, same direction as your left leg, and your right arm spreads away to the south, the hands both changing to upright palms. Your eyes are looking to the northeast.

See photo 77:



七八 轉身蹬腳（一）

78. TURN AROUND, PRESSING KICK (part 1)

右腳尖轉向北方，左脚收回，腳尖縮至右膝旁。身體亦扭向正北。兩臂縮回，兩手改握為拳，交互成十字狀，同左右披身之拳法。眼看西北。如圖七八。

Your right foot turns to point the toes north while your left foot withdraws, the toes recoiling until beside your right knee, your torso turns to be square to the north, and your arms withdraw, hands becoming fists and crossing to make an X shape, same as in the left & right DRAPING THE BODY. Your eyes are looking to the northwest. See photo 78:



七九 轉身蹬脚（二）

79. TURN AROUND, PRESSING KICK (part 2)

右脚尖轉向西北，身亦隨之移動。左脚向西蹬起，腳尖上翹，腳跟微向外挺。左臂向西展開，與左腿成同一方向。右臂展向東北。兩手均改立掌。眼看正西。如圖七七。

Your right foot turns to point the toes northwest, your torso shifting along with the movement. Your left foot presses to the west, toes raised, heel slightly protruding, while your left arm spreads away to the west, same direction as your left leg, and your right arm spreads away to the northeast, the hands both changing to upright palms. Your eyes are looking directly to the west. See photo 77 [79]:



八〇 摟膝拗步（一）

80. BRUSH KNEE IN A CROSSED STANCE (part 1)

左脚落地成弓步。左臂落下成垂直線，指尖翹起。右臂攏向胸前，復推進於西方。至終點時，掌心微挺。眼看正西。如圖八〇。

Your left foot comes down to make a bow stance while your left arm lowers to hang straight down, fingers up, and your right arm approaches your chest then pushes forward to the west, the center of the palm slightly protruding when the push reaches its limit. Your eyes are looking directly to the west. See photo 80:



八一 樓膝拗步（二）

81. BRUSH KNEE IN A CROSSED STANCE (part 2)

動作及形式，均與圖一六同，可參攷。惟方位向西。如圖八一。

The movement is the same as in photo 16, but the direction is to the west, as in photo 81:



八二 進步栽捶

82. ADVANCE, PLANTING PUNCH

左脚上前一步，成弓步。右手提至右耳旁，改握成拳，斜栽於前方。左手向左旋成一圈，至終點時，貼於右臂彎。眼看右拳，如圖八二。

Your left foot takes a step forward to make a bow stance, while your right hand lifts until beside your right ear, changing into a fist, and plants diagonally forward. Your left hand at the same time goes to the left, makes a circle, and when it finishes its circle, it is near your right elbow. Your eyes are looking toward your right fist. See photo 82:



八三 翻身撇身捶

83. TURN AROUND WITH FLINGING BODY PUNCH

左脚尖右轉向東，成弓步。全身亦隨之翻轉向東。右脚落於左脚前一步。左手不動，右前臂縮至胸前，至右脚落地時，右臂舒開伸向前方，腕部向上。左手成立掌，豎於右拳的上方。眼看正東。如圖八三。

Your left foot turns to the right to point the toes toward the east, making a bow [T] stance, while your torso fully turns around to the east, and your right foot comes down a step in front of your left foot [to make a bow stance], your left hand staying as it was and your right arm withdrawing until in front of your chest. Once your right foot comes down, your right arm extends forward, the inside of the wrist upward, and your left hand becomes an upright palm and is placed above your right fist. Your eyes are looking directly to the east. See photo 83:



八四 進步左高探馬

84. ADVANCE, RISING UP AND REACHING OUT TO THE HORSE – LEFT

左脚進前一步成弓步。左手翻成陽掌，右拳伸開成立掌，豎於左掌的上方。眼看正東。如圖八四。

Your left foot takes a step forward to make a bow stance, while your left hand turns over to become an active [upward] palm and your right hand opens to become an upright palm, standing perpendicular over your left palm. Your eyes are looking directly to the east. See photo 84:



八五 左披身

85. LEFT DRAPING THE BODY

動作及形式，均與圖七三同，可參攷。

Same as in photo 73.

八六 踢右脚

86. KICK WITH THE RIGHT FOOT

動作及形式，均與圖七四同，可參攷。

Same as in photo 74.

八七 退步打虎（一）

87. RETREAT, FIGHTING TIGER POSTURE (part 1)

右脚向西北退一步，左腿改為弓步。右臂不動，左手用拋物綫式由上方向東南揚下，略近右腕部。眼看東南。如圖八七。

Your right foot retreats a step to the northwest, your left leg making a bow stance, your right arm staying where it is, and your left hand arcing upward then downward to the southeast, slightly near to your right wrist. Your eyes are looking to the southeast. See photo 87:



八八 退步打虎（二）

88. RETREAT, FIGHTING TIGER POSTURE (part 2)

左脚向西北後退一步。右脚改為虛步，腳尖着地。兩手均改陰掌，捋向西北，右手落至腹前為止；左手揚上至左額角的上方。成陽掌。眼看東南。如圖八八。

Your left foot retreats a step to the northwest, your right foot makes an empty stance, toes touching down, while your palms both become passive [downward] palms rolling back to the northwest, right hand lowering until in front of your belly, left hand then raising up until above the left side of your forehead and becoming an active [outward] palm. Your eyes are looking to the southeast. See photo 88:



八九 退步打虎（三）

89. RETREAT, FIGHTING TIGER POSTURE (part 3)

右脚提起，腳尖至腹之前方。左手改握為拳。右臂攏回，肘尖與右膝蓋貼近。掌改為拳。餘如前式。如圖八九正面側面二圖。

Your right foot lifts, toes in front of your belly, while your left hand grasps into a fist and your right arm gathers in, the elbow near your right knee, the palm becoming a fist. The rest is the same as in the previous movement. See photo 89, both forward and side views:





九〇 右分脚

90. KICK TO THE RIGHT SIDE

右脚向西南蹬出。兩手左右分開。形式與圖七四同，並參看本圖。

Your right foot presses out to the southwest [southeast], your hands spreading apart to both sides. The posture is the same as in photo 74. See photo 90 [for a side view]:



九一 雙峯貫耳（一）

91. DOUBLE PEAKS THROUGH THE EARS (part 1)

右脚落地，與左脚成弓步。兩臂攏回下曲於腹前，指尖相對。眼東看。如圖九一。

Your right foot comes down and with your left leg makes a bow stance, your arms gathering in and lowering rounded in front of your belly, fingers toward each other. Your eyes are looking to the east. See photo 91:



九二 雙峯貫耳（二）

91. DOUBLE PEAKS THROUGH THE EARS (part 2)

依原式兩臂分開，提升於額前。掌改為拳，虎口相對。如圖九二正面側面二圖。

Continuing from the previous movement, your arms spread to the sides and lift up to be in front of your forehead, palms changing to fists, tiger's mouths toward each other. See photo 92, both forward and side views:



九三 翻身二起脚（一）

93. TURN AROUND, DOUBLE KICK (part 1)

右腳尖轉向南方，與左腳成丁字式。右拳不動。左拳平向南引，貼於右腕部，成交互十字狀。眼看東方。如圖九三。

Your right foot turns to point to the south and with your left foot makes a T stance, your right fist staying where it is, while your left fist draws across to be near your right wrist, and they cross to make an X shape. Your eyes are looking to the east. See photo 93:



九四 翻身二起脚（二）

94. TURN AROUND, DOUBLE KICK (part 2)

左腳向東踢出。兩臂左右展開，拳改為立掌。略如圖七七。

Your left foot kicks to the east, your arms spreading away to the sides, fists changing to upright palms. It is somewhat similar to photo 77.

九五 翻身二起脚（三）

95. TURN AROUND, DOUBLE KICK (part 3)

右腳尖右轉向西，左腳不落地，隨身旋轉至腳尖正對西方為止。兩手改握成拳，攏回成交互十字狀。眼看西方。如圖九五。

Your right foot turning to point to the west, your left foot does not come down but, going along with the turning of your body, points to the west, while your hands become fists and come together, crossing to make an X shape. Your eyes are looking to the west. See photo 95:



九六 翻身二起脚（四）

96. TURN AROUND, DOUBLE KICK (part 4)

左脚落地，脚尖西北指。同時與右脚右轉正東，右脚成虛步。兩手不動。眼看正東。如圖九六正面側面二圖。
Your left foot comes down, toes pointing to the northwest [northeast]. At the same time, your right foot turns to the right to point east, making an empty stance. Your hands have not moved. Your eyes are looking directly to the east. See photo 96, both forward and side views:



九七 翻身二起脚（五）

97. TURN AROUND, DOUBLE KICK (part 5)

右脚向東蹬出。其餘形式，略與圖七四同。可參攷。

Your right foot presses out to the east. The rest of the posture is somewhat similar to photo 74.

九八 右高探馬

98. RISING UP AND REACHING OUT TO THE HORSE – RIGHT

動作及形式，均與圖七五同。可參攷。

Same as in photo 75.

九九 進步搬攔捶（一）

99. ADVANCE, PARRY, BLOCK, PUNCH (part 1)

左脚向前一步成弓步。兩手改為立掌，向前推出。右手指尖貼近於左腕部。眼看正東。如圖二一。

Your left foot takes a step forward to make a bow stance, while your hands become upright palms and push out forward, your right fingertips nearing your left wrist. Your eyes are looking directly to the east. It is the same as in photo 21.

一〇〇 進步搬攔捶（二）

100. ADVANCE, PARRY, BLOCK, PUNCH (2)

動作及形式，均與圖二二同，可參攷。

Same as in photo 22.

一〇一 進步搬攔捶（三）

101. ADVANCE, PARRY, BLOCK, PUNCH (3)

動作及形式，均與圖二三同，可參攷。

Same as in photo 23.

一〇二 如封似閉（一）

102. SEALING SHUT (1)

動作及形式，均與圖二四同，可參攷。

Same as in photo 24.

一〇三 如封似閉（二）

103. SEALING SHUT (2)

動作及形式，均與圖二五同，可參攷。

Same as in photo 25.

一〇四 豹虎推山（一）

104. LEOPARD PUSHES THE MOUNTAIN (1)

動作及形式，均與圖二六同，可參攷。

Same as in photo 26.

一〇五 豹虎推山（二）

105. LEOPARD PUSHES THE MOUNTAIN (2)

動作及形式，均與圖二七同，可參攷。

Same as in photo 27.

一〇六 十字手（一）

106. CROSSED HANDS (1)

動作及形式，均與圖二八同，可參攷。

Same as in photo 28.

一〇七 十字手（二）

107. CROSSED HANDS (2)

動作及形式，均與圖二九同，可參攷。

Same as in photo 29.

一〇八 斜摟膝拗步

108. DIAGONAL BRUSH KNEE IN A CROSSED STANCE

動作及形式，均與圖三〇同，可參攷。

Same as in photo 30.

一〇九 翻身斜摟膝拗步

109. TURN AROUND, DIAGONAL BRUSH KNEE IN A CROSSED STANCE

動作及形式，均與圖三一同，可參攷。

Same as in photo 31.

一一〇 攬雀尾（一）

110. GRASP THE SPARROW’S TAIL (1)

動作及形式，均與圖三二同，可參攷。

Same as in movement 32 [photo 3, but to the northwest].

一一一 攬雀尾（二）

111. GRASP THE SPARROW’S TAIL (2)

動作及形式，均與圖三三同，可參攷。

Same as in movement 33 [photo 4, but to the northwest].

一一二 攬雀尾（三）

112. GRASP THE SPARROW’S TAIL (3)

動作及形式，均與圖三四同，可參攷。

Same as in movement 34 [photo 5, but to the northwest].

一一三 攬雀尾（四）

113. GRASP THE SPARROW’S TAIL (4)

動作及形式，均與圖三五同，可參攷。

Same as in movement 35 [photo 6, but to the northwest].

一一四 斜單鞭（一）

114. DIAGONAL SINGLE WHIP (1)

動作及形式，均與圖七同，可參攷。

Same as in photo 7 [, except the direction is to the west].

一一五 斜單鞭（二）

115. DIAGONAL SINGLE WHIP (2)

動作及形式，均與圖八同，可參攷。

Same as in photo 8 [, except the body’s direction is to the southwest and the direction of the eyes is to the south].

一一六 野馬分鬃（一）

116. WILD HORSE PARTS ITS MANE (part 1)

左腳尖轉向西方。右腳尖向西南挪半步，成虛步。兩手改為立掌，攏向胸前，左手指貼於右腕部。眼看正西。略如圖三，可參攷。

Your left foot turns so the toes point to the west [southwest] and your right foot shifts a half step, the toes pointing to the southwest [west] making an empty stance, while your hands change to upright palms and gather in front of your chest, the fingertips of your left hand nearing your right wrist. Your eyes are looking directly to the west. It is somewhat similar to photo 3.

一一七 野馬分鬃（二）

117. WILD HORSE PARTS ITS MANE (part 2)

步法不動。左掌上攏，靠近右肩。右掌下垂，停於左胯前方。眼看西北。如圖一一七正面側面二圖。

Your feet staying where they are, your left palm gathers in above near your right shoulder and your right palm lowers to hang down in front of your left hip. Your eyes are looking to the northwest. See photo 117, both forward and side views:



一一八 野馬分鬃（三）

118. WILD HORSE PARTS ITS MANE (part 3)

左脚向前半步成弓步。左掌由右肩向東南掠下。右掌則向西北揚起，與右掌互擦而過。身亦隨右臂欹向西北，略作側卧狀。眼看左手背。如圖一一八。

Your left [right] foot takes a step forward to make a bow stance, while your left palm goes from your right shoulder to sweep down to the southeast and your right palm raises to the northwest, the palms wiping as they pass each other, your torso going along with your right arm to incline to the northwest, almost giving you an appearance of lying down on side. Your eyes are looking toward the back of your left hand. See photo 118:



一一九 野馬分鬃（四）

119. WILD HORSE PARTS ITS MANE (part 4)

步法不動。右掌上攏，貼近左肩。左臂下垂，停於右胯之前方。眼看西南。如圖一一九。

Your feet staying where they are, your right palm gathers in above near your left shoulder and your left palm lowers to hang down in front of your right hip. Your eyes are looking to the southwest. See photo 119:



一二〇 野馬分鬃（五）

120. WILD HORSE PARTS ITS MANE (part 5)

左脚向前一步成弓步。右掌由左肩向東北掠下。左掌則向西南揚起，與右掌互擦而過。身亦隨左臂欹向西南。眼看右手背。如圖一二〇。

Your left foot takes a step forward to make a bow stance while your right palm goes from your left shoulder to sweep down to the northeast and your left palm raises to the southwest, the palms wiping as they pass each other, your torso going along with your left arm to incline to the southwest. Your eyes are looking toward the back of your right hand. See photo 120:



一二一 野馬分鬃（六）

121. WILD HORSE PARTS ITS MANE (part 6)

步法不動。手眼動作，與圖一一七同，可參攷。其形式如圖一二一。

Your feet staying where they are, your hands, eyes, and movement are the same as in photo 117, but for the posture as it is in this case, see photo 121:



一二二 野馬分鬃（七）

122. WILD HORSE PARTS ITS MANE (part 7)

右腳向前一步，成弓步。其餘動作及形式，均與圖一一八同，可參攷。

Your right foot takes a step forward to make a bow stance. The rest of the movement and posture is the same as in photo 118.

一二三 野馬分鬃（八）

123. WILD HORSE PARTS ITS MANE (part 8)

右腳縮回成虛步。手眼動作均與圖一一六同，可參攷。

Your right foot withdraws and makes an empty stance. Your hands, eyes, and movement are the same as in photo 116 [i.e. 3].

一二四 野馬分鬃（九）

124. WILD HORSE PARTS ITS MANE (part 9)

動作及形式，均與圖一一七同，可參攷。

Same as in photo 117.

一二五 野馬分鬃（一〇）

125. WILD HORSE PARTS ITS MANE (part 10)

動作及形式，均與圖一一八同，可參攷。

Same as in photo 118.

一二六 玉女穿梭（一）

126. MAIDEN WORKS THE SHUTTLE (part 1)

動作及形式，均與圖一一九同，可參攷。

Same as in photo 119.

一二七 玉女穿梭（二）

127. MAIDEN WORKS THE SHUTTLE (part 2)

左脚向前一步成弓步。左臂提起，曲向胸前成陰掌。右手指貼於左前臂中段，隨同左臂向左旋轉一圓圈，及至轉到終點時，左脚改為虛步。同時左手心轉成陽掌；身復前傾；左脚仍成弓步。眼看西南。如圖一二七。

Your left foot takes a step forward to make a bow stance while your left arm lifts, bending in front of your chest, the hand becoming a passive [inward] palm, your right fingers nearing the middle of your left forearm. Then your left arm goes to the left, making a circle, and once it has finished arcing to rear, your left foot has changed to an empty stance. At that moment, your left palm rotates to become an active [outward] palm, your torso again inclines forward, and your left foot again makes a bow stance. Your eyes are looking to the southwest. See photo 127:



一二八 轉身玉女穿梭（一）

128. TURN AROUND, MAIDEN WORKS THE SHUTTLE (part 1)

動作及形式，均與圖一二一同，可參攷。

Same as in photo 121.

一二九 轉身玉女穿梭（二）

129. TURN AROUND, MAIDEN WORKS THE SHUTTLE (part 2)

左腳尖右轉向東。身體隨之。當扭轉正東時，右腳提起向東南挪半步，成弓步。右臂提起，曲向胸前，成陰掌，左手指貼於右前臂中段，隨同右臂向右旋轉一圓圈，及至轉到終點時，右腳改為虛步；同時右手變成陽掌。身復前傾；右腳仍成弓步。眼看東南。如圖一二九。

Your left foot turns to the right to point the toes toward the east, your torso going along with it, twisting around to be square to the east, upon which your right foot lifts and shifts a half step to the southeast, making a bow stance, while your right arm lifts, bending in front of your chest, the hand becoming a passive [inward] palm, your left fingers nearing the middle of your right forearm. Then your right arm goes to the right, making a circle, and once it has finished arcing to the rear, your right foot has changed to an empty stance. At that moment, your right hand changes to an active [outward] palm, your torso again inclines forward, and your right foot again makes a bow stance. Your eyes are looking to the southeast. See photo 129:



一三〇 野馬分鬃（一）

130. WILD HORSE PARTS ITS MANE (part 1)

左腿改為虛步。兩手改為立掌。左指尖貼於右腕部。眼看正東。如圖一三〇。

Your left [right] leg changes to an empty stance, your hands changing to upright palms, your left fingertips nearing your right wrist. Your eyes are looking directly to the east. See photo 130:



一三一 野馬分鬃（二）

131. WILD HORSE PARTS ITS MANE (part 2)

動作及形式，均與圖一一七同，可參攷。惟方向相反，如本圖。
Same as in photo 117, except the direction is reversed. See photo 131:



一三二 野馬分鬃（三）
132. WILD HORSE PARTS ITS MANE (part 3)

動作及形式，均與圖一一八同，可參攷。惟方向相反，如本圖。
Same as in photo 118, except the direction is reversed. See photo 132:



一三三 玉女穿梭（一）
133. MAIDEN WORKS THE SHUTTLE (part 1)

動作及形式，均與圖一一九同，可參攷。惟方向相反，如本圖。
Same as in photo 119, except the direction is reversed. See photo 133:



一三四 玉女穿梭（二）

134. MAIDEN WORKS THE SHUTTLE (part 2)

動作及形式，均與圖一二七同，可參攷。惟方向相反，如本圖。

Same as in photo 127, except the direction is reversed. See photo 134:



一三五 轉身玉女穿梭（一）

135. TURN AROUND, MAIDEN WORKS THE SHUTTLE (part 1)

動作及形式，均與圖一二一同，可參攷。惟方向相反，如本圖。

Same as in photo 121, except the direction is reversed. See photo 135:



一三六 轉身玉女穿梭（二）

136. TURN AROUND, MAIDEN WORKS THE SHUTTLE (part 2)

動作及形式，均與圖一二六同，可參攷。惟方向相反，如本圖。

Same as in photo 126 [129], except the direction is reversed. See photo 136:



一三七 攬雀尾（一）

137. GRASP THE SPARROW'S TAIL (1)

動作及形式，均與圖一三〇同，可參攷。惟方向相反，如本圖。

Same as in photo 130, except the direction is reversed.

一三八 攬雀尾（二）

138. GRASP THE SPARROW'S TAIL (2)

動作及形式，均與圖四同，可參攷。

Same as photo 4.

一三九 攬雀尾（三）

139. GRASP THE SPARROW'S TAIL (3)

動作及形式，均與圖五同，可參攷。

Same as photo 5.

一四〇 攬雀尾（四）

140. GRASP THE SPARROW’S TAIL (4)

動作及形式，均與圖六同，可參攷。

Same as photo 6.

一四一 單鞭（一）

141. SINGLE WHIP (1)

動作及形式，均與圖七同，可參攷。

Same as photo 7.

一四二 單鞭（二）

142. SINGLE WHIP (2)

動作及形式，均與圖八同，可參攷。

Same as photo 8.

一四三 雲手（一）

143. CLOUDING HANDS (1)

動作及形式，均與圖六六同，可參攷。

Same as in photo 66.

一四四 雲手（二）

144. CLOUDING HANDS (2)

動作及形式，均與圖六七同，可參攷。

Same as in photo 67.

一四五 雲手（三）

145. CLOUDING HANDS (3)

動作及形式，均與圖六六同，可參攷。

Same as in photo 66.

一四六 雲手（四）

146. CLOUDING HANDS (4)

動作及形式，均與圖六七同，可參攷。

Same as in photo 67.

一四七 雲手（五）

147. CLOUDING HANDS (5)

動作及形式，均與圖六六同，可參攷。

Same as in photo 66.

一四八 單鞭

148. SINGLE WHIP

動作及形式，均與圖八同，可參攷。

Same as in photo 8.

一四九 下勢（一）

149. LOW POSTURE (part 1)

兩腳尖同轉向東，左腿成弓步。左手變成立掌，右手鷹爪伸開亦成立掌，取拋物綫式揚向正東。指尖貼於左腕部。眼看正東。略如圖二一。

Your feet turn to point the toes toward the east, your left leg making a bow stance, while your left hand changes to an upright palm, and your right hand opens its eagle's claw to also become an upright palm, and travels to the east in an upward then downward arc, fingertips nearing your left wrist. Your eyes are looking directly to the east. It is somewhat like photo 21.

一五〇 下勢（二）

150. LOW POSTURE (part 2)

右脚向西南略退，腳尖南向。全身蹲下，重心落於右腿。左臂斜向下指，右臂抽回於胸前，指尖貼近左臂彎。眼看左腳尖。如圖一五〇。

Your right foot slightly retreats to the southwest, toes pointing south, your whole body squats down, the weight lowering onto your right leg, while your left arm points in a downward slant, and your right arm withdraws to be in front of your chest, fingertips near your left elbow. Your eyes are looking toward your left toes. See photo 150:



一五一 金雞獨立（一）

151. GOLDEN ROOSTER STANDS ON ONE LEG (part 1)

身向前傾，左腿成弓步。左手向上提起，略成立掌。右手臂下垂，眼東看。如圖一五一。

Your body inclines forward and your left leg makes a bow stance, your left hand lifting, almost becoming an upright palm, while your right hand hangs down. Your eyes are looking to the east. See photo 151:



一五二 金雞獨立（二）

152. GOLDEN ROOSTER STANDS ON ONE LEG (part 2)

右脚提起，腳尖升於腹之前方。右臂亦隨之提起，升於額上，成陽掌。左臂略向下沈，成陰掌，指尖翹起。眼看正東。如圖一五二正面側面二圖。

Your right foot lifts, toes upward in front of your abdomen, while your right arm lifts, rising above your headtop, becoming an active [outward] palm, and your left arm slightly sinks, becoming a passive [downward] palm, fingertips lifted. Your eyes are looking directly to the east. See photo 152, both forward and side views:





一五三 金雞獨立（三）

153. GOLDEN ROOSTER STANDS ON ONE LEG (part 3)

右脚落下成弓步。右手落下成陰掌。左手提起成陽掌。兩手背交互成十字狀。眼看東方。如圖一五三。

Your right foot lowers to make a bow stance, while your right hand lowers to become a passive [downward] palm and your left hand lifts to become an active [upward] palm, the backs of your hands crossing each other to make an X shape. Your eyes are looking to the east. See photo 153:



一五四 金雞獨立（四）

154. GOLDEN ROOSTER STANDS ON ONE LEG (part 4)

左脚提起，腳尖升於腹之前方。右手依原式下沈，貼於左肘尖。左手向左旋轉一圈，貼近於左額之上方，成陽掌。眼看正東。如圖一五四正面側面二圖。

Your left foot lifts, toes upward in front of your abdomen, while your right hand stays where it was but sinks down to be near your left elbow [knee] and your left hand rotates to the left to be near your left forehead, becoming an active [outward] palm. Your eyes are looking directly to the east. See photo 154, both forward and side views:



一五五 倒輦猴（一）

155. RETREAT, DRIVING AWAY THE MONKEY (part 1)

左脚退後一步成弓步。左手落下推於前方，至臂近直時，掌心微挺。右臂垂直落於右膝之側，指尖上翹。眼看正東。如圖四二，可參攷。

With your left leg taking a step back, make a bow stance, while your left arm lowers to push forward until the arm is almost straight, the center of the palm slightly protruding, and your right hand lowers to hang straight down to the outside of your right knee, fingertips lifted. Your eyes are looking directly to the east. Same as in movement 42 [photo 16].

一五六 倒輦猴（二）

156. RETREAT, DRIVING AWAY THE MONKEY (2)

動作及形式，均與圖四三同，可參攷。
Same as in movement 43 [photo 13].

一五七 倒輦猴（三）

157. RETREAT, DRIVING AWAY THE MONKEY (3)

動作及形式，均與圖四四同，可參攷。

Same as in photo 44 [photo 16].

一五八 斜飛勢（一）

158. DIAGONAL FLYING POSTURE (1)

動作及形式，均與圖四五同，可參攷。

Same as in photo 45.

一五九 斜飛勢（二）

159. DIAGONAL FLYING POSTURE (2)

動作及形式，均與圖四六同，可參攷。

Same as in photo 46.

一六〇 提手上勢（一）

160. RAISE THE HANDS (1)

動作及形式，均與圖四七同，可參攷。

Same as in photo 47.

一六一 提手上勢（二）

161. RAISE THE HANDS (2)

動作及形式，均與圖四八同，可參攷。

Same as in movement 48 [photo 10].

一六二 白鶴晾翅（一）

162. WHITE CRANE DRIES ITS WINGS (1)

動作及形式，均與圖四九同，可參攷。

Same as in movement 49 [photo 11].

一六三 白鶴晾翅（二）

163. WHITE CRANE DRIES ITS WINGS (2)

動作及形式，均與圖五〇同，可參攷。

Same as in movement 50 [photo 12].

一六四 摟膝拗步

164. BRUSH KNEE IN A CROSSED STANCE

動作及形式，均與圖五一同，可參攷。

Same as in movement 51 [photo 13].

一六五 海底針（一）

165. NEEDLE UNDER THE SEA (1)

動作及形式，均與圖五二同，可參攷。
Same as in movement 52 [photo 14].

一六六 海底針（二）

166. NEEDLE UNDER THE SEA (2)

動作及形式，均與圖五三同，可參攷。
Same as in photo 53.

一六七 扇通背（一）

167. FAN THROUGH THE BACK (1)

動作及形式，均與圖五四同，可參攷。
Same as in photo 54.

一六八 扇通背（二）

168. FAN THROUGH THE BACK (2)

動作及形式，均與圖五五同，可參攷。
Same as in photo 55.

一六九 翻身撇身捶（一）

169. TURN AROUND WITH FLINGING BODY PUNCH (1)

動作及形式，均與圖五六同，可參攷。
Same as in photo 56.

一七〇 翻身撇身捶（二）

170. TURN AROUND WITH FLINGING BODY PUNCH (2)

動作及形式，均與圖五七同，可參攷。
Same as in photo 57.

一七一 進步搬攔捶（一）

171. ADVANCE, PARRY, BLOCK, PUNCH (part 1)

右腿向前一步成弓步。左手向前伸出。右拳立起貼於左腕部。眼看正西。如圖一七一。
Your right [left] leg takes a step forward to make a bow stance, your left hand extending forward, and your right fist lifts to be near your left wrist. Your eyes are looking directly to the west. See photo 171:



一七二 進步搬攔捶（二）

172. ADVANCE, PARRY, BLOCK, PUNCH (2)

動作及形式，均與圖五九同，可參攷。

Same as in photo 59.

一七三 進步搬攔捶（三）

173. ADVANCE, PARRY, BLOCK, PUNCH (3)

動作及形式，均與圖六〇同，可參攷。

Same as in photo 60.

一七四 上步攬雀尾（一）

174. STEP FORWARD, GRASP THE SPARROW'S TAIL (1)

動作及形式，均與圖六一同，可參攷。

Same as in photo 61.

一七五 上步攬雀尾（二）

175. STEP FORWARD, GRASP THE SPARROW'S TAIL (2)

動作及形式，均與圖六二同，可參攷。

Same as in movement 62 [photo 5].

一七六 上步攬雀尾（三）

176. STEP FORWARD, GRASP THE SPARROW'S TAIL (3)

動作及形式，均與圖六三同，可參攷。

Same as in movement 63 [photo 6].

一七七 單鞭（一）

177. SINGLE WHIP (1)

動作及形式均與圖七同，可參攷。

Same as in photo 7.

一七八 單鞭（二）

178. SINGLE WHIP (2)

動作及形式，均與圖八同，可參攷。

Same as in photo 8.

一七九 雲手（一）

179. CLOUDING HANDS (1)

動作及形式，均與圖六六同，可參攷。

Same as in photo 66.

一八〇 雲手（二）

179. CLOUDING HANDS (2)

動作及形式，均與圖六七同，可參攷。

Same as in photo 67.

一八一 雲手（三）

179. CLOUDING HANDS (3)

動作及形式，均與圖六六同，可參攷。

Same as in photo 66.

一八二 雲手（四）

179. CLOUDING HANDS (4)

動作及形式，均與圖六七同，可參攷。

Same as in photo 67.

一八三 雲手（五）

179. CLOUDING HANDS (5)

動作及形式，均與圖六六同，可參攷。

Same as in photo 66.

一八四 單鞭

184. SINGLE WHIP

動作及形式，均與圖八同，可參攷。

Same as in photo 8.

一八五 左高探馬

185. RISING UP AND REACHING OUT TO THE HORSE – LEFT

動作及形式，均與圖七二同。可參攷。

Same as in photo 72.

一八六 披面掌

186. PALM STRIKE TO THE FACE

左腿向前半步成弓步。右手繞至左臂下，貼近至左腋下，成陽掌。左臂伸向前方，亦成陽掌。眼看正東。如圖一八六。

Your left leg steps forward a half step to make a bow stance while your right hand goes around your left arm to be near your left armpit, becoming an active [outward] palm, and your left arm extends forward, also becoming an active [outward] palm. Your eyes are looking directly to the east. See photo 186:



一八七 轉身十字擺蓮脚（一）

187. TURN AROUND, CROSSED-BODY SWINGING LOTUS KICK (part 1)

左脚跟右腳尖同時右轉向西南。右腳成虛步。身亦隨之扭轉，至正西為止。右手不動。左手略向北平引。眼看正西。如圖一八七。

Your feet turn, left foot with the heel, right foot with the toes, until they are both pointing to the southwest, the right foot making an empty stance, while your torso twists until it is square to the west, your right hand not moving, your left hand slightly drawing across to the north. Your eyes are looking directly to the west. See photo 187:



一八八 轉身十字擺蓮脚（二）

188. TURN AROUND, CROSSED-BODY SWINGING LOTUS KICK (part 2)

右脚提起，升於腹部之前方。成擺蓮式。（參看擺蓮腳圖）踝骨外向。左手掠向西南，擦右腳尖而過。右手與眼依原式。如圖一八八。

Your right foot lifts, rising in front of your abdomen to perform a swinging lotus kick (as explained earlier), ankle outward, while your left hand sweeps to the southwest, wiping past your right toes. Your right hand and eyes are as they were in the previous movement. See photo 188:



一八九 摟膝指襠捶（一）

189. BRUSH KNEE, PUNCH TO CROTCH (part 1)

右脚落地成弓步。右臂垂直落於右膝之外側，指尖翹起。左臂縮回改陽掌，向前推出，至終點時掌心微挺。眼看正西。如圖八一，可參攷。

Your right foot comes down to make a bow stance, while your right arm comes down to hang straight down to the outside of your right knee, fingertips lifted, and your left arm shrinks in and changes to an active [outward] palm, pushing out forward, the center of the palm slightly protruding when the push reaches its limit. Your eyes are looking directly to the west. Same as in photo 81.

一九〇 摟膝指襠捶（二）

190. BRUSH KNEE, PUNCH TO CROTCH (part 2)

左脚進前一步成弓步。右臂提起，掌握成拳，斜伸於前方。同時左手向下旋成一圈，至終點時，貼於右臂彎。眼看西方。如圖一九〇。

Your left foot takes a step forward to make a bow stance, while your right arm lifts, palm grasping to make a fist, and extends diagonally forward. At the same time, your left hand lowers, makes a circle, and when it finishes its circle, it is near your right elbow. Your eyes are looking to the west. See photo 190:



一九一 上步攬雀尾（一）

191. STEP FORWARD, GRASP THE SPARROW'S TAIL (1)

動作及形式，均與圖六一同，可參攷。

Same as in photo 61.

一九二 上步攬雀尾（二）

192. STEP FORWARD, GRASP THE SPARROW'S TAIL (2)

動作及形式，均與圖六二同，可參攷。

Same as in movement 62 [photo 5].

一九三 上步攬雀尾（三）

193. STEP FORWARD, GRASP THE SPARROW'S TAIL (3)

動作及形式，均與圖六三同，可參攷。

Same as in movement 63 [photo 6].

一九四 單鞭（一）

194. SINGLE WHIP (1)

動作及形式，均與圖七同，可參攷。

Same as in photo 7.

一九五 單鞭（二）

195. SINGLE WHIP (2)

動作及形式，均與圖八同，可參攷。

Same as in photo 8.

一九六 下勢（一）

196. LOW POSTURE (1)

動作及形式，均與圖二一同，可參攷。

Same as in photo 21.

一九七 下勢（二）

197. LOW POSTURE (2)

動作及形式，均與圖一五〇同，可參攷。

Same as in photo 150.

一九八 上步七星（一）

198. STEP FORWARD WITH THE BIG DIPPER (part 1)

動作及形式，均與圖一五一同，可參攷。

Same as is photo 151.

一九九 上步七星（二）

199. STEP FORWARD WITH THE BIG DIPPER (part 2)

右腳上前一步成虛步，但腳尖落地。右手提起成立掌，斜伸於前方。左手依原式，指尖貼於右腕部。眼看正東。如圖一九九。

Your right foot takes a step forward to make an empty stance, but with the toes touching down, your right hand lifting to make an upright palm and extending diagonally forward, your left hand staying where it is, the fingertips now near your right wrist. Your eyes are looking directly to the east. See photo 199:



二〇〇 退步跨虎（一）

200. STEP BACK TO THE RIDE THE TIGER (part 1)

右腳後退一步，左腿成弓步。兩手仍成立掌，作交互十字狀向下沉，左手加於右手之上。眼看兩手。如圖二〇〇。

Your right foot retreats a step and your left leg makes a bow stance, while your hands, remaining as upright palms, cross to make an X shape and sink down, left hand on top of right. Your eyes are looking toward your hands. See photo 200:



二〇一 退步跨虎（二）

201. STEP BACK TO THE RIDE THE TIGER (part 2)

身向後倚，左腿先成虛步，然後提向南方，腳尖南指。同時兩手分開，左右提起，左手成鷹爪；右手改為立掌。眼看東方。如圖二〇一正面側面二圖。

Your body shifts back and your left leg first makes an empty stance, then lifts to the south, toes pointing to the south. At the same time, your hands spread apart, lifting to both sides, your left hand making an eagle's claw, your right hand changing to an upright palm. Your eyes are looking to the east. See photo 201, both forward and side views:



二〇二 轉身披面掌

202. TURN AROUND, PALM TO THE FACE

右腳尖右轉向西，全身隨之扭轉，左腳落於右腳前方成弓步。同時右手攏至左腋下，左手鷹爪伸開成陽掌，向前伸出。眼看正西。如圖二〇二。

Your right foot turns to point the toes to the west, your whole body twisting around along with it, and your left foot comes down in front of your right foot to make a bow stance. At the same time, your right hand gathers in until under your left armpit while your left hand opens its eagle's claw, becoming an active [outward] palm, and extends forward. Your eyes are looking directly to the west. See photo 202:



二〇三 轉身擺蓮腳（一）

203. TURN AROUND, SWINGING LOTUS KICK (part 1)

左腳跟右腳尖同時右轉向東。身亦隨之扭轉。左手擺回成陰掌，貼於右肩。右手離左腋向上揚起，成陽掌。升於頭頂之上方。眼看正東。如圖二〇三。

Your feet turn, left foot with the heel, right foot with the toes, until they are both pointing to the east, while your body twists, your left hand swings inward, becoming a passive [downward] palm, arriving near your right shoulder, and your right hand lifts from your left armpit, becoming an active [outward] palm, rising above your headtop. Your eyes are looking directly to the east. See photo 203:



二〇四 轉身擺蓮腳（二）

204. TURN AROUND, SWINGING LOTUS KICK (part 2)

左腿提起， 向左成一圓圈，同時兩手次第由腳尖掠過。如圖二〇四（甲）。

Your left [right] foot lifts and makes a circle to the left [right] while your hands sweep in succession [to the left] past the toes. See photo 204a:



右腳落地成虛步。兩手乘掠勢北趨，左手升於頭頂之上方成陽掌。右手落於左肩際成陰掌。眼看正東。如圖二〇四（乙）。

Your right foot comes down, making an empty stance, while the sweep of your hands follows through to the north, left hand rising above your headtop, becoming an active [outward] palm, right hand lowering to your left shoulder, becoming a passive [downward] palm. Your eyes are looking directly to the east. See photo 204b:



二〇五 彎弓射虎（一）

205. BEND THE BOW TO SHOOT THE TIGER (part 1)

右腿改為弓步。兩手向下掠向南方，右臂與肩略成直線，成陽掌。左手停於右脅前，亦成陽掌。眼看正東。如圖二〇五。

Your right leg changes to a bow stance, your hands going downward and sweeping to the south. Your right arm [hand] slightly makes a straight line with your shoulder, becoming an active [outward] palm, while your left hand stops in front of your right ribs, also becoming an active [outward] palm. Your eyes are looking directly to the east. See photo 205 [both forward and side views]:



二〇六 彎弓射虎（二）

206. BEND THE BOW TO SHOOT THE TIGER (part 2)

步法不動。兩手均握為拳，右臂反張於頭部之前，虎口向下。左肘緊貼於脅，拳挺於前。略成平行線，眼看正東。如圖二〇六正面背面二圖。

Your feet staying where they are, your hands both grasp into fists, your right arm turning over and extending in front of your head, the tiger's mouth downward, and your left fist sticks out in front, elbow staying near your ribs, the two fists almost in line with each other. Your eyes are looking directly to the east. See photo 206, both forward and rear views:



二〇七 上步左高探馬

207. STEP FORWARD, RISING UP AND REACHING OUT TO THE HORSE – LEFT

左脚向前一步成虛步。左拳翻向上改為陽掌。右肘沉下改為立掌。豎於左掌之上方。眼看正東。如圖七二，可參攷。

Your left foot takes a step forward to make an empty stance, while your left fist turns over upward, changing to an active [upward] palm, and your right elbow sinks, the hand changing to an upright palm, standing perpendicular over your left palm. Your eyes are looking directly to the east. Same as in photo 72.

二〇八 披面掌

208. PALM STRIKE TO THE FACE

動作及形式，均與圖一八六同，可參攷。

Same as in photo 186.

二〇九 翻身撇身捶（一）

209. TURN AROUND WITH FLINGING BODY PUNCH (part 1)

左脚跟右脚尖同時右轉向西南，身亦隨之扭轉。同時左手攏至右手之下方。眼看正南。如圖二〇九。

With your left heel and right toes, your feet turn in unison to the right to point to the southwest, while your

torso twists around and your left hand gathers in until below your right hand. Your eyes are looking directly to the south. See photo 209:



二一〇 翻身撇身捶（二）

210. TURN AROUND WITH FLINGING BODY PUNCH (part 2)

右脚提起，挪向西北一步成弓步。身亦扭轉向西。右手由左腋伸出，掌改為拳，右臂伸於前方。腕部向上。左手變為立掌，豎於右拳之上方。眼看正西。如圖五七，可參攷。

Your right foot lifts and shifts a step to the northwest [west] to make a bow stance, while your torso twists to be square to the west, your right hand stretches out from your left armpit, palm changing into a fist, your right arm extends forward, the inside of the wrist upward, and your left fist changes into an upright palm and is placed above your right fist. Your eyes are looking directly to the west. Same as in photo 57.

二一一 上步左高探馬

211. STEP FORWARD, RISING UP AND REACHING OUT TO THE HORSE – LEFT

左腿向前一步成弓步。左手翻成陽掌。右拳伸開成立掌，豎於左掌之上方。眼西看。如圖二一一。

Your left leg takes a step forward to make a bow stance, while your left hand turns over, becoming an active [upward] palm, and your right fist opens, becoming an upright palm and standing perpendicular over your left palm. Your eyes are looking to the west. See photo 211:



二一二 攬雀尾（一）

212. GRASP THE SPARROW’S TAIL (part 1)

身向後倚，左腿成虛步。兩手同時縮回，右手翻成陽掌；左手翻成陰掌，貼於右腕部。眼看正西。如圖六一，可參攷。

Your torso shifts to the rear, your left leg making an empty stance, while your hands withdraw, right hand turning over to become an active [upward] palm, left hand turning over to become a passive [downward] palm near your right wrist. Your eyes are looking directly to the west. Same as in photo 61.

二一三 攬雀尾（二）

213. GRASP THE SPARROW’S TAIL (part 2)

動作及形式，均與圖五同，可參攷。
Same as in photo 5.

二一四 攬雀尾（三）

214. GRASP THE SPARROW’S TAIL (part 3)

動作及形式，均與圖六同，可參攷。
Same as in photo 6.

二一五 單鞭（一）

215. SINGLE WHIP (1)

動作及形式均與圖七同，可參攷。
Same as in photo 7.

二一六 單鞭（二）

216. SINGLE WHIP (2)

動作及形式，均與圖八同，可參攷。
Same as in photo 8.

二一七 合太極

217. CLOSING TAIJI

左腳尖轉向正西，右腿成弓步。左腿復向前併攏成平行步。右手鷹爪伸開，同左手齊攏向前，復分左右垂直。眼看正南。如圖二一七。
Your left foot turns to point the toes south, your right leg makes a bow stance, and your left leg then comes together with it to make a parallel stance. At the same time, your right hand opens it eagle’s claw, both hands coming together in front, and then they hang straight down to your sides. Your eyes are looking directly to the south. See photo 217 [repeat of photo 1]:



第七章 附錄

CHAPTER SEVEN: APPENDICES

（一）太極拳論

1. TAIJI BOXING TREATISE

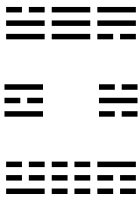
一舉動。周身俱要輕靈。尤須貫串。氣宜鼓盪。神宜內斂。無使有缺陷處。無使有凸凹處。無使有斷續處。其根在脚。發於腿。主宰於腰。形於手指。由脚而腿而腰。總須完整一氣。向前退後。乃得機得勢。有不得機得勢處。身便散亂。其病必於腰腿求之。上下前後左右皆然。凡此皆是意。不在外面。有上即有下。有前即有後。有左即有右。如意要向上。即寓下意。若將物掀起而加以挫之之意。斯其根自斷。乃壞之速而無疑。虛實宜分清楚。一處自有一處虛實。處處總此一虛實。周身節節貫串。無令絲毫間斷耳。長拳者。如長江大海。滔滔不絕也。十三勢者。棚捋擠按採捌肘靠。此八卦也。進步退步左顧右盼中定。此五行也。棚捋擠按即乾坤坎離四正方也。採捌肘靠即巽震兌艮四斜角也。進退顧盼定。即金木水火土也。

Once there is any movement, the entire body should be nimble and alert. There especially needs to be connection from movement to movement. The energy should be roused and the spirit should be collected within. Do not allow there to be cracks or gaps anywhere, protrusions or pits anywhere, breaks in the flow anywhere. Starting from the foot, issue through the leg, directing it at the waist, and expressing it at the fingers. From foot through leg through waist, it must be a fully continuous process, and whether advancing or retreating, you will then catch the opportunity and gain the upper hand. If you miss and your body easily falls into disorder, the problem must be in the waist and legs, so look for it there. This is always so, regardless of the direction of the movement, be it up, down, forward, back, left, right. And in all of these cases, the problem is a matter of your intent and does not lie outside of you. With an upward comes a downward, with a forward comes a backward, and with a left comes a right. If your intention wants to go upward, then harbor a downward intention, like when you reach down to lift up an object. You thereby add a setback to the opponent's own intention, thus he cuts his own root and is defeated quickly and certainly. Empty and full must be distinguished clearly. In each part there is a part that is empty and a part that is full. Everywhere it is always like this, an emptiness and a fullness. Throughout the body, as the movement goes from one section to another there is connection. Do not allow the slightest break in the connection.

Long Boxing: it is like a long river flowing into the wide ocean, on and on ceaselessly...

The thirteen dynamics are: warding off, rolling back, pressing, pushing, plucking, rending, elbowing, and

bumping – which relate to the eight trigrams:



and advancing, retreating, stepping to the left, stepping to the right, and staying in the center – which relate to metal, wood, water, fire, and earth: the five elements. 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 correspond to metal, wood, water, fire, and earth.

原注云此係武當山張三丰老師遺論欲天下豪傑延年益壽不徒作技藝之末也

An original note says:

“This relates to the theory passed down from Zhang Sanfeng of Mt. Wudang. He wanted all the heroes in the world to live long and not merely gain skill.”

（二）太極拳經（山右王宗岳遺著）

2. TAIJI BOXING CLASSIC (by Wang Zongyue of Shanxi)

太極者。無極而生。動靜之機。陰陽之母也。動之則分。靜之則合。無過不及。隨曲就伸。人剛我柔謂之走。我順人背謂之黏。動急則急應。動緩則緩隨。雖變化萬端。而理為一貫。由着熟而漸悟懂勁。由懂勁而階及神明。然非用力之久。不能豁然貫通焉。虛領頂勁。氣沈丹田。不偏不倚。忽隱忽現。左重則左虛。右重則右虛。仰之則彌高。俯之則彌深。進之則愈長。退之則愈促。一羽不能加。蠅蟲不能落。人不知我。我獨知人。英雄所向無敵。蓋皆由此而及也。斯技旁門甚多。雖勢有區別。概不外乎壯欺弱慢讓快耳。有力打無力。手慢讓手快。是皆先天自然之能。非關學力而有為也。察四兩撥千斤之句。頭非力勝。觀耄耋能禦衆之形。快何能為。立如平準。活如車輪。偏沉則隨。雙重則滯。每見數年純功。不能運化者。率皆自為人制。雙重之病未悟耳。欲避此病。須知陰陽。黏卽是走。走卽是黏。陰不離陽。陽不離陰。陰陽相濟。方為懂勁。懂勁後愈練愈精。默識揣摩。漸至從心所欲。本是舍己從人。多悞舍近求遠。所謂差之毫釐。謬以千里。學者不可不詳辨焉。

Taiji (the “grand pivot”) is born of wuji (“no pivot”). It is the machinery of movement and stillness, giving rise to the polarities of passive and active. When there is movement, the passive and active aspects become distinct from each other. When there is stillness, they return to being indistinguishable.

Neither going too far nor not far enough, comply and bend then engage and extend. He is hard while I am soft – this is yielding. My energy is smooth while his energy is coarse – this is sticking. If he moves fast, I quickly respond, and if his movement is slow, I leisurely follow. Although there is an endless variety of possible scenarios, there is only this single principle [of yielding and sticking] throughout.

Once you have engrained these techniques, you will gradually come to identify energies, and then from there you will work your way toward something miraculous. But unless you practice a lot over a long time, you will never have a breakthrough.

Forcelessly rouse strength at the headtop. Energy sinks to the elixir field. Neither lean nor slant. Suddenly hide and suddenly appear. When there is pressure on the left, the left empties. When there is pressure on the right, the right empties. When looking up, it is still higher. When looking down, it is still lower. When advancing, it is even farther. When retreating, it is even nearer. A feather cannot be added and a fly cannot land.

The opponent does not understand me, only I understand him. A hero is one who encounters no opposition, and it is through this kind of method that such a condition is achieved.

There are many other schools of boxing arts besides this one. Although the postures are different between them, they generally do not go beyond the strong bullying the weak and the slow yielding to the fast. The strong beating the weak and the slow submitting to the fast are both a matter of inherent natural ability and bear no relation to skill that is learned. Examine the phrase “four ounces moves a thousand pounds”, which is clearly not a victory obtained through strength. Or consider the sight of an old man repelling a group, which could not come from an aggressive speed.

Stand like a scale. Move like a wheel. If you drop one side, you can move. If you have equal pressure on both sides, you will be stuck. We often see one who has practiced hard for many years yet is unable to perform any neutralizations and is generally under the opponent’s control, and the issue here is that this error of double pressure has not yet been understood.

If you want to avoid this error, you must understand passive and active. In sticking there is yielding and in yielding there is sticking. The active does not depart from the passive and the passive does not depart from the active, for the passive and active exchange roles. Once you have this understanding, you will be identifying energies. Once you are identifying energies, then the more you practice, the more efficient your skill will be, and by absorbing through experience and by constantly contemplating, gradually you will reach the point that you can do whatever you want.

The basic of basics is to forget about your plans and simply respond to the opponent. We often neglectfully ignore what is right in front of us in favor of something that has nothing to do with our immediate circumstances. For such situations it is said: “Miss by an inch, lose by a mile.” You must understand all this clearly.

（三）十三勢歌

3. THIRTEEN DYNAMICS SONG

十三勢勢莫輕視。命意源頭在要隙。
變轉虛實須留意。氣遍身區不少滯。
靜中觸動動猶靜。因敵變化示神奇。
勢勢存心揆用意。得來不覺費功夫。
刻刻留心在腰間。腹內鬆淨氣騰然。
尾閭中正神貫頂。滿身輕利頂頭懸。
仔細留心向推求。屈伸開合聽自由。
入門引路須口授。功夫無息法自修。
若言體用何為準。意氣君來骨肉臣。
想推用意終何在。益壽延年不老春。
歌兮歌兮百四十。字字真切義無遺。
若不向此推求去。枉費功夫貽歎惜。

Do not neglect any of the thirteen dynamics,
their command coming from the lower back.

You must pay attention to the alternation of empty and full,
then energy will flow through the whole body without getting stuck anywhere.

In stillness, movement stirs, and then when moving, seem yet to be in stillness,

for the magic lies in making adjustments based on being receptive to the opponent.

In every movement, very deliberately control it by the use of intention,

for once you achieve that, it will all be effortless.

At every moment, pay attention to your waist,

for if there is complete relaxation within the belly, energy is primed.

The tailbone is centered and spirit penetrates to the headtop,

thus the whole body will be nimble and the headtop will be pulled up as if suspended.

Pay careful attention in your practice that you are letting bending and extending, contracting and expanding, happen as the situation requires.

Beginning the training requires personal instruction,

but mastering the art depends on your own unceasing effort.

Whether we are discussing in terms of theory or function, what is the constant?

It is that mind is sovereign and body is subject.

If you think about it, what is emphasizing the use of intention going to lead you to?

To a longer life and a longer youth.

Repeatedly recite the words above,

all of which speak clearly and hence their ideas come through without confusion.

If you pay no heed to those ideas, you will go astray in your training,

and you will find you have wasted your time and be left with only sighs of regret.

（四）十三勢行功心解

4. UNDERSTANDING HOW TO PRACTICE THE THIRTEEN DYNAMICS

以心行氣。務令沈着。乃能收斂入骨。以氣運身。務令順遂。乃能便利從心。精神能提得起。則無遲重之虞。所謂頂頭懸也。意氣須換得靈。乃有圓活之趣。所謂變動虛實也。發勁須沉着鬆淨。專主一方。立身須中正安舒。支撐八面。行氣如九曲珠。無往不利。（氣遍身軀之謂）運勁如百練鋼。何堅不摧。形如搏兔之鵠。神如捕鼠之貓。靜如山岳。動若江河。蓄勁如開弓。發勁如放箭。曲中求直。蓄而後發。力由脊發。步隨身換。收卽是放。斷而復連。往復須有摺疊。進退須有轉換。極柔軟。然後極堅剛。能呼吸。然後能靈活。氣以直養而無害。勁以曲蓄而有餘。心為令。氣為旗。腰為纛。先求開展。後求緊湊。乃可臻於縝密矣。

Use the mind to move energy. You must get the energy to sink. It is then able to collect in the bones. Use energy to move the body. You must get the energy to be smooth. The body can then easily obey the mind. If you can raise your spirit, then you will be without worry of being slow or weighed down. What is called for [in the Thirteen Dynamics Song] is for “the whole body to be nimble and the headtop to be pulled up as if suspended”. The mind must perform alternations nimbly, and then you will have the qualities of roundness and liveliness. Thus it is said [in the Thirteen Dynamics Song] that you are to “pay attention to the alternation of empty and full”. When issuing power, you must sink and relax, concentrating it in one direction. Your posture must be straight and comfortable, bracing in all directions. Move energy as though through a winding-path pearl, penetrating every part (meaning the energy is everywhere in the body). Wield power like tempered steel, so strong there is nothing tough enough to stand up against it. The shape is like a falcon capturing a rabbit. The spirit is like a cat pouncing on a mouse. In stillness, be like a mountain, and in movement, be like a river. Store power like drawing a bow. Issue power like loosing an arrow. Within curving, seek to be straightening. Store and then issue. Power comes from the spine. Step according to the body’s changes. To gather is to release.

Disconnect but stay connected. In the back and forth [of the arms], there must be folding. In the advance and

retreat [of the feet], there must be variation. Extreme softness begets extreme hardness. Your ability to be nimble lies in your ability to breathe. By nurturing energy with integrity, it will not be corrupted. By storing power in crooked parts, it will be in abundant supply. The mind makes the command, the energy is its flag, and the waist is its banner. First strive to open up, then strive to close up, and from there you will be able to attain a refined subtlety.

又曰。先在心。後在身。腹鬆。氣斂入骨。神舒體靜。刻刻在心。切記一動無有不動。一靜無有不靜。牽動往來氣貼背。斂入脊骨。內固精神。外示安逸。邁步如貓行。運勁如抽絲。全身意在精神。不在氣。在氣則滯。有氣者無力。無氣者純剛。氣若車輪。腰如車軸。

It is also said:

First in the mind, then in the body. The abdomen relaxes and then energy collects in the bones. The spirit is comfortable and the body is calm – at every moment be mindful of this. Always remember: if one part moves, every part moves, and if one part is still, every part is still. As the movement leads back and forth, energy stays near the back and gathers in the spine. Inwardly bolster spirit and outwardly show ease. Step like a cat and move energy as if drawing silk. Throughout the body, the mind should be on the spirit rather than on the energy, for if you are fixated on the energy, your movement will become sluggish. Whenever the mind is on the energy, there will be no power, whereas if you ignore the energy and let it take care of itself, there will be pure strength. The energy is like a wheel and the waist is like an axle.

（五）打手歌

5. PLAYING HANDS SONG

棚捋擠按須認真。
上下相隨人難進。
任他巨力來打我。
牽動四兩撥千斤。
引進落空合即出。
黏連黏隨不丟頂。

Ward-off, rollback, press, and push must be taken seriously.

With coordination between above and below, the opponent will hardly find a way in.

I will let him attack me with as much power as he likes,

for I will tug with four ounces of force to move his of a thousand pounds.

Guiding him in to land on nothing, I then close on him and send him away.

I stick to him and go along with his movement instead of pulling away or crashing in.

又曰。彼不動。己不動。彼微動。己先動。勁似鬆非鬆。將展未展。勁斷意不斷。

It is also said:

If he takes no action, I take no action, but once he takes even the slightest action, I have already acted. The power seems to relax but [the intent of it] has still not relaxed. The power has expressed but [the intent of it] is not finished expressing. The power finishes but the intent of it continues.

（六）太極拳式名稱及其次序

6. TAIJI BOXING POSTURE NAMES & THEIR SEQUENCE

太極起式。

[1] TAIJI BEGINNING POSTURE

攬雀尾。

[2] GRASP THE SPARROW’S TAIL

單鞭。

[3] SINGLE WHIP

提手上勢。

[4] RAISE THE HANDS

白鶴晾翅。

[5] WHITE CRANE DRIES ITS WINGS

搜膝拗步。

[6] BRUSH KNEE IN A CROSSED STANCE

手揮琵琶勢。

[7] PLAY THE LUTE

進步搬攔捶。

[8] ADVANCE, PARRY, BLOCK, PUNCH

如封似閉。

[9] SEALING SHUT

抱虎歸山。

[10] CAPTURE THE TIGER & SEND ITS BACK TO ITS MOUNTAIN

十字手。

[11] CROSSED HANDS

搜膝拗步。

[12] BRUSH KNEE IN A CROSSED STANCE

攬雀尾。

[13] GRASP THE SPARROW’S TAIL

斜單鞭。

[14] DIAGONAL SINGLE WHIP

肘底看捶。

[15] BEWARE THE PUNCH UNDER ELBOW

倒輦猴。

[16] RETREAT, DRIVING AWAY THE MONKEY

斜飛勢。

[17] DIAGONAL FLYING POSTURE

提手上勢。

[18] RAISE THE HANDS

白鶴晾翅。

[19] WHITE CRANE DRIES ITS WINGS

搜膝拗步。

[20] BRUSH KNEE IN A CROSSED STANCE

海底針。

[21] NEEDLE UNDER THE SEA

扇通背。

[22] FAN THROUGH THE BACK

翻身撇身捶。

[23] TURN AROUND WITH FLINGING BODY PUNCH

卸步搬攔捶。

[24] WITHDRAWING STEP, PARRY, BLOCK, PUNCH

上步攬雀尾。

[25] STEP FORWARD, GRASP THE SPARROW’S TAIL

單鞭。

[26] SINGLE WHIP

雲手。

[27] CLOUDING HANDS

左高探馬。

[28] RISING UP AND REACHING OUT TO THE HORSE – LEFT

右分脚。

[29] KICK TO THE RIGHT SIDE

右高探馬。

[30] RISING UP AND REACHING OUT TO THE HORSE – RIGHT

左分脚。

[31] KICK TO THE LEFT SIDE

轉身蹬脚。

[32] TURN AROUND, PRESSING KICK

搜膝進步栽捶。

[33] BRUSH KNEE, ADVANCE, PLANTING PUNCH

翻身撇身捶。

[34] TURN AROUND WITH FLINGING BODY PUNCH

上步高探馬。

[35] STEP FORWARD, RISING UP AND REACHING OUT TO THE HORSE

右分脚。

[36] KICK TO THE RIGHT SIDE

退步打虎式。

[37] RETREAT, FIGHTING TIGER POSTURE

披身踢脚。

[38] DRAPING THE BODY, KICK

雙峯貫耳。

[39] DOUBLE PEAKS THROUGH THE EARS

左分脚。

[40] KICK TO THE LEFT SIDE

轉身蹬脚。

[41] TURN AROUND, PRESSING KICK

撇身捶。

[42] FLINGING BODY PUNCH

上步搬攔捶。

[43] STEP FORWARD, PARRY, BLOCK, PUNCH

如封似閉。

[44] SEALING SHUT

抱虎歸山。

[45] CAPTURE THE TIGER & SEND IT BACK TO ITS MOUNTAIN

十字手。

[46] CROSSED HANDS

搜膝拗步。

[47] BRUSH KNEE IN A CROSSED STANCE

攬雀尾。

[48] GRASP THE SPARROW’S TAIL

斜單鞭。

[49] DIAGONAL SINGLE WHIP

野馬分鬃。

[50] WILD HORSE PARTS ITS MANE

玉女穿梭。

[51] MAIDEN WORKS THE SHUTTLE

攬雀尾。

[52] GRASP THE SPARROW’S TAIL

單鞭。

[53] SINGLE WHIP

雲手。

[54] CLOUDING HANDS

下勢。

[55] LOW POSTURE

金雞獨立。

[56] GOLDEN ROOSTER STANDS ON ONE LEG

倒輦猴。

[57] RETREAT, DRIVING AWAY THE MONKEY

斜飛勢。

[58] DIAGONAL FLYING POSTURE

提手上勢。

[59] RAISE THE HANDS

白鶴晾翅。

[60] WHITE CRANE DRIES ITS WINGS

搜膝拗步。

[61] BRUSH KNEE IN A CROSSED STANCE

海底針。

[62] NEEDLE UNDER THE SEA

扇通背。

[63] FAN THROUGH THE BACK

翻身撇身捶。

[64] TURN AROUND WITH FLINGING BODY PUNCH

上步搬攔捶。

[65] STEP FORWARD, PARRY, BLOCK, PUNCH

上步攬雀尾。

[66] STEP FORWARD, GRASP THE SPARROW’S TAIL

單鞭。

[67] SINGLE WHIP

雲手。

[68] CLOUDING HANDS

高探馬。

[69] RISING UP AND REACHING OUT TO THE HORSE

撲面掌。

[70] PALM STRIKE TO THE FACE

十字擺蓮脚。

[71] CROSSED-BODY SWINGING LOTUS KICK

樓膝指襠捶。

[72] BRUSH KNEE, PUNCH TO CROTCH

上步攬雀尾。

[73] STEP FORWARD, GRASP THE SPARROW’S TAIL

單鞭。

[74] SINGLE WHIP

下勢。

[75] LOW POSTURE

上步七星。

[76] STEP FORWARD WITH THE BIG DIPPER

退步跨虎。

[77] STEP BACK TO THE RIDE THE TIGER

轉身撲面掌。

[78] TURN AROUND, PALM TO THE FACE

轉身擺蓮脚。

[79] TURN AROUND, SWINGING LOTUS KICK

彎弓射虎。

[80] BEND THE BOW TO SHOOT THE TIGER

上步高探馬。

[81] STEP FORWARD, RISING UP AND REACHING OUT TO THE HORSE

撲面掌。

[82] PALM STRIKE TO THE FACE

翻身撇身捶。

[83] TURN AROUND WITH FLINGING BODY PUNCH

上步高探馬。

[84] STEP FORWARD, RISING UP AND REACHING OUT TO THE HORSE

上步攬雀尾。

[85] STEP FORWARD, GRASP THE SPARROW’S TAIL

單鞭。

[86] SINGLE WHIP

合太極。

（七）寧波府志所載張松溪事略

7. BIO OF ZHANG SONGXI FROM THE *RECORDS OF NINGBO PREFECTURE* [Book 31: “Those With Skills”]

張松溪善搏。師孫十三老。其法自言起於宋之張三峯。三峯為武當丹士。徽宗召之。道梗不前。夜夢玄帝授之拳法。厥明以單丁殺賊百餘。遂以絕技名於世。由三峯而後。至嘉靖時。其法遂傳於四明。而松溪為最著。松溪為人。恂恂如儒者。遇人恭謹。身若不勝衣。人求其術。輒遜謝避去。時少林僧以拳勇名天下。值倭亂。當事召僧擊倭。有僧七十輩。聞松溪名。至鄞求見。松溪避匿不出。少年慫恿之。試一往。見諸僧方校技酒樓上。忽失笑。僧知其為松溪也。遂求試。松溪曰。必欲試者。須召里正約。死無所問。許之。松溪袖手坐。一僧跳躍來蹴。松溪稍側身。舉手送之。其僧如飛丸隕空。墮重樓下。幾死。衆僧始駭服。嘗與諸少年入城。諸少年閉之月城中。羅拜曰。今進退無所。幸一試之。松溪不得已。乃使諸少年舉園石。可數百斤者。累之。謂曰。吾七十老人。無所用試。供諸君一笑可乎。舉左手側而劈之。三石皆分為兩。其奇如此。〔松溪之徒三四人葉近泉為之最得近泉之傳者為吳崑山周雲泉單思南陳貞石孫繼槎皆各有授受崑山傳李天目徐岱岳天目傳余波仲陳茂弘吳七郎雲泉傳盧紹岐貞石傳夏枝溪董扶輿繼槎傳柴元明姚石門僧耳僧尾而思南之傳則有王征南征南名來咸為人尚義行誼修謹不以所長炫人蓋拳勇之術有二一為外家一為內家外家則少林為盛其法主於搏人而跳踉奮躍或失之疎故往往得為人所乘內家則松溪之傳為正其法主於禦敵非遇困危則不發發則所當必靡無隙可乘故內家之術為尤善其搏人必以其穴有暈穴有啞穴有死穴相其穴而輕重擊之無毫髮爽者其尤秘者則有敬緊徑勁切五字訣非入室弟子不以相授蓋此五字不以為用而所以神其用猶兵家之仁信智勇嚴云〕

A native of Yin county, Zhejiang, Zhang Songxi was a superb fighter. His teacher was Sun Shisan, who said that his art started in the Song Dynasty with Zhang Sanfeng, an elixirist of the Wudang mountains. Emperor Huizong summoned Zhang Sanfeng, but his route was blocked and he could not get through. That night in a dream, the first Song Emperor gave him the boxing method, and the next day he single-handedly killed more than a hundred bandits. Thereafter his unique skill became famous everywhere.

After Zhang Sanfeng's time, his art went on, and during the reign of Emperor Jiajing [1521-1567], it reached Siming, where Zhang Songxi became the top master of it. Zhang Songxi was as courteous as a Confucian scholar, respectful to everyone he met, seeming to be deferential even to his own clothes. When someone sought his art, he declined them with modesty and evaded the subject.

The Shaolin monks were at this time famous fighters throughout the nation, and during the period of Wokou piracy, they had been called upon to fend off the pirates. A mob of seventy of the monks, having heard of Zhang Songxi's fame, went to his native Yin county to seek him out. Zhang stayed in and hid himself away, but the young monks taunted him to come try his luck. Meeting them all in the upper level of a restaurant while they were comparing their skills with each other, he suddenly started laughing at them. They knew he was Zhang Songxi and then sought to test him. Zhang said, “If you insist upon it, you must talk to the headman of the village to see whether or not death would be permitted.” Then slipping his hands into his sleeves, he took a seat. One of the monks then attacked him with a jumping kick, and Zhang turned his body slightly sideways, lifting his hand to send him away, and the monk flew off like a shooting star, falling heavily to the lower level and almost died. The rest of the monks were astonished and dispersed.

Once when he was entering a city among some youths, they sealed him off within the arched gateway. They surrounded him and saluted, and he was told, “Now that you can't go forward or back, we trust you will grant us a bout.” Zhang had no choice, so he had the youths pile up some round stones of hundreds of pounds. Wearily he said, “I'm a seventy year old man with no use at all but to see if I can make you gentlemen laugh.” He raised his left hand, leaned in, and brought it down with a chop. And the three stones were split in two. His skill was

something rare.

[Of Zhang’s few disciples, the best was Ye Jinquan. Ye Jinquan taught Wu Kunshan, Zhou Yunquan, Dan Sinan, Chen Zhenshi, and Sun Jicha, each of which had students. Wu Kunshan taught Li Tianmu and Xu Daiyue. Li Tianmu taught Yu Bozhong, Chen Maohong and Wu Qilang. Zhou Yunquan taught Lu Shaoqi. Chen Zhenshi taught Xia Zhixi and Dong Fuyu. Sun Jicha taught Chai Yuanming, Yao Shimen, the monk Er, and the monk Wei. Dan Sinan taught Wang Zhengnan. Wang Zhengnan, called Laixian, was a man who valued honor. His behavior was friendly and he cultivated caution, never showing off his abilities.

The skills of fighters are divided into two schools: external and internal. As to the external school, Shaolin is the most well-known style. Its method focuses on offense. Hopping and leaping around, one’s structure sometimes gets compromised, and thus an opponent is often given something to take advantage of. As to the internal school, Zhang Songxi’s teachings are the most authentic version. Its method focuses on defense. If an opponent is not in a bad position, one does not issue power, and so when one does issue power, it is sure to blow the opponent away. Giving the opponent nothing to take advantage of, the art of the internal school is therefore the better one.

When fighting people, those of the internal school always make use of acupoints, acupoints which caused fainting, muteness, or death, and when targeting these acupoints, whether striking them lightly or heavily, they never miss at all. The major key to their art lies in a five-word formula: “focused, sticky, expedient, potent, precise”. Unless one was a direct disciple, one was not taught this. These five terms do not depict techniques, only a way of upgrading technique, in the same manner as these words from Sunzi: “Generals must be humane, sincere, smart, bold, and strict.”]

太極功系統表（一）

[8] LINEAGE OF TAIJI MASTERS (part 1)

祖師張三丰—王宗岳—蔣發—陳長興

Zhang Sanfeng > Wang Zongyue > Jiang Fa > Chen Changxing

〔陳長興〕 { 陳耕芸 陳耕田 楊福魁 李伯魁

Chen Changxing > Chen Gengyun, Chen Gengtian, Yang Fukui [Luchan], Li Bokui

〔楊福魁〕 { 楊鎰 楊鈺 楊鑑

Yang Fukui [Luchan] > Yang Ji, Yang Yu [Banhou], Yang Jian [Jianhou]

〔楊鈺〕 { 凌山 萬春 吳全佑

Yang Yu [Banhou] > Ling Shan, Wan Chun, Wu Quanyou

〔楊鑑〕 { 楊夢祥 楊兆祥

Yang Jian [Jianhou] > Yang Mengxiang [Shaohou], Yang Zhaoxiang [Zhaoqing – Chengfu]

〔吳全佑〕 { 王有林 吳鑑泉 郭芬

Wu Quanyou > Wang Youlin, Wu Jianquan, Guo Fen

太極功系統表（二）

[9] LINEAGE (part 2)

吳鑑泉

Wu Jianquan has taught:

吳公儀 吳公藻 柏錕 趙壽邨 趙學安 趙曾善 吳榮培 吳奎芳 崔冠雲 舒國曾

Wu Gongyi, Wu Gongzao, Bai Kun, Zhao Shoucun, Zhao Xue’an, Zhao Zengshan, Wu Rongpei, Wu Kuifang, Cui Guanyun, Shu Guozeng,
關慕烈 東錫源 東錫珍 蘇學曾 蘇景曾 孫國祥 孫國端 魏元晉 吳鍾嶽 金慶海
Guan Mulie, Dong Xiyuan, Dong Xizhen, Su Xueceng, Su Jingzeng, Sun Guoxiang, Sun Guoduan, Wei Yuanjin, Wu Zhongyue, Jin Qinghai,
何玉堂 周廣志 馬普安 楊德山 趙文愷 劉鈞 金玉奇 胡紹梅 郝樹桐 鍾毓秀
He Yutang, Zhou Guangzhi, Ma Pu’an, Yang Deshan, Zhao Wenkai, Liu Jun, Jin Yuqi, Hu Shaomei, Hao Shutong, Zhong Yuxiu,
吳桐 楊毓璋 段方 馬嵩岫 任文清 葛永德 蕭碧川 梁國棟 曾半僧
Wu Tong, Yang Yuzhang, Duan Fang, Ma Songxiu, Ren Wenqing, Ge Yongde, Xiao Bichuan, Liang Guodong, Zeng Banseng.

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