

THE XINGYI MANUAL OF SUN LUTANG

Posted on May 1, 2015

形意拳學
A STUDY OF XINGYI BOXING
孫福全
by Sun Fuquan [Lutang]
[published May, 1915]

[centennial translation by Paul Brennan, May, 2015]

形意拳學序

PREFACE [BY ZHAO HENG]

武力諸技術率皆託始達摩而支分派別真以偽雜或利用而不良於觀或上下進退善為容而用焉輒窒因以致敗則傳受其要也拳法門內人言以太極為第一門而世俗所傳綿掌八極十二節充其量不過一匹夫之所能其專事吐納導引若五禽八段錦造次敵至手足無措又無以應變唯形意體本太極擴而發之不窮於用且年過可學一介儒生下至婦人女子力無不可為者而緩衣博帶無擇技之至者進乎道而通乎神竊僂丈人承蜩累五丸不墜猶掇呂梁丈夫蹈水與齊俱入與汨偕出庖丁十九年解牛數千刀刃若新發於硎莊子固多寓言抑豈遂無其事而故為此傲儻以自快其所託也書中所稱拳法大師郭雲深某嘗聞其力能摧壁又令五壯佼柱巨竿於腹一鼓氣五人者皆到退至五六步外撲地跌坐顧終身未嘗以所長加人隱死茶肆孫君既為其再傳弟子淵源所自術業之精不間可決也往歲某見有寫本五公山人新城王餘佑所著刀法拳術心竊好之而未暇錄福以存劄劄今二十年十三刀法已梓行不復能憶其拳術實憶其主要曰意氣力而力不自力他人之力皆其力道在用藉極其所至可以撼山灑海軒拄天地凡意氣之所至皆力之所至與今孫君所傳是不同出一原抑原一而異其支與流裔孫君當能知其所以然凡所與游儻有錄傳其書者尚望轉以相告勿秘藏也

民國四年五月湘帆趙衡序

The various martial skills began with Damo, then divided into different schools, some authentic, some absurd, some useful but ugly, some pretty but useless. Due to the resultant failures of such a situation, it was usually only the essentials that were passed down. It is said within martial arts schools that Taiji is the premier art, and that usually instruction in the likes of Silken Palms or Baji's twelve techniques is as much as a typical person can handle. When those who specialize in the limbering arts such as Five Animal Frolics or Baduanjin have to deal with an opponent, they act with rashness, their hands and feet not knowing what to do, and are unadaptive. Xingyi developed from the same source as Taiji and there is no limit to its usefulness. From the old or scholarly to women and girls, surely all can practice it. Once it is understood in every particular, skill approaches the Way and transcends to the spiritual.

An old hunchback practiced balancing pellets on the tip of a pole until he could balance five pellets at once, and he was thereby able to snatch cicadas with the pole as though he was merely gathering them with his hand.

A man from Lüliang could tread water in the midst of a whirlpool, surviving it by allowing the whirlpool to take him under and then the current to take him wherever it happened to. [Both of these anecdotes are from *Zhuangzi*, chapter 19.] There was a cook who sliced up thousands of cows with a nineteen-year-old knife, which remained razor-sharp due to the precision of his actions [*Zhuangzi*, chapter 3]. Zhuangzi told a great many fables, but they were not entirely without reality despite being presented through the unrestrained zest of his imagination. I have heard that the famous boxing master Guo Yunshen had the ability to break through a wall. He once told five robust men to poke a pole against his belly, and then with a single swelling of exhalation, he sent them tripping backward beyond five or six paces until they fell and were sitting on the ground. And yet throughout his life he never accidentally killed anyone in some teahouse duel. Considering that Sun Lutang was his student and learned from him personally, the prowess of Guo's skill does not need to be scrutinized by us for veracity.

I once got to look through handwritten copies of the saber and boxing arts manuscripts of the "Wugong Mountain Man", Wang Yuyou of Xincheng [in Xi'an] [who wrote in the 17th century]. I adored these materials, but had no opportunity to make my own record of them. Now twenty years have rushed by and his *Thirteen Saber Methods* has been reprinted and is in circulation, but I cannot recall his boxing art. What I do remember of it is that its fundamentals were: intention, energy, and power. The power is not one's own, but is instead taken from the opponent. When the method is applied, it is potent enough to shake the mountains, turn back the tide, and prop up the world. Wherever the intent and energy reach to, power goes there. What Sun Lutang teaches may come from a different source, or it may come from the same source but through a variant lineage, and yet Sun indeed has the same understanding. If anyone out there has more of Wang's books, please share them with us and don't hide them away.

– written by Zhao Heng, called Xiangfan, May, 1915



奇幻儻忽

"So astonishing, faster than perception can handle..."

[This is a quote from “Rhapsody of the Western Metropolis” (meaning Chang'an) by Zhang Heng, 2nd century AD. This line refers to the tricks of performing magicians. It is a pity that the line that follows it was not also included in the brushwork: 易貌分形 “changing appearances into different forms”. This would have been particularly appropriate in a Xingyi manual with its many animals for us to imitate.]

秦樹聲

– [calligraphy by] Qin Shusheng

序

PREFACE [BY AI YUKUAN]

夫人生於世享大年康強之樂莫不得之善修者也在古有吐納導引之術究不免逐偏詭正聖人病之今我中華昌運宏開寰瀛之內衛生之說溢焉然殷憂所抱恆見羸軀之士枯形寡神焦肌之童瘁體多病其故何在實不知修身之道也因思人生重於完玉知養其身而不知其所由養徒侈談衛身之說庸有濟乎嚮嘗聞之先身而生者先天也後身而生者後天也先天之氣在腎後天之氣在脾先天之氣為氣之體體主靜故神藏而機靜後天之氣為氣之用用主動故神發而運動是知內五神臟之水木火土金之五氣循環相生隨天地陰陽五行之氣同周流而靡間於以達諸耳目形骸者神發其智矣通諸筋骨脈絡者精發其華矣身體堅強靈明貫澈非善為修持者安能知此素問曰上古之人其知道者法於陰陽又曰今時之人逆於生樂起居無節故半百而衰又曰女子七七任脈虛地道不通故形壞而無子是知人之材非同金石若不善為修持豈非夭折自取乎頃者友人孫祿堂先生持形意拳學示余且詔之曰能將此學參悟即可得此拳之妙能將此拳練有粗得即可獲無窮之益余披展玩尋漸悟一二復請教於先生先生曰五行拳者生於無極者也無極者乃人之無意想無形朕先天極妙之主體冲和之本始太極陰陽動靜之初原也萬物之生負陰抱陽一物一太極太極本無極人之真元所從而來靈明所從而抱五行拳生於此而與之通通則變完全人身之陰陽而保此靈明者也永人之天年暢達人之血脈筋骨欲從後天反先天而盡衛生之術者也苟以異端目之遠矣且練此拳非獨壯男即老人童婦皆可隨便練習有百益而無一害雖以之強我種族可也余因是言而悟是學且識先生欲壽世作人培中國強盛之基先生之用意可謂大而遠矣然則此形意拳根於無極能與陰陽合德四時合序迥非古時吐納導引之術所可同日而語尤非今日之技藝家所可望塵也是學也先生得諸李魁元先生之口傳心授而淵源於宋代岳武穆之發明遠創於達摩祖師名雖為拳實則為再造生人之秘鑰壽育世界之宏規武而兼道文而不腐可為至寶先生手作既成爰囑余為序余恐負先生之意是以不揣謬陋聊贅妄語於簡端非敢謂於先生之旨趣有合也
大興厚菴氏艾毓寬謹識

For you to experience in your life the enjoyment of health in old age, it all comes down to being good at maintaining yourself. There were in ancient times limbering arts which tended to tempt people to behave impropriately, and so the “wise men” of the time disapproved of them. But nowadays our China has a prosperous destiny spreading to everywhere in the nation, and thus there is a flood of talk about health. However, there is sorrow wrapped within it, for we still find feeble-bodied men, withered and listless, and starving children, their bodies exhausted and constantly ill. What is the reason for this? Truly it is a matter of not knowing how to maintain the body. Because we feel human life is of more value than worked jade, we know we are supposed to look after our bodies, but when we do not know the way to do it, we continue to pointlessly talk about getting healthy and only ever get halfway to doing it.

I have come to learn that what we have before we are born is our innate quality and what we gain after we are born is our acquired quality. Innate energy lies in the kidneys. Acquired energy lies in the spleen. Innate energy is the fundamental form of energy. It prefers stillness. When the mind is stored away, there is stillness. Acquired energy is the functional form of energy. It prefers movement. When the mind expresses, there is movement. Thus I understand that the energies of the five major organs – the energies of water [kidneys], wood [liver], fire

[heart], earth [spleen], metal [lungs] – cycle around, generating each other, in accordance with the energies of sky and ground, passive and active, and the five elements, cycling uninterruptedly. As this cycling sends energy coursing through to the eyes, ears, and skeletal frame, spirit is expressed and there is wisdom. Then by coursing through to the muscles, bones, and vessels, essence is expressed and there is beauty. The body is thereby strong, alert, and cleansed. But how could one who is not good at sustaining one's health understand this?

It says in the *Yellow Emperor's Medicine Classic* [chapter 1]: "Those among ancient people [referring to people from before two thousand years ago] who understood the Way, were in accord with the passive and active aspects... Modern people [referring to the people of about two thousand years ago]... [are devoted to satisfying their whims] and live in opposition to the true joy of being alive, passing each day from rising to resting without any restraint in their behavior, and thus they are falling apart by the time they are only fifty... When a woman... reaches the age of forty-nine, her Ren meridian [associated with conception] weakens... [Her reproductive cycles cease,] menstrual blood is no longer released, and hence her appearance spoils and she will never again conceive." It is therefore obvious that our bodies are not as tough as metal or stone. If we are not good at sustaining our bodies, how can we prevent ourselves from dying young?

When my colleague Sun Lutang recently showed me the manuscript for *A Study of Xingyi Boxing*, he told me: "If you can study this book, you will understand the art's subtleties. And if you are able to practice this art until you get only the basic idea, you will obtain endless benefit." I took a deep breath and browsed through it, and gradually I picked up one thing after another. I then asked for instruction from him.

He said: "The five elements techniques all start from a state of nonpolarity. This means you are without thoughts and are not in any special stance. It is the core of the most profound quality of our innate energy, the basis for the 'harmony produced by the interaction of opposites' [paraphrasing the *Daodejing*, chapter 42], and thus the source of the grand polarity, the passive and active aspects, and movement and stillness. 'All things are generated, inclining from passive toward active.' Thus each thing is a grand polarity unto itself. The grand polarity, which comes from nonpolarity, is the source of our genuine nature and our emerging consciousness. The five elements techniques also come from it, and it courses through them. They are thus transformed from one to the other, fulfilling the body's passive and active qualities, and maintaining the vibrancy of the mind. Lifespan is lengthened as the blood circulation is enhanced and the physique is toned. The desire to return from your acquired state to your innate state turns you into a 'health artist'. It would be far off the mark to look upon this theory as something supernatural. Furthermore, practicing this boxing art is not only for strong men, for it can easily be practiced by seniors, children, and women. It is beneficial in countless ways and has no drawbacks of any kind, and thus it can be used to strengthen the people."

I listened to his words and was awakened by his knowledge, recognizing that he wishes to bring longevity to everyone and build the foundation for strengthening China. His purpose can be seen as grand and visionary. Thus this Xingyi boxing art which starts from a state of nonpolarity can be aligned with the partnership of the passive and active aspects, and with the cycle of the seasons. It really cannot be classified alongside the ancient limbering arts, and it especially is nothing like modern exercises, which are trash.

Sun received personal instruction in it from Li Kuiyuan. It was developed by Yue Fei in the Song Dynasty, but created earlier by Damo. Although it is called a "boxing" art, it is actually a secret key for reenergizing one's life and a grand scheme for bringing longevity to the world. It is simultaneously martial and the Way. It has its scholarly side and is not something foul. It can be considered a valuable treasure.

When Sun completed this book, he urged me to write a preface or it. I fear I am letting him down with my ignorance on the subject and all this foolish ranting. I would not dare to presume that I have delivered anything like what he hoped for.

自序

AUTHOR'S PREFACE

聞之有天地然後有人民有人民然後有庶事有庶事而後萬民樂業此自然之趨勢也然所以富強之道在乎黎庶之振作振作之主義在精神若無精神則弱矣人民弱國何強欲圖國強須使人民勿論何界以體操為不可缺之一科如此則精神振矣國奚不強前此文武分歧文人鄙棄武術武人不精文理此其中似有畛域之分焉今國家振興庶務百度維新學校之中加入拳術一門俾諸生文武兼進可謂法良意美已余幼而失學即喜習武事並非圖猛力過人之勇止求有益衛生之功不以氣粗力猛為勇而以不粗不猛剛柔相濟而為勇也人有言曰武學與文學一理理既同則何分輕重然文學之士所以不講武術者實因有粗猛不雅之弊耳余於形意一門稍窺門徑內含無極太極五行八卦起點諸法探原論之彼太極八卦二門及外家內家兩派雖謂同出一源可也後世漸分門類演成各派實亦勢使之然耳余習藝四十餘年不揣固陋因本聞之吾師所口授暨所得舊譜加以詮釋蓋亦述而不作之意也余嘗聞吾師云形意拳創自達摩祖師名為內經至宋岳武穆王發明後元明二代因無書籍幾乎失傳當明末清初之際有蒲東諸馮人姬公先生諱際可字隆風武藝高超經歷有年適終南山得岳武穆王拳譜數編融會其精微奧妙後傳授曹繼武先生曹先生即康熙癸酉科武試聯捷三元供職陝西靖遠總鎮者是也先生致仕後別無所好惟以平生工夫授人而娛餘年以技傳戴龍邦先生山西人戴龍邦先生傳李洛能先生直隸人李洛能先生相傳郭雲深直隸人劉奇蘭直隸人宋世榮直隸人車毅齋山西人白西園江蘇人諸先生諸先生各收門徒郭雲深先生傳李魁元許占鰲諸先生劉奇蘭先生傳李存義耿繼善周明泰諸先生余侍李魁元先生為師從學數載曾在北京白西園先生處得見岳武穆王拳譜並非原本係後人錄抄所論亦不甚詳惜無解釋之詞祇篇首有跋數行余一是頓開茅塞立願續述完備明知學術謫陋無所發明竊仿此譜深心研究再照此拳各式一一著載成書實無文法可觀於吾所學不敢稍有背謬至其間有未至者尚望諸同志隨時是正為感

中華民國乙卯正月望日保定完縣孫福全謹序

It is understood that once there is a world, there are people, and once there are people, there are tasks to be done, and once there are tasks to be done, everyone slips into the roles they find to be the most comfortable. This is simply the natural trend. However, the path to being a prosperous and strong people is a matter of inspiring the multitude to work harder, and this depends on rousing their spirits, for without spirit there is only lethargy. If the people are weak, how can the nation be strong? If we seek to strengthen the nation, we must get the people to exercise, everyone from everywhere in the nation. By this means, their spirits will be roused, and the nation will become strong as a matter of course.

There was previously a distinct separation between literary study and martial training. Scholars looked upon martial skills with contempt and soldiers were almost illiterate. They seemed to be two completely different worlds. But now our nation is industriously modernizing in every way, with schools adding martial arts courses to their curricula so that all students may progress in both literary and martial studies, indeed a wonderful thing and the loveliest of ideas.

When I was young, I lacked an education, but delighted in martial training. I did not really have a desire to bravely overwhelm opponents, I only sought to have a means of improving my health. There is nothing heroic in rough energy and fierce strength. It is heroic to be neither rough nor fierce, to have a balance of hardness and softness. People have a saying: "Both martial and literary studies have the same principles." That being the case, why was one given a higher priority than the other? Scholars would have nothing to do with martial arts because they observed in it the flaws of roughness and fierceness, and deemed it vulgar.

I myself have barely scratched the surface of the Xingyi Boxing art. It contains the states of nonpolarity and

grand polarity, the five elements and eight trigrams, a starting posture and various techniques. When we examine for its origin, it can be said to be of the same source as the two arts of Taiji and Bagua, as well as the two schools of external and internal, but was then gradually turned into its own system by later generations and has evolved into various styles, as is the normal way of things. I have practiced this art for more than forty years and am still no better than ignorant. What I am presenting is based on what I have heard from my teachers and what I have read in old manuals. My intention is [that of Confucius (*Lun Yu*, 7.1):] “I transmit but do not create, [for I believe in and love the old ways].”

I once heard my teacher explain: “Xingyi Boxing was created by Damo in the form of the Internal Classics [i.e. the exercises of the Sinew Changing and Marrow Washing] and was then developed in the Song Dynasty by Yue Fei. Because there were no records made of it throughout the Yuan Dynasty and the Ming, the art was nearly lost forever. Then at the end of the Ming Dynasty and beginning of the Qing [1644], there was a Ji Jike, called Longfeng, of Zhufeng Village in eastern Pu County [in Shanxi]. He had superb martial skill from his experience of many years. While in the Zhongnan Mountains, he obtained several chapters of Yue Fei’s boxing manual and grasped its deep secrets. He later taught the art to Cao Jiwu. In 1693, Cao passed the martial examinations in every level and was put in charge of maintaining peace in the Shaanxi area. After he retired from his position, he had no other hobby, so he enjoyed his remaining years by teaching the skills he had perfected throughout his life to others, one of whom was Dai Longbang of Shanxi, who then taught Li Luoneng of Hebei.” Li Luoneng then taught Guo Yunshen of Hebei, Liu Qilan of Hebei, Song Shiyuan of Hebei, Che Yizhai of Shanxi, Bai Xiyuan of Jiangsu, and others. His students each accepted students of their own. Guo Yunshen taught Li Kuiyuan, Xu Zhan’ao, and others. Liu Qilan taught Li Cunyi, Geng Jishan, Zhou Mingtai, and others. My teacher was Li Kuiyuan for several years.

While once at Bai Xiyuan’s home in Beijing, I got to see one of the Yue Fei manuals, not an original copy of course, but a handwritten copy made by someone in a later generation. It was not very detailed and unfortunately contained no explanations of its terminology, only the barest of text from beginning to end. I was suddenly inspired by this, immediately wishing to provide more complete information, even though I was fully aware that my level of learning and skill was superficial, and without being tempted to make anything up [in order to fill information gaps]. I secretly made my own copy and then deeply studied it, going through it posture by posture until bit by bit I had built up the material to make this book. There is no decorative language in it at all, for in my studies I have not dared to hold on to even the slightest exaggerations. Wherever flaws are found within my work, I hope my comrades will correct me, for which I would be very appreciative.

— sincerely written by Sun Fuquan [Lutang] of Wan County, Baoding, 1915, 1st month, 15th day

凡例

GENERAL COMMENTS

一是編分為上下兩編。提綱挈領。條目井然。上編次序首揭混沌開闢天地五行之學。并附正面之式說。至形意虛無含一氣之大旨。則有起原而側身向右之式說附焉。斯二者。乃形意拳之基礎也。由總綱形意無極之說起。至第五節演習之要義。更由第一章劈拳。至七章十二節五行生尅學。是為上編條目。按次練習。始無差謬。下編標舉形意天地化生萬物之道。為下編綱領。其第一章龍形說起。至十四章二十二節安身炮學終。為下編條目。其中有單行。有對舞。單行者。單獨練習。對舞者。二人比式。分甲乙上下之手。各開門起點。進退伸縮變化諸法。一一詳載。體操時。凡一動一靜。按此定法。不使紊亂。則此拳之全體大用功能。庶幾有得。可為無用。

中之大用矣。

This book is divided into two parts, focusing on essentials and taking you through them methodically:

Part One begins by examining the creation from primal chaos of the universe up to the five elements, also explaining the beginning posture. The main idea in the art that a singleness of energy derives from a state of nothingness is expressed by then moving on to the posture of turning your body toward the right. With these two postures, you have the foundation of Xingyi Boxing. From a first section giving a general discussion of nonpolarity, the material progresses to a fifth section which covers essentials of practice. Then from a first chapter covering the chopping technique, the material progresses all the way to a seventh chapter about the Five Elements Mutually Generating & Overcoming set, examined in twelve sections. If you train according to this sequence of material in Part One, you will then make no mistakes.

Part Two is driven by exploring the way that Nature has evolved things. From a first chapter covering the dragon technique, the material of Part Two progresses all the way to a fourteenth chapter about the Settled-Body Cannon set, examined in twenty-two sections. Within there is both solo practice to be done on your own and partner work to be drilled between opponents – Person A in the “upper” role and Person B in the “lower” role. Each technique is described from the beginning in detail through all of the transformations of advancing and retreating, extending and withdrawing. While practicing, let each movement and stillness be according to the established method so as to keep you from falling into disorder. Thus you will be on the cusp of obtaining all the wonderful abilities in this art and can become of great service to the world.

一是編。為體操而作。祇叙形意拳之實益。議論但取粗俗易明。原非等於詞藻文章。固不得以文理拘之。
This book is intended as a guide for exercise. As such, it discusses only the genuine benefits of Xingyi Boxing, and thus it explains them only in a common style of language that will be easy to understand rather than being pompously ornate, entirely free of the hindrances of literary affectation.

一是編。除各式之指點外。其他一切引證。均與道理相合。迥非怪力亂神之談所可比擬。學者不得以異端目之。
For the rest of the material in this book beyond the posture explanations, it all conforms to rationality. It does not at all compare to the supernatural nonsense you might find elsewhere, and you must not look upon it as such.

一是編。發明此拳之性質。純以養正氣為宗旨。固非拳脚譜八段錦諸書所可比倫。今將十二形拳始末諸法。貫為全編。使學者一目了然。

This book reveals the qualities of this art especially for the purpose of cultivating vital energy, and so it cannot really be compared to books that are exclusively martial or to manuals about Baduanjin. The twelve animals techniques are presented here in their entirety in order for you to lucidly grasp everything about them.

一體操一門。種類繁多。惟形意拳法。係順天地自然之理。運用一派純正之氣。勿論男女婦孺。及年近半百之人。皆可練習。一無折腰曲腿之苦。二無躍高蹠險之勞。且不必短服扼腕。隨便常服。均可從事。此誠武業中文雅事也。

There is such a variety of exercise to choose from, but Xingyi Boxing adheres to the principle of naturalness and utilizes the sincerity of energy. Everyone can practice it, regardless of man, woman, child, or older person. For one thing, it lacks the agonies of contorting the spine or legs. For another, it lacks the labor of jumping high or leaping riskily. Nor is it necessary to fret over a lack of gear, for casual dress is all that is required. This is truly a martial art for scholars.

一此體操。較別項體操不同。別項體操。有或尚勁力。或進柔軟。或講運氣。以至刀矛技藝。等等不一。皆非同此拳之妙用。故不能脫俗。

This form of exercise is not like others. Some emphasize strength, some encourage softness, some are all about the movement of energy, some specialize in weapons, and so on. None of them have the marvelous effects of this art, therefore it cannot be classified among those that are more commonly thought of.

一此十二形之體操。關係全身精神。久疾者能愈。不起者能痊。又不僅於習拳已也。

The twelve animals techniques have to do with both body and spirit. They can bring recovery to those with chronic illness, even to those who can barely get out of bed. And so this art is not merely a martial practice.

一是編。每一形各附一圖。使十二形拳之原理。及其性質。切實發明。用以達十二形之精神能力功妙。因知各拳各式。總合而為一體。終非散式也。

There is a photo for each posture so that the principles and qualities of the twelve animals techniques may be fully realized and give you the means to attain their spirit, abilities, and special tricks. Once you understand each technique and posture, they are then combined into a single set that is coherent throughout.

一附圖悉用電照。以免毫釐之失。學者按像模仿。實力作去。久則奇效必彰。而非紙上談兵矣。

Photographs are included [for the solo practice] so that you can catch every detail. By imitating these images and doing your best, after a long time extraordinary effects will manifest, and you will no longer be just talking about martial arts.

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總綱 形意無極學

GENERAL PRINCIPLES

[Section 1a:] NONPOLARITY

無極者。當人未練之先。無思無意。無形無象。無我無他。胸中混混沌沌。一氣渾淪。無所向意者也。世人不知有逆運之理。但斤斤於天地自然順行之道。氣拘物蔽。昏昧不明。以致體質虛弱。陽極必陰。陰極必死。於此攝生之術。概乎未有諳也。惟聖人。獨能參透逆運之術。攬陰陽。奪造化。轉乾坤。扭氣機。於後天中返先天。復出歸元。保合太和。總不外乎後天五行拳。八卦拳之理。一氣伸縮之道。所謂無極而能生一氣者是也。

Nonpolarity is the state you are in before commencing practice, without thoughts or ideas, without form or shape, without a sense of “me” or “him”. In the mind, all is mixed and without distinction, a continuous vagueness, nothing being thought about. Most people do not understand the theory of reversing conditions, only the way of continuing along with what seems natural to them. Their energy gets constrained and things become hidden, all is confused and unclear, and the body gets to the point that it is weakened. When active reaches its peak, there must be passive, then when passive reaches its peak, there will be death.

Herein lies the art of keeping fit, but generally it is not yet well-known. It is a wise person who can understand the art of reversal, grasping the passive and active aspects to compel Nature to invert Qian and Kun [“Creative” and “Receptive” (When the “Creative” trigram is placed on top of the “Receptive” trigram, they form hexagram 12: “Stagnation”. When they are flipped over so the “Receptive” trigram is placed on top of the “Creative” trigram, they form hexagram 11: “Peace”.)] with the mechanism of turning the energies, thereby reverting from the acquired condition to the innate, returning one to one’s original state, guaranteeing a merging with the “grand harmony”. This is never separate from the principles in the acquired five elements techniques or the eight trigrams techniques, nor the methods of continuous expansion and contraction. And so it is said: “From nonpolarity can arise a singleness of energy.”

第一勢

Section 1b: NONPOLARITY POSTURE

起點面正。兩手下垂。兩足為九十度之式。此式是順行天地自然之道。謂之無極形式也。

In the starting position, begin by facing squarely, your hands hanging down, your feet positioned at a ninety-degree angle. This posture goes along with what is natural.



第一節 形意虛無含一氣學

Section 1c: EMPTINESS CONTAINING A SINGLENESS OF ENERGY

虛無者。○是也。合一氣者Φ是也。虛無生一氣者。是逆運先天真一之氣也。但此氣不是死的。便是活的。其中有一點生機藏焉。此機名曰。先天真一之氣。為人性命之根。造化之源。生死之本。形意拳之基礎也。將動而未動之時。心內空空洞洞。一氣渾然。形迹未露。其理已具。故其形象太極一氣也。

Nonpolarity is like an empty circle. Singleness of energy is like an empty circle with a line running through it. When nothingness gives rise to a singleness of energy, it is the contrary movement of innate authentic energy. The singleness of energy is not a dead energy, but a lively energy, for within it there is a vitality stored, which is called innate authentic energy. It is the basis of human life, the origin of Nature, the source of life and death. It is the foundation of Xingyi Boxing. When about to move but not yet moving, the mind is empty, a continuous vagueness. The posture has not yet manifested, but the principle is already complete. Therefore its form is that of the grand polarity's singleness of energy.

第一式

Section 1d: POSTURE OF [EMPTINESS CONTAINING THE SINGLENESS OF ENERGY]

起點半邊向右。兩手下垂。左足在前。靠右足裏脛骨。為四十五度之式。內舌頂上腭。穀道上提。此式是攬陰陽。奪造化。轉乾坤。扭氣機。逆運先天真陽。不為後天假陽所傷也

From the starting position, turn halfway to the right, hands hanging down, left foot in front and closing toward your right ankle until your feet are now making a forty-five degree angle. Inside, your tongue touches your upper palate and your rectum is lifted. This posture is about grasping the passive and active aspects and getting them to switch, reversing Qian and Kun, turning the energies and thus reverting to the innate true active energy in place of the acquired fake active energy that is so harmful to us.



第二節 形意太極學

Section 2a: GRAND POLARITY

太極者。屬土也。在人五臟屬脾。在形意拳中之橫拳。內包四德。四德者即劈崩攢砲之拳名也形者。形象也。意者心意也。人為萬物之靈。能感通諸事之應。是以心在內。而理周乎物。物在外。而理具於心。意者。心之所發也。是故心意誠於中。而萬物形於外。內外總是一氣之流行也。

The grand polarity corresponds to the element of earth. Of the five organs in the body, it corresponds to the spleen. Within Xingyi [“form & intent”] Boxing, it is the crossing technique. It contains the “four virtues” (namely the techniques of chopping, crashing, drilling, blasting) [rather than the classical “four virtues”: filiality, brotherliness, loyalty, trustworthiness]. “Form” means the shape. “Intent” means the mental intention. Man is the cleverest of creatures and thus can feel his way through every process. The mind is internal, yet its reasoning extends to all things. Things are external, yet their principles are all there in the mind. The intention comes from the mind. Therefore when the mind’s intention is genuine within, effects will manifest externally, internal and external always operating in unison.

第一勢

Section 2b: GRAND POLARITY POSTURE

起點身法。由靜而動。不可前栽。不可後仰。不可左斜。不可右歪。要和而不流。中立而不倚。左足在前。右足在後。左足後根。靠右足脛骨。為四十五度之式。如圖是也。兩肩鬆開下垂勁。兩肘緊靠脇。兩手抱心。左手在下。右手在上。左手食指向前伸。平直在下。右手中指亦向前伸。平直在上。蓋於左手食指之上。二指相合。頭要往上頂。項要直豎。腰往下塌勁。兩胯裏根。均平抽勁。兩足後根。均向外扭勁。兩腿徐徐曲下。如圖是也。兩腿曲要圓滿。不可有死灣子。身子仍不可有一毫之歪斜。心中不可有一毫之努氣。

The body method in the starting position goes from stillness to motion. You must not lean forward or back, or incline to the left or right. You should be balanced and not drift away from balance, standing centered and not leaning away. Your left foot is in front, your right foot behind. Your left heel is close to your right ankle, making a forty-five degree angle, as in the photo. Your shoulders loosen and have an energy of hanging down. Your elbows are close to your ribs. Your hands cover your solar plexus, left hand below, right hand on top. Your left forefinger extends forward underneath and your right middle finger extends forward on top, covering your left forefinger, the two fingers coming together. Your head should be pressing up and your neck should be upright. Your waist has an energy of sinking down. Your hips have an energy of drawing in. Your heels have an energy of

twisting outward. Your legs slowly bend downward, as in the photo. The bending of your legs should have a rounded fullness, and must not be a dead bend. Your body still must not have the slightest bit of crookedness, and there must not be the slightest bit of effort in your mind.



起點之時。心意如同人在平地立竿。將立定之時。心氣自然平穩沈靜。亦無偏倚。謂之心與意合。意與氣合。氣與力合此之謂內三合也。不如是心。始有一毫之差。而終有千里之謬也。故求學者。宜深索焉。

又云式立定之時。謂之鷄腿。龍身。熊膀。虎抱頭。取名一氣含四象也。易云。四象不離兩儀。兩儀不離一氣。一氣自虛無兆質。兩儀因此一氣。開根也。鷄腿者有獨立之形也龍身者。三折之式也熊膀者。項直豎之勁也虎抱頭者。兩手相抱有虎離穴之式也

During this starting position, your intention is to be like a vertical pole that has been placed in level ground. Once this pole starts to stand stably, your mind and energy become naturally calm and still, without inclining toward anything. It is said the mind unites with the intention, the intention unites with the energy, and the energy unites with the power. These are called the “three internal unions”. If your mind is not uniting with your intention, then being off by a hair will make you miss by a thousand miles. Therefore if you want to learn this art, you have to delve deeply.

It is also said that when standing in the posture, there are the features of the “rooster leg”, “dragon body”, “bear shoulders”, and “tiger embracing its head”. They are the four manifestations contained within the singleness of energy. The *Book of Changes* mentions the four manifestations without them being separate from the dual aspects, and the dual aspects without them being separate from the grand polarity, the grand polarity which gets its substance from the void. The dual aspects therefore have their root in that singleness of energy. The meaning of the rooster leg: a posture of standing on one leg. Dragon body: a posture of triple folding [bending at the hips, knees, and ankles]. Bear shoulders: the neck straightening with a vertical energy. Tiger embracing its head: a posture of a tiger crouching so that its paws seem about to cover its head as if it is about to spring out of its cave.

第三節 形意兩儀學

Section 3: THE DUAL ASPECTS

兩儀者拳中動靜起落伸縮往來之理也。吾人具有四體百骸。伸之而為陽。縮之而為陰也。兩手相抱頭往上頂開步先進左腿兩手徐徐分開。左手往前推。右手往後拉。兩手如同撕綿之意。左手直出。高不過口。伸到極處為度。

大指要與心口平。胳膊似直非直。似曲非曲。惟手腕至肘。總要四平為度。右手拉到心口為止。大指根裏陷坑。緊靠心口。左足與左手齊起齊落。後足仍不動。左右手五指具張開。不可並攏。左手大指要橫平。食指往前伸。左右手大二指虎口。皆半圓形。兩眼看左手大指根。食指稍兩肩。鬆開均齊抽勁。兩胯裏根亦均齊抽勁。是肩與胯合也。兩肘往下垂勁。不可顯露。後肘裏曲。不可有死灣。要圓滿如半月形。兩膝往裏扣勁。不可顯露扣。是肘與膝合也。兩足後根均向外扭勁。不可顯露扭。是手與足合。此之謂外三合也。肩要催肘。肘要催手。腰要催胯。胯要催膝。膝要催足。身子仍直立。不可左右歪斜。心氣穩定。看陽而有陰。看陰而有陽。陰陽相合。上下相連。內外如一。此之謂六合也。雖云六合。實則內外相合。雖云內外相合。實則陰陽相合也。陰陽相合。三體因此而生也。

Duality in the boxing means the principles of lifting and dropping, extending and withdrawing, going back and forth. Our bodies have four limbs and hundreds of bones. Extend and there is the active aspect. Withdraw and there is the passive aspect. Your hands are embracing each other, your head pressing up. Step out, first advancing your left leg. Your hands slowly spread apart, your left hand pushing forward, your right hand pulling back. Your hands have an intention like ripping silk. When your left hand extends, it does not go higher than your mouth once extended to its final place. The thumb should be level with your solar plexus. The arm is straight but not straight, bent but not bent, yet the forearm should always be at an angle that is balanced in all four directions. Your right hand pulls back until at your solar plexus, the pit by the root of the thumb pressed close to your solar plexus. Your left foot and your left hand lift together and drop together. Your rear foot stays where it is.

With both hands, all the fingers are spread and must not be together. Your left thumb should be horizontal, the forefinger extended forward. For each hand, the tiger's mouth between the thumb and forefinger makes a semicircle shape. Your gaze is along the root of your left thumb and tip of the forefinger. Your shoulders loosen with an energy of drawing in. Your hips also have an energy of drawing in. Your shoulders and hips are united. Your elbows have an energy of hanging down, but must not noticeably do so. Your rear elbow has an inward bend, but it must not be a dead bend, it should have a rounded fullness like the shape of a crescent moon. Your knees have an energy of covering inward, but must not cover noticeably.

Your elbows and knees are united. Your heels equally have an energy of twisting outward, but must not twist noticeably. Your hands and feet are united. These are called the "three external unions". The shoulder should urge the elbow. The elbow should urge the hand. The waist should urge the hip. The hip should urge the knee. The knee should urge the foot. Your body stays upright and must not slant to either side. Your mind and energy are stable. In observing the active, there is the passive. In observing the passive, there is the active. Passive and active are united with each other. Your upper body and lower body coordinate with each other. Inside and outside are one. These are called the "six unions". Although they are called six unions, this is actually the internal and external united with each other. Although we say the internal and external are united, it is actually the passive and active aspects united with each other. With the union of the passive and active aspects, the three substances are born.



第四節 形意三體學

Section 4: THE THREE SUBSTANCES

三體者。天地人三才之象也。在拳中為頭手足也。三體又各分為三節。腰為根節在外為腰在內為丹田是也。脊背為中節。在外為脊背在內為心是也。頭為稍節。在外為頭在內為泥丸是也。肩為根節。肘為中節。手為稍節。胯為根節。膝為中節。足為稍節。三節之中各有三節也。此理乃合於洛書之九數。丹書云。道自虛無生一氣。便從一氣產陰陽。陰陽再合成三體。三體重生萬物張。此之謂也。所謂虛無一氣者。乃天地之根。陰陽之宗。萬物之祖。即金丹是也。亦即形意拳中之內勁也。世人不知形意拳中之內勁為何物。皆於一身有形有象處猜量。或以為心中努力。或以為腹內運氣。如此等類。不可枚舉。皆是拋磚弄瓦。以假混真。故練拳者如牛毛。成道者如麟角。學者不可不深察也。以後演習操練。萬法皆出於三體式。此式乃入道之門。形意拳中之總機關也。

The “three substances” are the representations of the three materials of sky, ground, and mankind. Within the boxing art, they are the head, hands, and feet. The three substances also each separate into three sections. The waist is a root section (outwardly the waist, inwardly the elixir field). The spine is a middle section (outwardly the spine, inwardly the chest). The head is a twig section (outwardly the head, inwardly the Ni Wan area). The shoulder is a root section. The elbow is a middle section. The hand is a twig section. The hip is a root section. The knee is a middle section. The foot is a twig section. Each of the three sections has three sections within it. This principle thus merges with the Luo River Document’s count of nine.

The *Elixir Book* says: “The Way: from emptiness arises a single energy, then from the single energy is generated the passive and active aspects, the passive and active then combine to make the three substances, and then from the three substances are all things born and raised.” This is the idea. And so it is said that nothingness and oneness are the root of sky and ground, the ancestor of the passive and active, the progenitor of all things, the “golden elixir”. It is also the internal power within Xingyi Boxing.

Most people do not know what this internal power is and tend to look to the body’s shape or appearance to get some idea, or that it might be a case of an effort in the mind or a movement in the belly, and they go on like this in countless ways, but it is all just tossing out a brick in response to a call for a tile, confusing the false with what is true. Therefore one who practices the boxing is like a cow hair [very common] while one who has succeeded in the method is like a unicorn horn [extremely rare]. You must examine this deeply. Then when going through your practice, the myriad techniques all come out of the three-substance posture. This posture is the gateway to the method, the main tool in Xingyi Boxing.



第五節 形意演習之要義

Section 5: ESSENTIALS OF PRACTICE

形意拳演習之要。一要塌腰。二要縮肩。三要扣胸。四要頂。五要提。六橫順要知清。七起蹠落翻要分明。塌腰者。尾閣上提。陽氣上升。督脈之理也。縮肩者。兩肩向回抽勁也。扣胸者。開胸順氣。陰氣下降任脈之理也。頂者頭頂。舌頂手頂是也。提者。穀道內提也。橫者起也。順者落也。起者蹠也。落者翻也。起為蹠。落為翻。起為橫。落為順。起為橫之始。蹠為橫之終。落為順之始。翻為順之終。頭頂而蹠。頭縮而翻。手起而蹠。手落而翻。足起而蹠。足落而翻。腰起而蹠。腰落而翻。起橫不見橫。落順不見順。起是去。落是打。起亦打。落亦打。打起落。如水之翻浪。是起落也。勿論如何起落蹠翻往來。總要肘不離脇。手不離心。此謂形意拳之要義是也。知此則形意拳之要道得矣。

The essentials of practice in Xingyi Boxing: 1. Sink your waist. 2. Shrink your shoulders. 3. Hollow your chest. 4. Press. 5. Lift. 6. Horizontal and vertical should be clearly understood. 7. Lifting, drilling, dropping, and overturning should be clearly distinguished.

“Sink your waist” means your tailbone lifting up and the active energy rising, which is the principle of the Du meridian [the “supervising” meridian].

“Shrink your shoulders” means your shoulders have an energy of drawing in [same as the idea in Taiji of “sink your shoulders”].

“Hollow your chest” means opening your chest [inwardly] to smooth the energy and the passive energy descending, which is the principle of the Ren meridian [the “serving” meridian].

“Press” means your headtop pressing up, your tongue pressing up, and your hands pressing up.

“Lift” means lifting your rectum inward.

To move horizontally goes with lifting and to move vertically goes with dropping. Lifting goes with drilling and dropping goes with overturning. Lifting is drilling and dropping is overturning. Lifting is horizontal and dropping is vertical. Lifting is the beginning of the horizontal movement, then drilling is the finish of the horizontal movement. Dropping is the beginning of the vertical movement, then overturning is the finish of the vertical movement.

Your head presses up during drilling, then shrinks back during overturning. Your hands lift during drilling, then drop during overturning. Your foot lifts during drilling, then drops during overturning. Your waist lifts during drilling, then drops during overturning. [from the Xingyi Boxing Classics:] “In lifting there is a

horizontal aspect, but it is invisible [because it appears to be only upward]. In dropping there is a vertical aspect, but it is invisible [because it appears to be only forward].”

Lifting is going out and dropping is striking, but when lifting is also striking, dropping is still striking. Strike with lifting and dropping, like the overturning waves of water, which are lifting and dropping. Regardless of lifting and dropping, drilling and overturning, going and coming, it should always be that your elbow does not leave your ribs and your hand does not veer off from your centerline.

These are considered to be the essentials in Xingyi Boxing. Knowing these, the right path in the art will be obtained.

第一章 形意勢拳學

CHAPTER ONE: CHOPPING

劈拳者。屬金氣是一之起落也。前四節三體重生萬物張。三體總是陰陽相合。陰陽相合。總是上下內外合為一氣。故其形象太極。是三體合一。是氣之靜也。氣以動而生物。其名為橫。橫屬土。土生萬物。故內包四德。按其五形循環之數。是土生金也。故先練習劈拳。劈拳者。是氣之起落上下運用之。有劈物之意。故於五行之理屬金。其形象斧。在腹內則屬肺。在拳中即為劈。其勁順。則肺氣和。其勁謬則肺氣乖。夫人以氣為主氣和則體壯。氣乖則體弱。體弱即必病生而拳亦必不通矣。故學者。不可不先務也。

The chopping technique (which corresponds to the element of metal) has an energy of lifting and dropping. In Section 4 above, the three substances generated all things. The three substances are always the union of the passive and active aspects, which are always up and down, inside and out, merging to be a single energy, and are therefore represented by the grand polarity. When the three substances are merged into one, its energy is that of stillness, but when the energy moves, it gives rise to things. That is called “crossing”, which corresponds to the element of earth, and earth gives rise to all things, for it embraces the four virtues [i.e. the other four elements]. When the five elements circulate, it is earth that gives rise to metal. Therefore begin by practicing the chopping technique. The chopping technique is a movement with an energy of lifting and dropping, up and down, and with an intention of chopping something. Therefore within the five elements, it corresponds to metal. Its shape is like a hatchet. Within the body, it corresponds to the lungs. Within the boxing art, it is the chopping technique. If it is practiced smoothly, your lung energy will be harmonious. If it is done in an exaggerated way, your lung energy will be contrary. A person uses energy for living. If the energy is harmonious, your body will be strong. If the energy is contrary, your body will be weak. If your body is weak, sickness will inevitably be generated, and your boxing skill will inevitably be hindered. Therefore you must work at this technique first of all.

第一節 劈拳

Section 1

起點時。先將左手往下直落。到丹田氣海處。俗名小腹再由臍往上躡到口。手如同托下頸狀。再與左足一齊往前起躡。手心朝上擗上拳往前躡。與足相齊。高不過眼。底不過口。左足往前墊步時。遠近隨乎人之高矮。只要身體前走不費力。為至善處。落時左足尖往外扭。足尖相對如九十度之象限。如圖是也。此時口要內開。右手從右邊拉到右脇。手心朝上靠住。

To begin [from the three-substance posture], first your left hand goes straight down to the area of your “elixir

field”或“energy sea”(more commonly thought of as the lower abdomen), then from your navel drills upward until by your mouth, as though to prop up your chin, then in unison with your left foot it goes forward, lifting and drilling. Grasped into a fist, with the center of the fist facing upward, it drills forward in unison with your left foot, going no higher than eye level and no lower than mouth level. While your left foot takes a small step forward, the distance depending on your height, it should only move your body forward in such a way that there is no extra effort, and thus it will be right. When it comes down, your left toes twist outward for the foot to be at a ninety degree angle with your rear foot, as in the photo. At this time, your crotch should open inwardly. Your right hand pulls [as a fist] along your right side to your right ribs, the center of the fist facing upward, staying close.



第二節 劈拳

Section 2

再出時與右足齊去。右手出時。隨出隨翻到前手時。右手心朝下。右手中指。與左手食指根上出手。徐徐拉開。右手往前推。左手往後拉。手足齊落。仍與三體合一之式相同。是展開四平前後稍也。再往前進。與左式相同。左右進退起落形式。行如槐虫。起如挑擔之意。回身看地之遠近勿拘。

Then your right hand goes out in unison with your right foot, continuously turning over. Upon reaching your

front hand, your right palm is facing downward, your right middle finger going out over the root knuckle of your left forefinger. Your hands slowly pull apart, your right hand pushing forward, left hand pulling back, hand and foot dropping in unison. It is again the same as the posture of three substances merged into one, spreading evenly through your front and rear limbs. Then advance, same as on the other side. In its lefts and rights, advancing and retreating, lifting and dropping, the posture moves along like an inchworm walking. In lifting, there is an intention of hoisting a heavy weight. Turn around after you have covered as much ground as space will allow.



第三節 剔拳 Section 3

無論遠近。出去左手左足再回身。

Regardless of the distance, turn around only after performing the posture on the left side.



取天左旋之義也。身本右轉因劈拳屬金。故取天左旋之義。

The idea in the turning is that of the sky rotating to the left. [If you watch Polaris for a while, you will observe the sky rotating counterclockwise, or “leftward”.] (Your body turns around to the right because the chopping

technique corresponds to metal [fitting within this scheme of things: advancing = fire, retreating = water, going to the left = wood, going to the right = metal, staying in the center = earth], therefore the idea is of the sky rotating to the left.) [Turning to the right produces the effect of your surroundings orbiting around you to the left.]

第四節 劈拳

Section 4

回身時。將左手左足一齊扭回。左足在後如圖形是也。左手挽回在左脇心口邊靠住。右手與右足並身回向後來。右手右足出式。仍如同三體合一之式左手左足起式攢翻相同。左手左足出去。仍與往來練時。左右出手起落相同。往來蹬子多寡。須自己隨便勿拘。若是人數多者。或十數人。或數百人。以至千萬人。往來蹬子多寡。總按操練時預備的口令。教習所教。為定行止可也。

When turning, your left hand and left foot twist inward together until your left foot becomes the rear foot, as in the photo, your left hand pulling back close to your left ribs beside your solar plexus. Your right fist and right foot turn around to the rear with your body, then the same as in the posture of the three substances merged into one, your left hand with your left foot lifts, drills, and overturns, going out the same as before. Practice the technique back and forth, your hands going out, lifting and dropping, the same on both sides. How many times you go back and forth in the exercise must be up to you, and has no limit. If there are many people, tens, hundreds, or even more, how many times they go back and forth in the exercise is always prepared with commands, so that the instruction can determine movements and haltings.



第五節 劈拳

Section 5

收式時。走到原起點處。回身仍還於起點三體式為止。惟右足要往前跟步。不可離前足太近。心沉沉穩住。提頂合口。鼻孔納息仍如前。片時隨便休息。休息時。提頂出納亦如前。

To finish, return to the place you started, turn around, again rise into the starting position of the three-substance posture, except that your right foot should now do a follow step forward, though must not be too close to your front foot. Your mind settles and becomes stable. Lift your headtop and close your mouth, breathing through your nose, as before. Stay there for a moment, and then when you feel like it, rest. When you rest, keep your headtop lifted.



先賢云。休息時。眼不可低頭下看。要微微仰頭上看。只因眼上翻屬陰。眼下翻屬陽故也。眼上翻能泄陰火。頭目自清。眼下翻屬陽。陰火上撞。目紅頭暈。此之謂也。

又云舌頂上腭。口內若生津液。務將嚥下腹內。以免喉內乾燥。後倣此。學者謹記。

An early master said: "When resting, your gaze must not lower nor your head look down. Instead you should slightly raise your head to be looking upward." This is only because your gaze going upward reverses the passive aspect while your gaze going downward reverses the active aspect. Your gaze going upward will dispel the passive fire, and your head and eyes will be clear. Your gaze going downward reverses the active aspect, the passive fire will be crashed into, and consequently your eyes will grow red and your head will be dizzy. This is the meaning. It is also said that to touch your tongue to your upper palate will cause saliva to be generated, which should then be swallowed down to your belly, and this will keep your throat from becoming dry. Conscientiously remember to do it in this way from this point on.

第二章 形意崩拳學

CHAPTER TWO: CRASHING

崩拳者。屬木一氣之伸縮。兩手往來之理也。式如連珠箭。在腹內則屬肝。在拳中即為崩。所謂崩拳似箭屬木者是也。其拳順則肝氣舒。其拳謬則肝氣傷。肝氣傷則脾胃不和矣。其氣不舒。則橫拳亦必失和矣。此拳善能平氣舒肝。長精神。強筋骨。壯腦力。故學者。當細研究也。

The crashing technique (which corresponds to the element of wood) is a simultaneous extending and contracting, a principle of the fists coming and going, the posture like a continuous barrage of arrows. Within the body, it corresponds to the liver. Within the boxing art, it is the crashing technique. Thus it is said that crashing is like an arrow and corresponds to wood. If it is practiced smoothly, it makes your liver energy comfortable. If it is practiced with excessiveness, it wounds your liver energy. When the liver energy is wounded, the spleen and stomach are not in harmony. If this energy is not comfortable, the crossing technique will lose its harmoniousness. When this technique is done right, it can balance your energy and clear your liver, develop your spirit, invigorate your body, and strengthen your brain. Therefore you should make a careful study of it.

第一節 崩拳

Section 1

起點時。左右手同時將拳緊緊攥好。如螺絲形。將胳膊伸直前左肘暗含著下垂勁。後右肘往後拉勁。亦要往下垂勁。兩肩鬆開。兩眼往前看左手食指中節。出右手時。左足極力往前進步。右手同時往前靠著脇如箭。與前拳上邊相離寸許出手直去。左手同時拉回。緊緊靠住左脇心口邊。右足亦同時隨後緊跟。到前足後邊相離四五寸許為度。起落時左右手俱齊勿論左右手在前高低。要與心口齊。

To begin, your hands in unison tightly grasp into fists with a screwing action. With your [left] forearm extended, your left elbow has a hidden energy of hanging down, your right elbow having an energy of pulling to the rear as well as an energy of hanging down. Your shoulders loosen. Your gaze goes forward to the middle knuckle of your left forefinger. Your left foot advances as far as it can as your right fist goes forward along your ribs like an arrow, going straight out about an inch over your left fist, which at the same time pulls back to be tight to your left ribs beside your solar plexus. Your right foot at the same time does a tight follow step to be about four or five inches behind your front foot. As they lift and drop into place, your fists work in unison. Regardless of which fist is in front, the height should be at solar plexus level.



第二節 崩拳

Section 2

再起時。左足仍極力進步。左足仍在前。右足仍在後。緊跟相離四五寸許。與左式相同。左手起往前如右手直去。右手仍往後拉。如左手。亦拉至右脇心口邊。此形有對待錯綜交互之義。手數多寡。看地形之遠近。自便勿拘。然勿論地之遠近。總要出去右手停住。再回身。

To repeat the technique, your left foot again advances as far as it can. Your left foot is still forward and your right foot is still behind, closely following to be about four or five inches away. It is the same as the posture on the other side. Your left fist lifts and extends forward the same as your right fist did, your right fist drawing back the same as your left fist did, arriving at your right ribs beside your solar plexus. This posture has the intention of opposite sides criss-crossing [i.e. opposite hand and foot forward]. How many times you perform the technique depends on how far your environment will allow you to travel. But regardless of the distance, you should always finish with your right fist in front in order to turn around.



第三節 崩拳

Section 3

回身時。將左足拘回。亦同九十度之式。如圖形是也。起時再將手心朝裏。順著身由臍往上躡到口。亦如托下頸狀。回身右腿與右手同時往上起。高矮膝與肘相離二寸許。右足尖朝外。斜着極力往上仰。勿伸脚面。此時右手仍如劈拳式躡出停住。右足極力往前進。落下亦如九十度之形式。左手同時與右足齊起齊落。右手同時往回拉至心口為度。此時兩手五指張開。仍如劈拳相撕之意。左足同時跟隨在後邊。足尖相對右足外脰骨。足後根欠起寸許。兩腿如剪子股式。兩眼仍看前手大指根食指梢。此形是狸貓倒上樹之式也。

To turn, hook your left foot inward ninety degrees, as in the photo. First turn your right fist so the center of the fist is facing inward, then drill upward from your navel toward your mouth, again in the manner of propping up below your chin. In turning your body, your right leg lifts at the same time as your right fist so that the knee is about two inches away from the elbow, the tip of the foot putting its energy into lifting up pointing diagonally outward. Do not stretch the top of the foot. Your right hand at this moment performs as in the chopping technique, drilling out and coming to a halt. Your right foot advances as far as it can, coming down at a ninety-degree angle, your left hand lifting and dropping into place in unison with your right foot, your right hand at the same time drawing back to be level with your solar plexus, with both hands now open. It is again like the ripping intention in the chopping technique. Your left foot at the same time does a follow step, toes pointing toward the outside of your right ankle, heel raised about an inch. Your legs seem to have a scissors posture at the thighs.

Your gaze again goes toward your forward hand, along the root of the thumb and the tip of the forefinger. This posture is called LEOPARD CLIMBS BACK DOWN THE TREE.



第四節 崩拳

Section 4

再往回走時。右足先往前墊步。與劈拳勢步相同。兩手仍攥拳如前。右手與左足同時前進仍如前回身亦如前。
見本章第一節圖

Then to go back the way you came, your right foot first takes a small step, same as in the chopping technique, your hands again grasp into fists, and your right foot advances at the same time as your left foot, same as before. Then you will again turn around the same as before. (See the photo for Section 1.)

第五節 崩拳

Section 5

收式時。回到原起點處。仍回身狸貓倒上樹之式。再如前出去右手。與左足停住。收時先將右足往後撤回。相離遠近。再撤左足之時不費力。為至善處。足落仍如九十度之形式。左足亦往後撤。仍如剪子股式。左手與左足同時往前直出右手與左足同時往後。拉至心口靠住兩手皆拳。每逢剪子股式。左膝緊靠右腿裏曲口內不可有縫。緊緊標住力亦不可過與不及。此時兩眼仍看前手食指中節。食指中節仍與心口相平直。兩肩兩胯裏根。抽勁仍如前。頂提亦如前。沈沈穩住。片時隨便休息。

To finish, get back to the place you started, again turn around with posture of LEOPARD CLIMBS BACK DOWN THE TREE. Then your right fist and left foot go out as before. Come to a halt. To then finish, first your right foot withdraws, not so far that withdrawing your left foot would require extra effort, the foot coming down still at a ninety-degree angle, then your left foot also withdraws to again make the scissored-thighs posture. With your hands both as fists, your left fist extends forward as your left foot steps back, your right hand pulling back until close to your solar plexus. Whenever there is a scissors shape to your thighs, your left knee is close against the inside bend of your right leg. There must be no gap between your thighs. They are firmly braced together, but this must be neither too forceful nor too slack. Your gaze is again to the middle knuckle of your forward forefinger, which is still extended at solar plexus level. Your shoulders and hips have an energy of drawing in, as before. Continue to “press” and “lift” as before. Sink and be stable in the posture for a moment, then rest.



第三章 形意躡拳學

CHAPTER THREE: DRILLING

躡拳者。屬水是一氣之曲曲流形。無微不至也。躡上如水在地中忽然突出。亦如泉水之上翻似閃。在腹內則屬腎。在拳中即為躡。所謂躡拳似閃屬水者是也。其氣和則腎足。其氣乖則腎虛。清氣不能上升。濁氣不能下降矣。其拳不順。真勁不能長。拙勁亦不能化矣。學者當知之。

The drilling technique (which corresponds to the element of water) is a posture of constant bending, like a flowing current, reaching even to the smallest place. Drill upward like water suddenly shooting out from the ground, like a fountain suddenly jetting upward. Within the body, it corresponds to the kidneys. Within the boxing art, it is the drilling technique. Therefore the drilling technique is like a sudden jet of water. When its energy is harmonious, the kidneys have sufficiency. When its energy is contrary, the kidneys are depleted. Clear energy will not be able to ascend and murky energy will not be able to descend. If it is not practiced smoothly, genuine power cannot be developed and awkward power cannot be fixed. You should understand this.

第一節 踡拳

Section 1

起點時。兩手攥拳。先將前足如劈拳式。往前墊。步遠近亦相同。前手心朝下。後手心朝上。出手時。左手往回。拉至心口下臍上。大指裏根緊靠腹。右手出時。與左手背上出去。躡出手高不過眉。手心仍朝裏對眼。手離眼尺餘停住。右足進步。亦同時與右手齊去極力前進。兩足相離遠近。亦與劈拳步相同。手足起落仍要齊。兩肩兩胯抽勁。仍與前三體式同。腰塌勁亦然。惟眼上翻看拳手心。

To begin, your hands grasp into fists. First your front foot is like in the chopping technique posture, going forward with a small step, and the distance is the same. Your front fist has the center of the fist facing downward and your rear fist has the center of the fist facing upward. Then your right fist goes out, your left fist pulls back to be below your solar plexus and above your navel, the thumb close to your belly. Your right fist goes out over the back of your left fist, drilling out no further than eyebrow height, the center of the fist facing inward toward your eyes, the fist stopping just over a foot away from your eyes. Your right foot at the same time advances as far as it can, the distance between your feet the same as in the chopping technique. The lifting and dropping of your fists and feet should again be in unison. Your shoulders and hips have an energy of drawing in, as in the three-

substance posture. Your waist again has an energy of sinking, but your gaze goes upward toward the center of the fist.



第二節 蹤拳

Section 2

再起。右拳手腕往外扭勁。手心朝下。左手腕往裏扭勁。手心朝上。右足墊步。兩手兩足。起落進步。仍與左式相同。勿差分毫。手數多寡。仍看地形遠近自便。然勿論遠近。亦總出去左手再回身。

Then lift again, your right fist twisting outward so the center of the fist faces downward while your left wrist twists inward so the center of the fist faces upward, your right foot taking a small step. The lifting, dropping, and advancing of your fists and feet is the same as on the other side, not at all different. How many times you perform the technique depends on how far you think your space will allow you to travel. Regardless of how far you travel, you should always finish with your left fist in front in order to turn around.



第三節 蹤拳

Section 3

回式時。左足拘回。逢足往裏勾。足後根極力往外扭勁。為要。左手同時將。拳扣回至口處。手心朝下。手腕往外扭勁停住。左拳手腕往裏扭勁。扭至手心朝上。如劈拳躡出。兩手仍如前法起落。右足同時與右手齊起齊落。仍如左右陰陽相摩之形式。

When turning, your left foot hooks inward. (It is very important in doing so that your heel twists outward as far as it can.) Your left fist at the same time hooks inward until by your mouth, the center of the fist facing downward, the wrist twisting outward. Then your left wrist twists inward until the center of the fist is facing upward and drills out as in the chopping technique. Your fists then lift and drop as before, your right foot and right fist lifting and dropping in unison. It continues to be as though the left and right postures are the friction between the passive and active aspects.



第四節 蹤拳

Section 4

收式時。走到原起點處。惟要右式。左手左足在前停住。回身手足起落。與右式相同頭頂塌腰之勁亦然。收時左

足極力進步。與前無異。惟右足緊跟在後亦如劈拳收式跟步相同。穩住片時休息如前。

見本章第二節圖

To finish, return to the place you started, performing the posture on the right side. Then your left fist and left foot go forward. Come to a halt. Then turn around, the lifting and dropping of your fists and feet the same as on the right side, as are the pressing up of your headtop and the sinking of your waist. When finishing, your left foot advances as far as it can, same as before, except that now your right foot tightly follows behind, same as the follow step in the finishing posture of the chopping technique. Be stable in the posture for a moment, then rest, as before. (See the photo for Section 2.)

第四章 形意砲拳學

CHAPTER FOUR: BLASTING

炮拳者。屬火是一氣之開合。如炸砲忽然炸裂。其彈突出。其性最烈。其形最猛。在腹內則屬心。在拳中而為砲。所謂砲拳似炮屬火者是也。其氣和則心中虛靈。其氣乖則心中矇昧。其人必愚矣。其拳和則身體舒暢。其拳謬則四體失和矣。學者務深究此拳也。

The blasting technique (which corresponds to the element of fire) is a continuous expanding and contracting action resembling the sudden firing of a cannon and its projectile shooting out. It has the most intense disposition and the fiercest appearance. Within the body, it corresponds to the heart. Within the boxing art, it is the blasting technique. Thus it is said that the blasting technique is like a cannon and corresponds to fire. If its energy is harmonious, your mind will be enlivened. If its energy is contrary, your mind will be confused, and you will surely become stupid. If it is practiced smoothly, your body will be at ease. If it is practiced with excessiveness, your limbs will become jittery. You should strive to deeply understand this technique.

第一節 炮拳

Section 1

起點時。身子勿移動。右手靠著身子先推出。與左手合成一氣。再與左足以並極力往前出。惟左右手。徐徐往下斜著伸去。右足隨後起。與左脰骨高相齊。進至左足裏脰骨時勿落。兩手一氣。一齊攥拳。往回提至小腹左右靠住。兩手心皆朝上。左足同時與兩手提起。右足亦同時落地。左足亦同時提起。緊緊靠住右足裏脰骨。身子仍如陰陽相合之式。腰要極力塌勁穩住。

To begin, your body stays where it is as your right hand pushes out from near your body until next to your left hand. Then as your left foot steps forward as far as it can, your hands slowly extend diagonally downward. Your right foot follows behind, lifting to be level with the inside of your left ankle, but does not come down. Your hands in unison grasp into fists, withdraw until close to the sides of your lower abdomen, the centers of the fists facing upward. Your left foot at the same time lifts, your right foot coming down, your left foot now close to the inside of your right ankle. Your body remains in a state of the passive and active aspects united with each other. Your waist puts its energy into sinking. Be stable in the posture.



第二節 炮拳

Section 2

進步時。左手順著身子往上躡。肘往下垂勁。拳躡至頭正額處。右手同時起至心口邊處。此時左手拳外腕。極力往外扭勁。至手心朝外。手背緊靠正額。右手同左手翻時。由心口直出。與崩拳相同。左足極力一齊與右手往前進步。右足隨後跟。相離遠近。亦與崩拳步相同。左足在前。右足在後。右手在前。左手在上正額處。亦是錯綜之義。兩眼看前手食指中節。前拳高低仍與心口平。手足起落。躡翻進步。總要齊全為佳。兩肩均鬆開抽勁。取其虛中之義也。

To advance, your left fist drills upward along your body, elbow hanging down, until the fist is right in front of your forehead, your right fist at the same time lifting until beside your solar plexus. Your left wrist now puts its energy into twisting outward until the center of the fist faces outward, the back of the fist close to the middle of your forehead, your right fist at the same time extending out from your solar plexus, the same as in the crashing technique, while your left foot advances as far as it can and your right foot does a follow step, the distance between the feet the same as in the crashing technique. (Your left foot is forward, right foot behind, right fist forward, left fist in front of your forehead.) There is a criss-crossed intention [opposite fist and foot forward]. Your gaze goes toward the middle knuckle of the forefinger of your forward fist, its height still at solar plexus level. The lifting and dropping, drilling and overturning of your fists and feet while advancing will function best

if they are working in unison. Your shoulders should loosen and have an energy of drawing in, with the idea of striving for emptiness.



第三節 炮拳

Section 3

換式先將兩手腕。均朝裏扭勁。往小腹處落下。手心朝上。緊緊靠住。兩肘亦靠住兩脇。左足亦同時往前墊步。足要直出停住。再起右足靠著左足脛骨往右邊斜著進步。與左式相同。右手順著身子躡上去到頭正額處。手腕外扭勁。手心朝外。手背靠著正額肘。要垂著勁翻手。左手同時到心口邊出去。與右足齊出。左足跟步。亦與左式相同。肩抽勁仍如前式。手數多寡自便。勿論手數多少。出去左手右足再回式

To switch sides, first your wrists twist inward as your fists come down to be close to your lower abdomen, the centers of the fists facing upward, your elbows close to your ribs. Your left foot at the same time goes forward a small step, and the foot should be pointed straight. Come to a halt. Then your right foot lifts, goes close to your left ankle, and advances diagonally to the right side in the same way as you performed on the other side. Your right fist drills upward along your body until in front of your forehead. The wrist twists outward so the center of the fist is facing outward, the back of the fist close in front of your forehead, and the elbow should have an energy of hanging. Your left fist at the same time goes up until beside your solar plexus and then goes out in unison with your right foot. Your left foot does a follow step, the same way as on the other side. Your shoulders have an energy of drawing in, also as before. How many times you perform the technique is up to you. Regardless of how many times, finish with your left fist and right foot forward in order to turn around.



第四節 炮拳

Section 4

回式時。兩手仍如前落在小腹處。右足極力回勾。與手同時起。身子向左轉。左足提起。靠住右足裏脛骨。仍然如前。左足極力斜著進步。右足隨後跟步如前。右手出去仍如前。左手掌翻。扭勁亦如前。

見本章第一節圖

To turn, your fists come down to your lower abdomen as before, your right foot lifting and hooking inward as far as it can, as your body turns around to the left. Then your left foot lifts and goes close to the inside of your right ankle, advances diagonally as far as it can, and your right foot does a follow step, same as before, while your right fist goes out as your left fist drills upward and turns over with a twisting energy, also the same as before. (See the photo for Section 1.)

第五節 炮拳

Section 5

收式時。到原起點處。仍然左手與右足在前。身子仍向左轉。手足仍如前法回身相同。右手左足出去穩住。不可慌。少停片時休息。

見本章第二節圖

To finish, get back to where you started. Again your left fist and right foot are forward, then your body turns around to the left, your fists and feet performing the same as in the previous turning, and your right fist and left foot go out. Be stable in the posture, for you must not finish in a flustered manner. Pause for a moment, then rest. (See the photo for Section 2.)

第五章 形意橫拳學

CHAPTER FIVE: CROSSING

橫拳者。屬土是一氣之團聚也。在腹內則屬脾。在拳中而為橫。其形圓。其性實。其氣順。則脾胃和緩。其氣乖。則脾虛胃弱。而五臟必失和矣。其拳順。則內五行和而百物生。其拳謬。則內氣必努力矣。內氣努則失中。失中則四體百骸無所措施。諸式亦無形矣。其氣要圓。其勁要和。萬物土中生。所謂橫拳似彈屬。土者是也。先

哲云。在理則為信。在人則為脾。在拳則屬橫。

人而無信。百事不成人傷其脾。則五臟失調。橫拳不和。百式無形。此言形名雖殊其理則一也。橫拳者乃形意之要著也。學者不可不慎詳之。

Crossing (which corresponds to the element of earth) is a continuous gathering. Within the body, it corresponds to the spleen. Within the boxing art, it is the crossing technique. Its shape is that of roundness and its disposition is that of fullness. If its energy is smooth, then the spleen and stomach will be eased. If its energy is contrary, then the spleen will be weakened and the stomach enfeebled, and the five organs will surely lose their state of harmony. If it is practiced smoothly, then internally the five elements will be in harmony and all their functions will arise. If it is practiced with excessiveness, then internally your energy will be reduced to effort. When the internal energy is a matter of effort, you will lose your balance. Without balance, your limbs and bones will not know what they are doing and every posture will lack form. Its energy should be round and its power should be harmonious. All things are born of the earth. Therefore the crossing technique has some bounce to it, like the earth. A previous master said: "In the mind, it is faith. In the body, it is the spleen. In the boxing art, it is the crossing technique." If a person has no faith, there is no hope of any task getting completed. If a person has an injured spleen, all the organs will fall out of tune. If the crossing technique is not correct, every posture will lack form. Though all the techniques are distinct, this point applies to all of them. The crossing technique is the most important in Xingyi. You have to analyze it in detail.

第一節 橫拳

Section 1

起點時。兩手一齊攥拳。左拳手心朝上。右拳手心朝下。出手時將右手背往左肘下。出去向左手背。此時左手停住勁。不可移動。俟出左足時。右手與左足相錯綜著斜出。右足隨後跟步在後。兩足相離遠近。如砲拳跟步相同。進步擰住勁。手腕向裏翻翻至手心朝上。連翻代擰。直往前躡到極處為度。不可有曲勁。左手腕向外擰勁。至手心朝下。手背向上。同時向後拉。至右肘停住。兩手分開時。如同兩手撕縫不開之意。兩肩均合住抽勁。如同扣胸之狀。暗含著抽。可莫顯露著抽。心不可使努力。要自然為妙。此時兩眼看右手心。兩胳膊如同太極單陰陽魚形。前手高低與前胸平。

To begin, your hands in unison grasp into fists, the center of your left fist facing upward, the center of your right fist facing downward. Then as your right fist goes out, the back of the fist goes under your left elbow and toward the back of your left fist. At this time, your left fist has an energy of halting and must not move until your left foot goes out. Your right fist and left foot go out along perpendicular diagonals. Your right foot does a follow step, the distance between your feet the same as with the follow step in the blasting technique. Advancing has a twisting energy, the wrist [of your right fist] turning inward until the center of the fist is facing upward, continuously turning and twisting as it drills straight out to its final position, and it must not have an energy of curving. The wrist of your left fist at the same time twists outward until the center of the fist is facing downward and the back of the fist is facing upward, the fist pulling back until it is by your right elbow. As your fists spread apart, the intention is like ripping apart stubborn cotton. Your shoulders have an energy of drawing in, as in the manner of your chest hollowing, and it should be an invisible rather than noticeable drawing in. Your mind must not use effort, for being natural will get the best results. Your gaze is now toward the center of your right fist. Your arms seem to be in the shape of a single fish from the taiji symbol [when seen from above], your front fist at chest level.



第二節 橫拳

Section 2

換式先將左足往前墊步。再往右邊斜著進步。仍與砲拳步相同。惟兩手如左式將右手停住勁。左手再起右肘下邊。手背朝上。往前奔右手背。左手腕朝裏擰勁。直往前躡。連躡代擰勁，直躡到極處。手心朝上停往。右手腕朝外擰勁。連擰代往後拉至左肘手背朝上手心朝下停住。兩手分開時。亦如同左式撕絲之意兩胳膊仍如太極單陰陽魚形，手足仍錯綜著。抽勁仍如前。眼看亦仍如前式。手數多寡仍自便。勿論遠近。出去左手右足。再回式。To switch to the other side, first your left foot takes a small step forward, then you advance diagonally to the right side, still with the same footwork as in the blasting technique, except that your fists go to the other side. Your right fist has an energy of halting. Your left fist then lifts under your right elbow, the back of the fist facing upward, rushing forward toward the back of your right fist. Your left wrist twists inward as the fist drills straight forward, with an energy of continuously turning and twisting, until at its final position, whereupon the center of the fist is facing upward. Your right wrist at the same time twists outward, continuously twisting and pulling back until by your left elbow, the back of the fist facing upward, the center of the fist facing downward. As your fists spread apart, it is with the same intention as on the other side of ripping apart cotton, the arms again shaped like a single fish from the taiji symbol. Fist and foot are again moving forward along perpendicular diagonals. You have an energy of drawing in as before. Where your gaze goes is the same as in the previous posture. Perform the technique as many times as you please. Regardless of the distance you travel, your left fist

and right foot should be forward in order for you to turn around.



第三節 橫拳

Section 3

回式時。先將右足。極力往裏勾回。足後根極力往外扭勁。左手停住勁。回身向右轉。右手背朝上。仍往左肘下往前。左手背處出手。左足同時與右手進步出去。兩手分開之勁。仍如前式。勿更易。

To turn, first your right foot hooks inward as far as it can, the heel twisting outward as far as it can. Your left fist has an energy of holding still as you turn around to the right [left]. With the back of your right fist facing upward, it again goes forward under your left elbow and out toward the back of your left fist, your left foot advancing at the same time. The energy of your fists spreading is again as before and should not be altered.



第四節 橫拳

Section 4

收式時。走到原起點處。左手右足在前。回身仍與前回身式相同。回過身時。右手左足在前。進步。跟步。仍如前式。停住。

見本章第一節圖

To finish, first get back to where you started, and with your left fist and right foot forward. Turn around as in the turning posture. Once you have finished turning, your right fist and left foot are forward as you do an advancing step and follow step, same as before. Come to a halt. (See the photo for Section 1.)

第六章 五拳合一進退連環學

CHAPTER SIX: THE FIVE ELEMENTS COMBINED INTO ONE – “ADVANCE & RETREAT CONTINUOUS BOXING”

連環者。是五行合一之式也。五行分演。而為五行拳。五綱之謂也合演而為七曜連珠。連環之謂也分合總是起蹠落翻陰陽動靜之作為勿論如何起蹠落翻。總是一氣。之流行也。起落蹠翻亦是一氣流行之節也。中庸曰。喜怒哀樂之未發謂之中。發而皆中節謂之和。拳技亦云。起蹠落翻之未發謂之中。發而皆中節謂之和。中也者形意拳之大本也。和也者。形意拳之達道也。五行合一。致其中和。則天地位。萬物育矣。若知五行歸一和順。則天地之事。無不可推矣。

天為大天。人為一小天。天地陰陽相合能下雨拳。脚陰陽相合能成其一體。皆為陰陽之氣也。內五行要動。外五行要隨。靜為本體。動為作用。若言其靜。未漏其機。若言其動。未見其跡。動靜正發而未發之間。謂之動靜之機也。先哲云。知機者其神乎。故學者當深研究此三體相連。二五一之機也。

“Continuous” means the five elements combined into one set. When the five elements are practiced individually, they are the five elements techniques (the five “core techniques”). Performed together, they are like the constant passage of the planets in the sky (or “continuous”). Practiced either individually or in combination, they are made of lifting, drilling, dropping, and overturning, the passive and active aspects, as well as movement and stillness. Regardless of lifting, drilling, dropping, or overturning, they are all to be performed as a flowing singleness of energy, for they are merely the discreet sections of a single flowing energy.

The *Zhong Yong* says: “When emotions such as delight, anger, grief, and joy are not expressed, this is a state of being centered. When they can be expressed while staying centered, this is a state of harmony.” It is likewise said in this boxing art: “When lifting, drilling, dropping, and overturning are not expressed, this is a state of centeredness. When they can be expressed without upsetting such centeredness, this is harmoniousness.” A state of centeredness is the most fundamental thing in Xingyi Boxing. A state of harmony is the path to mastery of the art. When the five elements are unified, [quoting from the *Zhong Yong*:] “the result is centered harmoniousness, and the universe is perfectly positioned for all things to be nurtured”. When you understand that the five elements return to a harmonious state of oneness, then the operations of the universe will all be encouraged.

Nature is the greater Nature. A human is a lesser Nature. When the passive and active aspects unite with each other in the form of sky and ground, there is rain. When the passive and active aspects unite with each other in the form of fists and feet, the body functions as a single unit. These are both manifestations of the passive and active energies. The internal five elements [the organs] should decide action and the external five elements [the techniques] should accord with them. Stillness lays the foundation, then movement enacts the function. If we talk of stillness, this means nothing is being revealed. If we talk of movement, this means no trace is being left. The operations of movement and stillness actually occur in the gap between expressing and not yet expressing. An ancient sage said [*Confucius, Book of Changes, Great Treatise, part 2*]: “Those who know how things work are divine.” Therefore you should deeply study how the three substances are integrated and the workings of the

passive/active aspects and the five elements merging into one.

第一 連環拳

1. CRASHING

起點時。兩手攥上拳，進步與崩拳同式。如行軍直陣形之理。

To begin [again from the three-substance posture], your hands grasp into fists, then your feet advance as you perform the crashing technique. It is like an army marching straight into battle.



第二節 連環拳

2. BLUE DRAGON LEAVES THE WATER

退步與崩拳收剪子股式同。如行軍出左翼。謂之青龍出水。

Retreat while performing the closing posture of the crashing technique, your legs in the same scissored-thighs posture. It is like an army deploying to its left flank.



第三節 連環拳

3. BLACK TIGER LEAVES ITS CAVE

再換式為黑虎出洞。出右手右足。右足出去要直。左足隨後跟步。足仍斜著。後足裏脛骨相對右足脚後根右手從右脇與心口平著直出。拳仍與崩拳相同。兩眼看右手食指中節左手腕朝裏扭勁。手心朝上。與右手同時往後拉。拉至右脇停住。兩手出拉之時。總是兩肩裏根均往回扭勁。進步之時。兩胯裏根亦均往回抽勁。此式名黑虎出洞。與行軍出右翼同理。

Then switch to BLACK TIGER LEAVES ITS CAVE, your right fist and right foot going out. Your right foot should go out pointed straight, then your left foot does a follow step, toes still slanted outward, the inside of your left ankle in line with your right heel. Your right fist goes out straight from your right ribs at solar plexus level, the same as in the crashing technique. Your gaze is to the middle knuckle of your right forefinger. Your left wrist at the same time twists inward so the center of the fist is facing upward, pulling back until at your right ribs. Throughout the action on one fist going out and the other pulling back, your shoulders have an energy of twisting in, and as your feet advance, your hips have an energy of drawing in. This posture is like an army deploying to its right flank.



第四節 連環拳

4. WHITE CRANE SHOWS ITS WINGS

白鶴亮翅。先將右手屈回在心口下邊。與左拳相對。兩手心緊靠腹。再將兩拳手腕向外扭勁。至兩手背向裏一齊徐徐往上起。至頭正額上邊。再往前後如同一條線分開到極處。兩拳如同畫成上半圓形。伸至兩拳前後相對。均與肩平停住。然後左足極力往後墊步。兩拳一齊往下落。如同下半圓形落至小腹處。兩肘靠脇。左手張開。右手仍是拳。手背落至左手掌中。手起時兩眼看兩拳。手落時兩眼看右手隨著下落。右足同時與兩手往回撤至左足處。右足仍直著。足後根緊靠左足裏脰骨。身體要三曲折形。惟腰極力塌下勁。兩肩兩膀均如前抽勁。頭仍頂住勁。身要穩住。兩眼再往前看。此謂如行軍陣圖兩翼翕張之式。故名白鶴亮翅。

For this posture, first your right fist withdraws to be below your solar plexus in line with your left fist, the centers of the fists close to your belly. Then your wrists twist outward so that the backs of the fists are facing inward and they slowly lift in unison until above your forehead, then spread apart to the front and rear like a string being pulled taut, your fists seeming to draw the upper half of a circle, until they are extended at shoulder level and are in line with each other. Then your left foot puts its energy into taking a small step to the rear, your fists coming down in unison to your lower abdomen, seeming to draw the lower half of the circle, elbows close to your ribs. Your left hand is now open, right hand still a fist, the back of the fist dropped into your left palm. As your fists lift, your gaze observes both of them, then as your fists come down, your gaze follows the dropping of your right fist. As your fists come in, your right foot withdraws to be by your left foot, toes pointed straight, heel close to your left ankle. Your body has a posture of triple folding, but with your waist sinking heavily. Your shoulders and hips both have an energy of drawing in as before, and your head maintains an energy of pressing. Your body should be stable in the posture. Your gaze then goes forward. This technique is like an army withdrawing from and then spreading out to both flanks, hence the name of the posture.



第五節 連環拳

5. BLASTING

再變為炮拳。將右手往上躡。躡至頭正額手腕向外扭。勁手背仍靠正額處。左手亦同時躡至心口直往前出。右足亦同時往前進步。左足亦隨後緊跟步。與單習砲拳均皆相同。惟式直往前進步。不斜著走步。停住。此謂兩翼合一直進。名為銳形。故名曰砲拳。

Then switch to the blasting technique. Your right fist drills upward and turns over once in front of your forehead, the wrist twisting outward so the back of the fist is again close to your forehead, as your left fist drills

until at your solar plexus and then goes out straight forward. At the same time, your right foot advances and your left foot does a tight follow step. It is the same as in the practice of blasting as an individual technique, except that the posture now advances straight ahead instead of going to the corners. Come to a halt. This technique is like an army pulling back from both flanks to amass its forces and charge straight ahead. It is power tightly packed to cause the most damage, hence the name.



第六節 連環拳

6. CHOPPING

再變為劈拳。左手往下落似半圓形。如劈拳劈物形式。落至小腹處。左足極力往後墊步要直著。左手心朝裏。順著身子往上直躡至心口右手再直往前往下劈法伸到極處。左手從嘴往前劈去。此時右手從左手。下邊拉回。兩手仍似劈拳撕法撕開。右手拉至右脇停住。右足亦同時退至左足。後邊相離遠近與劈拳式相同。兩眼看左手大指根食指梢。兩肩兩胯均鬆開抽住勁。此時身子陰陽相合之式。腹內如同空洞相似為妙。此式取金方之義。故名劈拳式

Then switch to the chopping technique. Your left hand drops in a semicircle, as though having chopped through something like in the chopping technique, until at your lower abdomen, while your left foot puts its energy into taking a small step back and should point its toes straight. Then while your left hand, the center of the hand facing inward, drills straight upward along your body to your solar plexus, your right hand chops out straight ahead and downward, extending to its limit. Then your left hand chops out forward from your mouth, your right hand pulling back under your left hand, your hands performing the method of ripping apart as in the chopping technique, your right hand pulling back until at your right ribs. Your right foot at the same time retreats behind your left foot, the distance between your feet the same as in the chopping technique. Your gaze goes along the root of your left thumb and the tip of the forefinger. Your shoulders and hips loosen and have an energy of drawing in. Your body is now in a state of the passive and active aspects united with each other. The subtlety of this posture lies in your body seeming hollow within. This posture corresponds to the element of metal, hence the name.

第七節 連環拳

7. WRAPPING

變為包裹式。亦名為橫拳。兩手皆先將中指無名指小指。極力一齊捲回。兩手大指食指。均皆伸直。兩手心均暗

含與兩肩相合著抽勁。不可顯露。

Then switch to the wrapping technique, a variation of the crossing technique. First curl in the middle finger, ring finger, and little finger of each hand, the thumb and forefinger staying straight. Your palms and shoulders have an energy of drawing in toward each other, but must not noticeably do so.



再將左手往下落至小腹處。手腕向裏裹。左肘緊靠左脇。手往上躡至口處。手腕再向外扭勁。斜著往前擰著勁出手。到極處手心朝下。雖然胳膊斜出。總是與心口出去之意。朝裏裹手時。左足與左手。同時回至右足脛骨前邊。足尖著地。足後根欠起。再一齊同左手出去仍回原處。似落未落之時。右手從右脇手腕。朝裏裹勁。從心口至嘴往前躡出。到極處手心朝上。食指伸著。與嘴相對又平著。左手俟右手出時。即往回拉。拉至左脇仍手心朝下停住。右足同時隨後跟步。此式亦錯綜著。身子三折式形。小腹放在左腿根上為度。此名為包裹之式。亦名圓形屬土。

Then your left hand comes down to your lower abdomen, the wrist wrapping inward, elbow close to your left ribs, and drills upward to the area of your mouth, then the wrist twists outward and the hand goes out diagonally forward with a twisting energy, finishing with the palm facing downward. Although the forearm is at an angle, the hand has an intention throughout of going out at solar plexus level. As your left hand wraps inward, your left foot withdraws to be in front of your right ankle, toes touching down, heel lifted, and then goes out again back to where it was as your left hand goes out. When your left foot seems to come down but not yet come down, your right hand, wrist wrapping inward, goes from your right ribs to your solar plexus, then your mouth, then drills out forward, finishing with the palm facing upward, forefinger extended and in line with your mouth. Once your right hand has gone out, your left hand has pulled back to your left ribs, palm facing downward, and your right foot at the same time does a slight follow step. The posture is again one of opposite hand and foot forward. Your body has a posture of triple folding. Your lower abdomen is settled onto the top of your left hip. This posture is also called “rounding” and corresponds with the element of earth.



第八節 連環拳

8. LEOPARD CLIMBS THE TREE

換為狸貓上樹之式。先將左足往前墊步。再起左手右足。一齊極力前進。右手同時拉回至心口右邊。左足亦同時隨後緊跟步。兩腿仍剪子股式。兩手皆張開。兩肩兩胯均齊抽勁不可有一舛錯不齊。使內氣不得中和。醜態百出。拙氣盡生。人雖有勇敢之心。亦不能有所得也。學者慎之。此謂狸貓上樹之式。如陣圖爪牙之形。又剪子股式。如擒拿是也。

Then switch to LEOPARD CLIMBS THE TREE. First your left foot takes a small step forward, then your left hand and right foot lift and advance as far as they can, your right hand at the same time pulling back to the right side of your solar plexus, your left foot doing a tight follow step. Your legs are again in a scissored-thighs posture [as in Posture 2]. Your hands are open. Your shoulders and hips have an energy of drawing in. You must not allow any part to be out of place or this will cause the internal energy to lose its centered harmoniousness and you will look like a buffoon as awkward energy becomes generated. Although people may possess bravery, they are sometimes unable to get access to it. Be careful of this. This technique is like the battle formation of "tooth & claw". The scissored-thighs posture is also a leg-grabbing technique. [The photo supplied for this posture shows the opposite profile. There probably should have been a different photo made instead of using what is merely a copy of the photo for Posture 10.]



第九節 連環拳

9. CRASHING

變崩拳式。先墊右足再極力進左足出右手。左手拉回至心口左邊右足。隨後緊跟步。手足用勁與兩足相離遠近仍與崩拳相同。不可相差分毫。停住再回身。此謂直形。亦追風趕月不放鬆之謂也。

Switch to the crashing technique. First your right foot takes a small step, then your left foot advances as far as it can, your right fist going out, your left fist pulling back to the left side of your solar plexus, and your right foot then does a tight follow step. The movements of your fists and feet, the energies used, and the distance between your feet are all the same as in the crashing technique, and there must not be the slightest difference. Come to a halt, then turn around. There is a directness to this technique that is described as “chase the wind and pursue the moon without letting up”.



第十節 連環拳

10. LEOPARD CLIMBS BACK DOWN THE TREE

回身為狸貓倒上樹之式。仍與崩拳回身剪子股式相同停住。此式如同行軍敗中取勝之式。故名為狸貓倒上樹。

Turn around with LEOPARD CLIMBS BACK DOWN THE TREE. It is the same scissored-thighs turn as in the crashing technique. Come to a halt. This technique is like an army snatching victory from the jaws of defeat, and hence the name connotes reversal.



第十一節 連環拳

11. CRASHING

回演仍墊右足。進左足。出右手。左手拉回。右足後跟步。形式用勁。皆與一節式相同。

Repeat the same performance in the opposite direction. Your right foot takes a small step, your left foot advances, your right fist goes out, your left fist pulls back, and your right foot does a follow step. The posture and energies are the same as in Posture 1.

第十二節 連環拳

12. BLUE DRAGON LEAVES THE WATER

退步出手。與二節式相同。

Retreat while sending your hand out, same as in Posture 2.

第十三節 連環拳

13. BLACK TIGER LEAVES ITS CAVE

出洞。與三節式相同。

Same as in Posture 3.

第十四節 連環拳

14. WHITE CRANE SHOWS ITS WINGS

亮翅。與四節式相同。

Same as in Posture 4.

第十五節 連環拳

15. BLASTING

砲拳。與五節式相同。

Same as in Posture 5.

第十六節 連環拳

16. CHOPPING

劈拳。與六節式相同。

Same as in Posture 6.

第十七節 連環拳

17. WRAPPING

包裹。與七節式相同。

Same as in Posture 7.

第十八節 連環拳

18. LEOPARD CLIMBS THE TREE

上樹。與八節式相同。

Same as in Posture 8.

第十九節 連環拳

19. CRASHING

崩拳。與九節式相同。

Same as in Posture 9.

第二十節 連環拳

20. LEOPARD CLIMBS BACK DOWN THE TREE

倒上樹。與十節式相同。

Same as in Posture 10.

第二十一節 連環拳

21. CLOSING

收式。仍與崩拳收式相同。

Same as the closing posture for the blasting technique.

第七章 五拳生尅五行砲學

CHAPTER SEVEN: FIVE ELEMENTS GENERATING & OVERCOMING EACH OTHER, OR “FIVE ELEMENTS CANNON” SET

前七曜連珠者。是五綱合一演習而成連環。是陰陽五行演成合一之體也。此謂五行生尅變化分布之用也。又謂之五行砲拳。

前者五行單習。是謂格物修身。而後五行拳合一演習。是謂連環。為齊家。有克明德之理。此謂家齊。是五行拳

各得其當然理之所用。而又謂明德之至善也。先哲云。為金形。止於劈。為木形。止於崩。為水形。止於躡。為火形。止於砲為土形。止於橫。五行各用其所當。於是乃有明德之至善之謂也。故名五行拳生剋變化之道也。Like the aforementioned continuous passage of the planets in the sky, the five elements techniques are to be combined into a single flowing exercise. The dual aspects and five elements are merged into a single embodiment: the various transformations of the five elements generating and overcoming each other in application, also called the Five Elements Cannon set.

First the five elements techniques are to be practiced individually, which is called “the studying of things to refine the self” [paraphrasing from the *Da Xue*]. Then they are to be combined into a single “continuous” practice, equivalent to “bringing order to your household” [DX], another part of the theory of achieving the “highest virtue” [DX]. An “orderly household” in this case means making use of all of the five elements techniques according to their specific principles, bringing the height of virtue to the “peak of perfection” [DX].

It was said by a previous master: “The element of metal is represented by the chopping technique. The element of wood is represented by the crashing technique. The element of water is represented by the drilling technique. The element of fire is represented by the blasting technique. The element of earth is represented by the crossing technique.” When each of the five techniques is applied according to its specific characteristics, you thus possess the “perfection of the highest virtue”. Therefore this set is called Five Elements Generating & Overcoming Each Other.

第一節 五行生剋拳

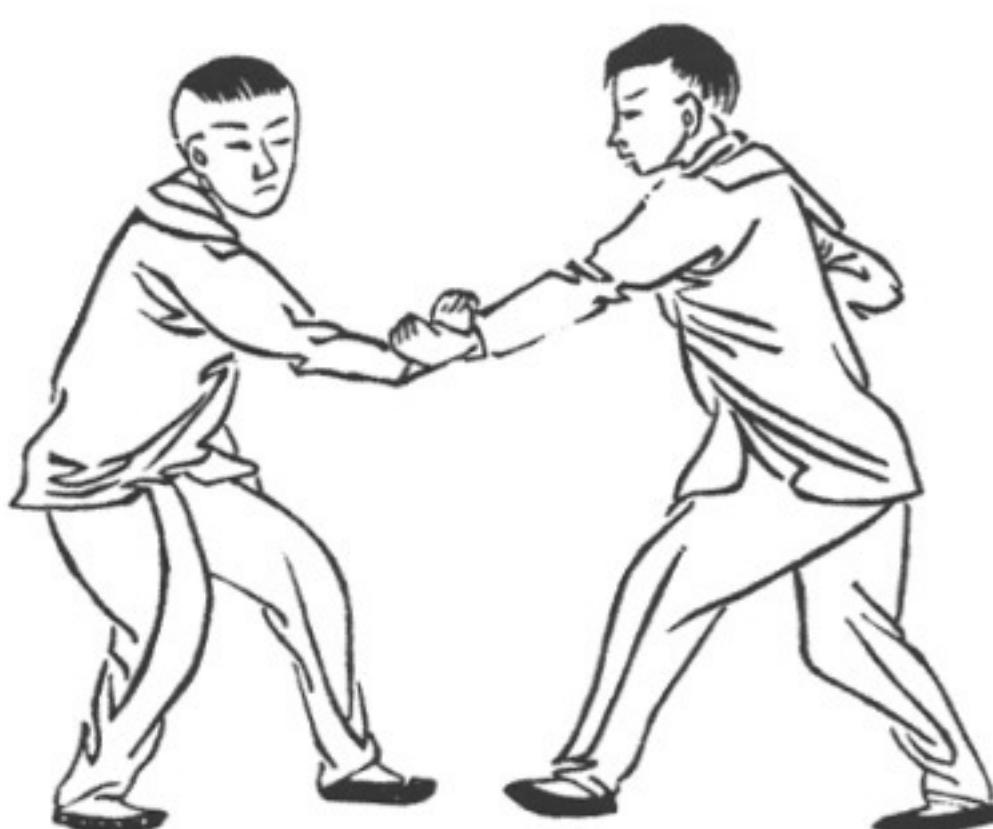
Section 1

予備甲乙二人。合演對舞。起點時。二人分上下手。均站三體式。甲上手。乙下手。乙先進步打崩拳。甲上手用左手扣乙的右拳。甲兩足後代後著。與手同時撤步。右手仍在右脇。

Two people, Person A and Person B, prepare for tandem exercise. To begin, both people stand in the three-substance posture. Their roles are divided into “upper” and “lower”, A [on the right in the drawings] being upper and B [on the left] being lower.

B, initiate by advancing and attacking with the crashing technique.

A, cover B's right fist with your left hand, retreating at the same time with both feet, your front foot taking the place of your rear foot and your rear foot going back to again be at the same distance from your front foot, your right fist staying at your right ribs.



第二節 五行生尅拳

Section 2

乙再打左手。仍是崩拳。甲再將左足尖。向外斜橫著墊步。左手起蹠仍與劈拳相同。蹠至在乙的左手外邊。手心向裏停住。右手急速從右脇。向着自己的左手出去。再向着乙的頭肩劈下去。右足亦與右手。同時進至乙的左足外後邊落下。是劈拳能破崩拳。謂之金剋木也。

B, again attack, performing the crashing technique with your left fist.

A, your left foot takes a small sideways step, toes slanted outward, your left fist drilling as in the chopping technique, drilling to the outside of B's left fist, until the center of your fist is facing inward. Your right hand quickly goes from your right ribs toward your own left hand and chops down toward B's head or shoulder area, your right foot at the same time advancing and coming down to the outside and to the rear of B's left foot. This is the chopping technique defeating the crashing technique, or metal overcoming wood.



第三節 五行生尅拳

Section 3

乙再將左拳往上蹠翻是手腕向外翻也右手向甲的心口打出去。兩足不動。是謂砲拳。所以崩拳屬木。砲拳似砲屬火。木能生火。崩拳能變砲拳。砲拳屬火。火尅金。所以砲拳能破劈拳也。

B, your left fist drills upward and turns over (the wrist turning outward) as your right fist strikes out to A's solar plexus, your feet staying where they are. This is the blasting technique. Crashing corresponds to wood. Blasting corresponds to fire. Wood can give rise to fire, therefore crashing can transform into blasting. Also, since fire overcomes metal, blasting can defeat crashing.



第四節 五行生尅拳

Section 4

甲再將右足提起收回。向左邊足尖向外斜橫著墊步。左拳往下落向裏裹勁。肘靠脇壓住乙的右手。即速將自己的右手收回右脇。再將左足向前進步。至乙的右足裏邊。右拳手心向上。順著自己身子。肘靠着脇。與左足同時向著乙的左手裏邊下頦鑽去。兩眼看乙的眼。俟其變動。此謂鑽拳能破砲拳。劈拳屬金。鑽拳屬水。是金生水。劈拳能變鑽拳。水尅火。所以鑽拳。能破砲拳也。

A, your right foot lifts and withdraws a small sideways step to be beside your left foot, toes slanted outward, as your left hand drops inward with an energy of wrapping to press down B's right fist, the elbow close to your ribs, and your right fist quickly withdraws to your right ribs. Then your left foot advances to the inside of B's right foot as your right fist moves along your own body, the center of the fist facing upward, elbow close to your ribs, and drills out to the inside of B's left arm toward his chin. Your gaze is toward B's eyes. Wait there for him to adapt. This is the drilling technique defeating the blasting technique. Chopping corresponds to metal. Drilling corresponds to water. Metal gives rise to water, therefore chopping can transform into drilling. Water overcomes fire, therefore drilling can defeat blasting.



第五節 五行生尅拳

Section 5

乙再將右拳收回右脇。左手與右手同時斜著勁。向著甲的右肘上胳膊推去。謂之取甲的斜勁。兩足不動是謂橫拳能破躡拳。砲屬火。橫屬土。火生土。是砲拳能變橫拳。土尅水。所以橫拳能破躡拳也。

B, withdraw your right fist to your right ribs, your left hand at the same time going out diagonally to push on A's elbow, thereby snatching control over A's diagonal power, your feet staying where they are. This is the crossing technique defeating the drilling technique. Blasting corresponds to fire. Crossing corresponds to earth. Fire gives rise to earth, therefore blasting can transform into crossing. Earth can overcome water, therefore crossing can defeat drilling.



第六節 五行生尅拳

Section 6

甲再將右手抽。回左手對乙的心口如箭直打。去兩足不動。是謂崩拳躡屬水。崩拳屬木。水生木。是躡拳能變崩拳木尅土。所以崩拳能破橫拳也。

A, withdraw your right fist as your left fist strikes straight forward to B's solar plexus like an arrow, your feet staying where they are. This is the crashing technique. Drilling corresponds to water. Crashing corresponds to wood. Water gives rise to wood, therefore drilling can transform into crashing. Wood overcomes earth, therefore crashing can defeat crossing.



第七節 五行生尅拳

Section 7

乙即將右手。扣甲的左拳。乙再將左手左足。撤回至右足後邊。如劈拳形式。

B, cover A's left fist with your right hand, withdrawing your left fist and stepping your left foot behind your right foot, the posture the same as in the chopping technique.



第八節 五行生尅拳

Section 8

甲再打右手崩拳。

A, strike again, performing the blasting technique with your right fist.

第九節 五行生尅拳

Section 9

乙再將左手。扣甲的右拳。乙的右拳右足。如前式撤回。

B, now cover A's right fist with your left hand, withdrawing your right fist and right foot as before.



第十節 五行生尅拳

Section 10

甲再打左手崩拳。

A, strike again, performing the blasting technique with your left fist.

第十一節 五行生尅拳

Section 11

乙即將左手。如單打劈拳式。從小腹處躡出在甲的左手外邊。手心朝上。再出右手進右足。劈法進法。各項的勁。與甲第一式相同。此式亦劈拳破崩拳。謂之金尅木也。

B, your left fist performs as in the solo practice of the chopping technique, drilling out from your belly to the outside of A's left fist, the center of your fist facing upward. Then your right hand and right foot advance, performing the chopping technique in every way the same as in A's first posture [Section 2]. This is chopping defeating crashing, or metal overcoming wood.



第十二節 五行生尅拳

Section 12

再演甲為乙的前式。

A now takes B's role...

第十三節 五行生尅拳

Section 13

乙為甲的前式。來往循環。直如一氣之伸縮往來之理。若得此拳之意味。真有妙不可言處。先哲云太極之真。二五之精。亦是此拳之意。義也。

And B now takes A's role. With the roles reversing back and forth, the set may recycle indefinitely, maintaining the principle of extending and withdrawing continuously. Once you grasp the meaning of this set, you will then indeed possess indescribable marvels. An ancient sage said [Zhou Dunyi, "Explanation to the Taiji Diagram"]: "The truth of the grand polarity [nonpolarity] [is subtly merged] with the essence of the dual aspects and the five elements." This is also the idea in this set.

上卷終

(End of Part One)

下編形意天地化生十二形學

PART TWO: XINGYI'S TWELVE ANIMALS AS EVOLVED FROM NATURE

天以陰陽五行。化生萬物氣以成形。而理即敷焉。乾道成男。坤道成女。而人道生焉。天為大天。人為小天。拳脚陰陽相合。五行和化。而形意拳出焉。氣無二氣。理無二理。然物得氣之偏。故其理亦偏。人得氣之全。故其理亦全。物得其偏。然皆能率夫天之所賦之性。而能一生隨時起止。止於完成之地。至於人則。全受天地之氣。全得天地之理。今守一理而不能格致萬物之理。以自全其性命豈非人之罪哉。況物能跳舞。效法於人。人為萬物之靈。反不能格致萬物之理以全其生是則人而不如物矣。豈不愧哉。今人若能於十二形拳中。潛心玩索以思其理身體力行。知行合一不惟能進於德。且身體之生發。亦可以日強矣。學者胡不於十二形拳中。勉力而行之哉。十二形者是天地所生之物也。為龍虎猴馬鼉鷄。鷂燕蛇口鷹熊是也。諸物皆受天地之氣而成形。具有天理存焉。此十二形者。可以該括萬形之理矣。故十二形為形意拳之目。又為萬形之綱也。所以習十二形拳者。可以求全天地萬物之理也。

Nature uses the passive and active aspects and the five elements to evolve all things. Energy leads to form and then principle is applied to it. The way of Qian [“Creative” – hexagram 1] makes the male, the way of Kun [“Receptive” – hexagram 2] makes the female, and thus the human way is born. Nature is the greater Nature. A human is the lesser Nature. The passive and active aspects unite with each other in the form of fists and feet, the five elements harmonize and transform, and thus Xingyi Boxing emerges. Energy itself does not have two energies. Principle itself does not have two principles. However, things have an inclination toward their own energy and therefore an inclination toward their own principle as well. Human beings obtain their own complete energy and therefore their own complete principle. Things will obtain what they are inclined toward, but all can follow their natural disposition and can throughout their life at any time stop in a state of completion.

As for the human principle, it completely receives Nature's energy and completely obtains Nature's principle. We nowadays tend to protect but a single principle, rendering ourselves incapable of studying the principles of all things. To consider the self to be all there is to life – is this not the crime of human beings? Furthermore, the abilities and actions of animals set examples for us. Human beings are the soul of all things [because we are endowed with the imagination to imitate and draw from everything]. If we are incapable of studying the principles of all things to complete ourselves, we would then be inferior to the animals, such a waste. [i.e. If we cannot do as the animals do in addition to what we as humans do, it does not mean we are better beings than animals, but that we are inferior.]

If only we could instead delve into the twelve animals techniques, concentrate and ponder, think about their principles, and practice according to them until knowing and doing are the same, then not only could we improve our virtue and develop our bodies, but also strengthen daily. So why would we not go into these twelve animals techniques and make an effort to practice them?

The twelve animals are born of Nature. They are: dragon, tiger, monkey, horse, alligator, rooster, swallow, hawk, snake, kestrel, eagle, and bear. The various animals all receive Nature's energy and are shaped by it, all having Nature's principle within them. These twelve techniques can be a broad outline of the principles of all things. Therefore the twelve animals are the contents of Xingyi Boxing and are the key to all things, and thus

practicing the twelve animals techniques is a means of seeking the entire theory of Nature and everything in it.

第一章 龍形學

CHAPTER ONE: DRAGON

龍形者。有降龍之式。有伏龍登天之形。而又有搜骨之法。龍者真陰物也。龍本屬陽在拳則屬陰。在腹內而謂心火下降。丹書云。龍向火中出是也。又為雲。雲從龍在拳中而謂龍形。此形式之勁。起於承漿之穴。即唇下陷坑處。又名任脈起處。與虎形之氣輪迴相接。二形一前一後一升一降是也。其拳順。則心火下降其拳謬。則身必被陰火焚燒矣。身體必無活潑之理。而心竅亦必不開矣。故學者。深心格致。久則身體活潑之理。自然明矣。

In the dragon technique, there is the posture of the “descending dragon” and the posture of the “crouching dragon climbing into the sky”, and there is also the method of gathering in the bones. The dragon is an animal of the passive aspect (originally of the active aspect, but in the boxing art it is of the passive aspect). Within the body, it is the heart fire descending. The *Elixir Book* says: “The dragon emerges from fire.” It is also associated with clouds, as clouds follow dragons. Within the boxing art, it is called the dragon technique. The energy of this posture starts from the Cheng Jiang acupoint (at the pit under the lower lip, which is also the starting point of the Ren meridian), cycling around to connect with the energy of the tiger technique [which goes up the Du meridian]. These two techniques are one with energy descending down the front [dragon] and one with energy ascending up the back [tiger]. If this technique is practiced smoothly, then heart fire will descend. If it is practiced with excessiveness, then your body will inevitably be burned by the passive fire and will certainly be without the principle of liveliness, and your mind will become unclear. Therefore when you deeply study it for a long time, your body will become lively and you will naturally come to understand.

第一節 龍形

Section 1

起點三體式。

The starting point is the three-substance posture.



先將左足尖向外扭。斜橫著朝前墊步。足心欠起。右足扭直。足尖著地足後根欠起。兩手如劈拳。右手出去。左

手收回。兩胯裏根鬆開勁。身子伏下。小腹全放在左腿上。如龍下潛之意。兩眼仍看前手食指手仍與心口平。腰仍然塌勁兩肩鬆開抽勁仍如前法式。穩住再換。

First your left toes twist out until they are pointing sideways as the foot goes forward with a small step, the sole lifted, and your right foot twists to be straight, toes touching down, heel lifted. Your hands perform as in the chopping technique, your right hand going out, your left hand drawing back. Your hips have an energy of loosening, your body crouching down. Your lower abdomen is settled fully onto your left hip. The intention is like a dragon diving down. Your gaze is again toward the forefinger of your front hand and the hand is again level with your solar plexus. Your waist continues to have a sinking energy. Your shoulders loosen and have an energy of drawing in as in the preceding posture. Be stable in the posture, then switch to the other side.



第二節 龍形

Section 2

換式將右手如劈拳摟回躡出。左手出去。兩手仍如劈拳。惟兩腿調換。左腿抽至後邊。如右足式。右腿進至前邊。如左足式。兩腿抽換之時。與兩手同時起。如飛龍升天之意。落下四稍具要齊。抽換之時身子不可往上起。頭要暗含著頂勁。身子總有上起之形。乃隨著意而起也。穩住再換式。

When changing sides, your right hand performs as in the chopping technique, pulling back and drilling out, then your left hand goes out. Your hands are as in the chopping technique, but your legs are reversed. Your left leg draws back to your right foot's location and your right leg advances to your left foot's location. As your legs switch, your fists at the same time lift, with an intention of a dragon climbing into the sky. When coming down, all four limbs should be in unison. When switching sides, your body must not rise up, though your head should secretly have an energy of pressing up. Your body has a constant lifting manner and your intention lifts along with it. Be stable in the posture, then again switch sides.



第三節 龍形 Section 3

再換式。兩手起落。兩腿抽換。兩肩兩胯鬆開抽勁。仍然如前。惟換式躡手之時。眼跟著手往上看。下頰往前伸。又往上兜勁。取任脈起於承漿之意也數之多寡自便。

見本章第一節圖

When switching sides, the lifting and dropping of your hands, the switching of your feet, and the loosening and drawing in of your shoulders and hips, remain as before, except that when drilling with the fist as you switch sides, your gaze follows the fist to look upward, your chin extending forward, also with an energy of moving upward, the intention being to seek the initiating of energy through the Ren meridian at the Cheng Jiang acupoint. How many times you perform the technique is up to you. (See the photo for Section 1.)

第四節 龍形 Section 4

收式仍還於左式。右手左足在前。穩住。再將右手收回。左手出去。仍還三體式休息。

見本章第二節圖

To finish, return to the left side, with your right hand and left foot in front, and be stable in the posture. Then your right hand draws back and your left hand goes out as you return to the three-substance posture, and then rest. (See the photo for Section 2.)

第二章 虎形學 CHAPTER TWO: TIGER

虎形者。有伏虎離穴之式。而又有撲食之勇也。在腹內為腎水清。氣上升。丹書云。虎向水中升是也。又為風風從虎在拳中而為虎撲。臀尾名督脈。又名長強。起落不見形。猛虎坐臥出洞中是也。其拳順。則清氣上升。而腦筋足矣。其拳逆。則濁氣不降。而諸脈亦不貫通矣。醫書云。督脈為百脈之原。督脈一通。諸脈皆通。即此意也。學者務格其虎形之至理。而得之於身心。以通諸竅。

In the tiger technique is the posture of “crouching tiger leaves its den”, as well as the courage of a tiger pouncing

on prey. Within the body, it is associated with the water of the kidneys, a clear energy which ascends. As the *Elixir Book* says: “The tiger arises from water.” It is also associated with wind. Wind follows the tiger. Within the boxing art, it is the tiger pouncing. The tailbone (the base of the Du meridian, also called the Chang Qiang acupoint) rises and falls unnoticeably. The postures within the technique are “fierce tiger crouches down” and “fierce tiger leaves its cave”. If the technique is practiced smoothly, then clean energy will ascend and your brain will have all it needs. If it is practiced with excessiveness, then murky energy will not descend and your meridians will not have a smooth flow running through them. According to the medical literature: “The Du meridian is the source of all meridians. If there is passage through the Du meridian, there will be passage through all the meridians.” It is this idea. Take the tiger technique as your standard for this principle, realizing it in your body and mind, then coursing through to your senses.

第一節 虎形

Section 1

起點仍是三體式。

The starting position is again the three-substance posture.



先將左手右手具往前往下斜着伸直。身子仍是陰陽相合着抽住勁不可有移動。再將右足極力前進。過去左足一二尺。不等落地左足即提起。緊靠右足脛骨、兩手與左足亦同時摟提至小腹處。手心向上。兩肘緊緊靠脇。腰下塌勁。摟提起落總以腰塌勁為主。不然則身體不能輕矣。頂提身體。相合仍如前法。穩住此式無論遠近束身一躍而去並非蹤跳也。

First your hands extend forward and downward diagonally, your body maintaining union of the passive and active aspects by way of an energy of drawing in, keeping you from moving [into a leaning position due to following your hands]. Then your right foot advances as far as it can, going a foot or two past your left foot. Before your right foot even comes down, your left foot lifts and goes close to your right ankle, your hands at the same time pulling in and rising to your lower abdomen, the centers of the hands facing upwards, elbows close to your ribs. Your waist has a sinking energy. In pulling and rising, lifting and dropping, always your waist sinking is what is driving it. If it is not thus, then your body will not be able move with lightness. Continue to “press” and “lift” as before. Be stable in the posture. Regardless of the distance, restrain your body to a bounding stride rather than a soaring leap [i.e. more forward than upward].



第二節 虎形

Section 2

再出左足。斜着往前進步。右足跟步與練炮拳相同。兩手順着身子躡上至下頦處。往前連躡代翻兩手腕均向外扭勁。向前撲出。兩手與心口平。兩肩又向外開勁。又向後抽勁。左足直着。與手同時前進。右足跟步與練炮拳相同。兩眼看兩手當中。穩住。

Then your left foot goes out, advancing a step diagonally forward. Your right foot does a follow step, same as in the blasting technique. Your hands go along with your body, drilling upward until below your chin, going forward, continuing to drill, and turning over, your wrists twisting outward, and then they pounce forward, your hands at solar plexus level. Your shoulders have an energy of spreading outward, yet also an energy of drawing in. As your left foot advances with your hands and your right foot does its follow step, your gaze goes between your hands. Be stable in the posture.



第三節 虎形

Section 3

再進換右式。先將左足直著。往前墊步。與炮拳墊步相同。兩手一齊。與左足墊步之時。同時落至小腹處。與劈拳單手落法相同此不過兩手齊落。與足如一。兩眼再看右邊。遠近將眼正住。不仰不俯。譬如算學身為股。地上

為勾。眼看處為弦。是為目的此看法眼不能生浮火也。

Again advance, switching to the right side. First your left foot straightens and makes a small step forward. It is the same as the small step in the blasting technique, your hands at the same time dropping to your lower abdomen. It is the same as the method of dropping a single hand in the chopping technique, except that in this case your hands are dropping in unison and move together with the foot. Your gaze then goes to the right side, to a distance that is proper, so that you lean neither back nor forward. It is like in geometry: your body is the short line of a right triangle, the ground is the long line, and your gaze goes along the line of the hypotenuse to the target. With this method of looking [slightly angled downward], your eyes are unable to give rise to “floating fire” [i.e. keeping the structure and dynamic settled downward].

第四節 虎形

Section 4

再進。步法與炮拳相同。兩手如左式。撲出均皆相同。數之多寡隨便。無論多少。總以出去左式。停住再回身。Again advance, the footwork the same as in the blasting technique, your hands pouncing forth the same as on the left side. How many times you perform the technique is up to you. Regardless of how many times, you always should finish on the left [right] side to then turn around.



第五節 虎形

Section 5

回身向左。轉勾右足進步與炮拳相同。兩手與扣右足時。一齊落在小腹處。兩手仍與左足同時撲出。與前式相同。

見本章第二節圖

Turn around to the left, hook your right foot in, and then advance, same as in the blasting technique. As your right foot hooks inward, your hands come down in unison to your lower abdomen, your hands again coordinating with your left foot when pouncing forth, same as before. (See the photo for Section 2.)

第六節 虎形

Section 6

再進仍與前式相同。

Advance again, same as before [as in Sections 3 and 4].

第七節 虎形

Section 7

收式。仍出去右式。停住。回轉進步。兩手撲出。亦仍與回身之式相同回過身時穩住片時。休息

To finish, again come out on the right side, come to a halt, turn around, and advance, your hands pouncing. It is the same as in the turning posture. After you have turned around, be stable in the posture for a moment, then rest.

第三章 猴形學

CHAPTER THREE: MONKEY

猴形者。物之最精最巧者也。有縮力之法。又有蹤山之伶。在腹內則為心源。在拳中謂之猴形。其拳順。則心神定靜。而形色亦能純正。其拳謬。則心神搖亂。而形色亦即不和。手足亦必失宜矣。孟子云。根心生色現於面。蓋於背。施於四體。亦此氣之謂也。此形之技能。人固有所不能及。然格致此技之理。而身體力行之不惟能收其放心。且能輕便身軀也。學者於此形切不可忽焉。

The monkey is the cleverest of animals. It has the method of shrinking in and the nimbleness of bounding up hillsides. Within the body, it is associated with the heart. Within the boxing art, it is called the monkey technique. If it is practiced smoothly, your mind will be stable and the technique will be able to be performed with purity. If it is practiced with excessiveness, your mind will be scattered and the posture will be in disarray, your hands and feet inevitably in the wrong place and at the wrong time. Mengzi said [Mengzi, 7a21]: “What is rooted in the mind manifests in the face, overflows in the back, and is sent into the limbs.” This describes its energy. As for the skills in this technique, a person does not actually have a monkey’s abilities, but when you have thoroughly studied the principles of the animal, your body’s movement will accord with it and will not only make your mind confident but also make your body nimble. You must be sure not to neglect this aspect of the technique.

第一節 猴形掛印式

Section 1: HOLDING UP THE SEAL [i.e. to chop down and mark your name]

預備起點三體式。穩住。

Get ready in the starting position of the three-substance posture. Be stable in the posture.



再將左足抬起。走往右邊。墊步極力向外扭勁。左手落至小腹處。與劈拳相同躡出。身子隨着左足向左轉。右足極力進步。至左足前邊。足尖向裏扣勁落下。此時身子面向。或西南。或東北。總看是從何方起點。若是從北方起點。此式面向東北矣。再將左足。與左手。同時撤至右足後邊右手再與左手上邊出去。此式與劈拳相同。

Then your left foot lifts and takes a small step to the right side, twisting outward as far as it can. Your left hand comes down to your lower abdomen, then drills out the same as in the chopping technique. Your body goes along with your left foot and turns around to the left. Your right foot advances as far as it can in front of your left foot, the toes coming down hooking inward. Your torso is now squared to either the southwest or northeast, depending on which direction you started in. If you were starting from the north, this posture will square your torso to the northeast. As your left hand comes down, your left foot withdraws to be behind your right foot and your right hand goes out over your left hand. This posture is the same as in the chopping technique.



第二節 猴形拏繩式

Section 2: PULLING THE ROPE

再將左足極力往後墊步。右足踏着地。拉至左足處足尖着地。足根欠起。足後根對著左足脛骨。身子三折形。如圖是也。右手拉至小腹處肘緊靠住脇。左手出至口前。二三寸許。手背朝上。兩手如同鷹捉形式。五指具張開。肘靠脇。兩胯裏根。與臀尾極力往後縮力頭可往前又往上。頂住勁穩住。

Then your left foot puts its energy into making a small step to the rear. Your right foot steps down and pulls back to be by your left foot, toes touching down, heel lifted, and the heel is pointing toward your left ankle. Your body has a posture of triple folding, as in the photo. Your right hand pulls back to your lower abdomen, elbow close to your ribs, and your left hand goes out until about two or three inches in front of your mouth, the back of the hand facing upward. Your hands are like the posture of an eagle seizing, the fingers spread, elbows close to your ribs. Your hips and tailbone put their energy into shrinking in. Your head can go forward and upward, your headtop having an energy of supporting. Be stable in the posture.



第三節 猴形跑竿式

Section 3 CLIMBING THE POLE

再將右足。極力前墊步。再進右手。左足同時並出。拉回左手。至心口左邊。停住。再出右足左手亦同時並出。惟右腿極力上抬。大腿根與小腹相挨。足尖極力上仰。微停。再出右手落右足。左手又拉回。起手落足。回拉手。要齊正。此式與劈拳相同。穩住再換式。

Your right foot puts its energy into going forward a small step. Then advance with your right hand, your left foot going out at the same time, your left hand pulling back until to the left side of your solar plexus. Then your right foot goes out, your left hand going out at the same time, but your right thigh puts its energy into lifting so the hip is drawn up into your lower abdomen, the toes also putting their energy into lifting. Pause only slightly. Then your right hand goes out as your right foot comes down, your left hand again pulling back. The lifting of the hand, the dropping of the foot, the pulling back of the hand, should all be done in unison. This posture is the same as in the chopping technique. Be stable in the posture, then switch sides.



第四節 猴形掛印式

Section 4: HOLDING UP THE SEAL

換式。再將右足極力往外扭勁。右手亦如左式落在小腹處。往上躡出。身體隨着右足右轉。左足極力往前進步。又極力往裏扣足。此時身子面向西北矣。再出左手。劈拳式仍如左式。

To switch sides, your right foot twists outward as far as it can, your right hand comes down to your lower abdomen and then drills upward, same action as on the other side. Your body goes with your right foot and turns around to the right. Your left foot advances as far as it can, hooking inward. Your torso now squared to the northwest, your left hand goes out performing the chopping technique, the same as on the other side.



往後縮力。

Shrink to the rear.



又往前進步。出手抬足回拉手。無不與左式相同。數之多寡自便。回式。無論左式右式隨便回式。勿拘。Then advance again, your hands going out, the foot lifting, the hands pulling back, all the same as on the other side. How many times you perform the technique is up to you. When turning, it makes no difference which side you are on and you may turn as you please without restriction.



第五節 猴形

Section 5

回式時。譬如面向西北。左手左足身向左轉。面向西南。出手起落仍與左右式。練法相同。When turning, if your torso is squared to the northwest, your left hand, left foot, and body turn to the left to square your torso to the southwest. Your hands going out, the lifting and dropping, are done the same on both sides.

第六節 猴形

Section 6

收式仍還於原起點處。亦仍與左右式練法相同。穩住片時休息。

To finish, return to where you started, still practicing both sides the same. Be stable in the posture for a

moment, then rest.

第四章 馬形學

CHAPTER FOUR: HORSE

馬形者獸之最義者也。有疾蹄之功。又有垂韁之義。在腹內則為意出於心源。在拳中而為馬形。其拳順。則意定理虛。其拳謬。則意妄氣努。而手足亦不靈矣。先哲云。意誠而后心正。心正則理直。理直則拳中之勁。亦必無妄發矣。學者於此馬形。尤須加意。

The horse is the most chivalrous of beasts. It has the skill of fast hooves and yet the loyalty of waiting for its reins to be pulled. Within the body, it is the intention coming from the heart. Within the boxing art, it is the horse technique. If it is practiced smoothly, your intention will be stable and governed by emptiness. If it is practiced with excessiveness, then your intention will be rash, your energy will be that of struggling, and your hands and feet will not be nimble. An ancient sage said [Confucius, from the main text of the *Da Xue*]: “By improving your intellect, you smooth your emotions.” With your emotions in order, the principles will be correct. With the principles correct, the energy in the boxing will surely not be expressed rashly. When you are practicing the horse technique, pay particular attention to this.

第一節 馬形

Section 1

預備起點三體式。

Get ready in the starting position of the three-substance posture.



將左足往前墊步。足落地如九十度之形式。將左右手捲上拳。兩手腕朝裏裹勁。裹的手心向上。兩肩鬆開抽勁。左胳膊不可回來。仍挺住勁。

Your left foot goes forward a small step, the foot coming down at a ninety-degree angle. Your hands grasp into fists, wrists wrapping inward until the centers of the fists are facing upward. Your shoulders loosen and have an energy of drawing in. Your left forearm must not withdraw, but should instead have an energy of maintaining structure.

第二節 馬形

Section 2

再將右手。向左手背下出去。此時兩手心仍向上着。兩手分開之時。右手向前推勁。左手向後拉勁至心口前停住。兩手腕皆向外扭勁。扭至手背皆向上兩拳相對。右足與右手。同時極力向前進步。左足隨後微跟步。不可離前足太近了。兩眼看前手食指根節。兩胳膊如陰陽魚形式。兩肘平抬起。如圖是也。兩肩均向外鬆開抽勁穩住。Then your right fist comes out under the back of your left fist, the centers of the fists still facing upward. As your fists spread apart, your right fist has an energy of pushing forward and your left fist has an energy of pulling to the rear until it is in front of your solar plexus. Your wrists twist outward until the backs of the fists are facing upward, your fists lined up with each other. As your right fist goes out, your right foot steps forward as far as it can, and then your left foot quickly follows with a slight follow step that must not take it too close to your front foot. Your gaze goes toward the root knuckle of your forward forefinger. Your forearms are making the shape of the passive and active fishes. Your elbows are lifted until level [with your chest], as in the photo. Your shoulders loosen and have an energy of drawing in. Be stable in the posture.



第三節 馬形

Section 3

再出式。裹手墊步。出手。兩手相對。兩肩抽勁。兩眼看處均與左式相同。數之多寡自便。無論數之多寡。總出左手再回式。

Go out again [on the other side], the wrapping in of your fists, the small step, the going out of your fists, your fists being lined up with each other, your shoulders having an energy of drawing in, and where your gaze goes, are all the same as on the left side. How many times you perform the technique is up to you. Regardless of how many times, perform the turning posture only after your left fist is forward.



第四節 馬形

Section 4

回式、身子隨著右手向右轉。兩手兩足。均與劈拳相同再出手。與左右式。均皆相同。

For the turning posture, your body follows your right fist into a right turn. Your fists and feet are the same as in the chopping technique, and then your fists go out on both sides the same way as before.

第五節 馬形

Section 5

收式仍與回式。起蹠。轉身。墊步。兩肩抽勁。亦均皆相同。停住片時。休息。

The closing posture, in lifting and drilling, turning your body, taking a small step, your shoulders drawing in, are all the same as in the turning posture. Pause for a while, then rest.

第五章 龜形學

CHAPTER FIVE: ALLIGATOR

龜形者。水族中之身體最伶者也。此形有浮水之能。在腹內則為腎。而能消散心火。又能化積聚。消飲食。在拳中則為龜形。其形能活潑周身之筋絡。又能化身體之拙氣拙力。其拳順。則筋骨弱者。能轉而為強。柔者。能轉而為剛。筋縮者。易之以長。筋弛者易之以和。則謂順天者存也。其拳謬。則手足肩膀之勁必拘束矣。拘束。則身體亦必不輕靈。不活潑矣。不活潑。即欲如龜之能與水相合一氣而浮於水面。難矣。

The alligator is the cleverest of water-dwelling animals. In this technique, there is a swimming ability. Within the body, it is associated with the kidneys and can dissipate internal heat, and it can also dissolve buildups and help with digestion. Within the boxing art, it is the alligator technique, which can enliven the sinews and vessels of the whole body, and can transform the body's awkward energy and awkward effort. If it is practiced smoothly, a weak physique can be changed into a strong one and a softened physique can be changed into a firm one. Muscles shrunk can be changed to become lengthened. Muscles limp can be changed to become harmonious. Thus it is said [Mengzi, 4a7]: "Those who go along with Nature survive. [And those who go against Nature die.]" If it is practiced with excessiveness, the strength in your hands, feet, shoulders, and hips will inevitably restrict

you. Being restricted, your body will inevitably not be nimble or lively. Not being lively, if you want to be in accord with the alligator's ability to blend with water and flow along its surface, it would be difficult.

第一節 龜形

Section 1

預備起點三體式。

Get ready in the starting position of the three-substance posture.



將左手裹在下頰處。手心朝上。肘緊靠脇。左足與左手。同時至右足脛骨處。

見連環第七節左手包裹

Your left hand wraps under your chin, palm facing upward, elbow close to your ribs, and your left foot at the same time goes beside your right ankle. (See Section 7 of the Continuous set – your left hand wrapping.)

第二節 龜形

Section 2

再將左手。從口斜著與足並出與連環包裹相同。手足似落未落之時即出右手。

Then your left hand goes diagonally from your mouth, going in unison with the foot, continuously wrapping. When your hand and foot have come down but not yet come down, your right hand goes out.



第三節 龜形

Section 3

再將右手。從右脇裏著勁。躡出至口。肘靠着脇。從口前躡出去尺許。手心仍朝上。亦與連環練包裹右手相同右足同時與右手。起至左足脛骨處。似靠未靠之意不可落地

見連環第七節右手包裹

Then your right hand goes from your right ribs with a wrapping energy, drilling out until by your mouth, the elbow against your ribs, then drills out from in front of your mouth about a foot, palm facing upward, and while it continues wrapping, your right foot at the same time lifts and goes beside your left ankle with an intention of being close but not close to it, and must not come down. (See Section 7 of the Continuous set – your right hand wrapping.)

第四節 龜形

Section 4

再將右手右足。向斜著連翻代橫出去。與左式相同。

Then your right hand and right foot reverse and go out diagonally to the side, same as the posture on the left.



第五節 麝形

Section 5

再出左手足仍與右式相同。兩眼看所翻之左右手之食指。雖然兩手之分合。總如一氣連環不斷之意。又兩手兩足分合。總是與腰合成一氣。又如萬派出於一源之意也。數之多寡自便。

Then your left hand and foot go out, again the same as the posture on the right side. Your gaze is upon the turning over of each forefinger. Although your hands are spreading apart and joining, it is always with an intention of being continuous and uninterrupted. Your hands and feet are also spreading apart and joining, and always working in unison with your waist. There is thus also a sense of “countless branches, one source”. How many times you perform the technique is up to you.

第六節 麝形

Section 6

回式。橫出右手。右足之時。右足不落。即速極力回扣。身子隨着左手。向左轉。裹手仍向斜着出去右手。右足隨後跟著。亦仍如左右式練習相同。

For the turning posture, when you go out to the side with your right hand and right foot, your right foot does not come down but quickly turns inward as far as it can. Your body follows your left hand into a left turn, wrapping and again going out diagonally, your right hand going out and your right foot following behind, then both sides are again practiced as they were before.

第七節 麝形

Section 7

收式。仍如回式。裹躡起落相同。穩住休息。

For the closing posture, it is the same as in the turning posture in all respects: the wrapping and drilling [of the hands], the lifting and dropping [of the feet]. Be stable in the posture, then rest.

第六章 鷄形學

CHAPTER SIX: ROOSTER

鷄形者。鷄於世最有益者也。能以司晨報曉。又有單腿獨立之能。抖翎之威。爭鬪之勇。則鷄形拳中之功夫。可謂甚大。在腹內而為陰氣初動。又為巽卦。在天為風。在人為氣。在拳中謂之鷄形。又能起足根之勁上升。又能收頭頂之氣下降。又能散其真氣於四體之中。其拳順。則上無腦筋不足之患下無腿足疼痛之憂。其拳謬。則腦筋不足。耳目不靈。手足亦麻木不仁矣。學者於此鷄形中。最當注意。

The rooster is throughout the generations the most beneficial animal, for it trumpets the dawn [i.e. wakes us to do our work]. It also has the ability to stand on one leg, proclaims authority by shaking its feathers, and has the courage to fight. Thus the skill within the rooster technique can be said to be the greatest. Within the body, it is beginning of the movement of passive energy, thus it is associated with the Xun trigram ☶, which in Nature corresponds with wind and in human beings corresponds with breath. Within the boxing art, it is the rooster technique. It can get energy to ascend from the heels, can get energy to ascend from the headtop, and can disseminate genuine energy to the limbs. If it is practiced smoothly, then your brain above will be without the

worry of being stupid, and your legs below will be without the worry of having aches. If it is practiced with excessiveness, your brain will be stupid, your ears and nose will not function well, and your hands and feet will have numbness. You must pay the closest of attention to this aspect of the rooster technique.

第一節 鷄形金鷄獨立式

Section 1: GOLDEN ROOSTER STANDS ON ONE LEG [PART 1]

預備起點三體式。

Get ready in the starting position of the three-substance posture.



先將右手從左手下出去。腰胯肩隨着右手去。右腿曲膝。足後根欠起。右手收回。肘靠著脇。右足再往前進。至左足前。足高矮與左足脛骨相齊。不可落地。再將右手。從左手邊抽回來。左手亦與右手下邊出去。兩手俱是掌。右足落時。左足同時提起。靠至右足脛骨處。兩足起落。皆與兩手均要齊一。腰亦同時塌勁為謹要。此時兩胯兩肩。具陰陽相合著抽住勁。右腿要曲着。左手往前往下。斜着推住勁。右手大指根在心口處靠住。兩眼看左手大指根。食指稍身子如摽住一般勿動。穩住再往前進。

First your right hand goes out below your left hand, your waist, hips, and shoulders going along with your right hand, your right knee bending, the heel raising, then your right hand withdraws, the elbow close to your ribs. Your right foot advances to be in front of your left foot, level with your left ankle, but must not come down until your right hand is drawing back above your left hand and your left hand goes out below your right hand, both hands as palms. As your right foot comes down, your left foot at the same time lifts and goes close to your right ankle. The lifting and dropping of your feet should always be in unison with your hands. Your waist at the same time ardently has an energy of sinking. Your hips and shoulders at this moment have an energy of drawing in, the passive and active aspects united with each other. Your right leg should bend. Your left hand goes forward and downward with a diagonal pushing energy. The root of your right thumb is close to your solar plexus [navel]. Your gaze goes along the root of your left thumb and the tip of the forefinger. Your body seems to be locked in its position. Be stable in the posture, then advance.



第二節 鷄形後金鷄獨立式

Section 2: GOLDEN ROOSTER STANDS ON ONE LEG [PART 2]

前進。兩手仍勿動。右肘靠着脇。左手極力推住勁。再將左足極力前進落地。右足亦再極力前進步。未落地之時。左足提起。仍靠右足脛骨。如前式穩住。此式與虎撲子頭步相同。惟兩手之式。左手仍推着勁。右手仍在心口不動。前後兩式。具金雞獨立之式。

Advance with your hands staying as they are, your right elbow close to your ribs. Your left hand puts its energy into pushing, your left foot puts its energy into advancing, then once it comes down, your right foot puts all its energy into advancing. Before your right foot comes down, your left foot lifts to be close to your right ankle, as before. Be stable in the posture. This posture is the same as in Section 1 of the “pouncing tiger” [i.e. the tiger technique], except for the posture of your hands. Your left hand is still pushing and your right hand is still unmoving beside your solar plexus [navel]. The previous posture and this one together comprise the posture of GOLDEN ROOSTER STANDS ON ONE LEG.

第三節 鷄形金鷄食米式

Section 3: GOLDEN ROOSTER EATS RICE

將左手仍極力挺住勁再將右手捲上拳。向前出去。如崩拳形式。左足直著。極力於右手同時向前進步。惟左手不可回來。與左足出時。同時扣在右手腕上。右足亦隨後緊跟至左足處。如崩拳跟步相同兩眼看右手食指中節。兩肩向後抽勁。兩胯裏根亦然。穩住。

Your left hand has a strong energy of maintaining structure while your right hand grasps into a fist and goes out forward as in the crashing technique. Your left foot at the same time advances straight ahead as far as it can. Your left hand must not withdraw when your left foot goes out, but instead cover over your right wrist. Your right foot then quickly follows behind your left foot, same as the follow step in the crashing technique. Your gaze is toward the middle knuckle of your right forefinger. Your shoulders go to the rear with an energy of drawing in, as do your hips. Be stable in the posture.



第四節 鷄形金鷄抖翎前式

Section 4: GOLDEN ROOSTER SHAKES ITS FEATHERS (Part 1)

再將兩手抱在胸前。手心向裏。左手在裏邊。右手在外邊。離胸前二三寸許。兩肘往下垂勁。兩肩亦往下垂勁。又往外暗著開勁。身子如同捆住勁一般。兩胳膊如十字形式。將右足撤回。兩腿如同騎馬式。兩足向外扭。不可顯扭。兩膝向裏扣勁不可顯扣。兩胯根向裏抽勁亦向外開勁。亦不可顯露。

Then your hands [as fists] embrace in front of your chest, the centers of the fists facing inward, left fist on the inside, right fist on the outside, about two or three inches away from your chest, elbows hanging down, shoulders also hanging down and going outward with a hidden spreading energy. Your body seems to be bound up. Your forearms make an X shape. Your right foot at the same time withdraws, your legs making a horse-riding stance. Your feet are twisted outward, but must not noticeably be so. Your knees have an energy of covering inward, but must not noticeably do so. Your hips have an energy of drawing inward as well as an energy of spreading outward, but it must not noticeably be so.



第五節 鷄形金鷄抖翎後式

Section 5: GOLDEN ROOSTER SHAKES ITS FEATHERS (Part 2)

兩手分開式將右手順著面前正中。往上躡去。至正額處再翻。如炮拳翻手相同。左拳與右拳同時。向下向後拉

勁。至左脇後邊手心向下。如同劈拳拉手相同。兩足扭成順式如圖是也。身子隨着右胳膊扭勁。扭至心口與右膝並右足尖相對為度。此時兩眼隨著右手看。食指根節兩肩向外均齊開勁。

Your fists spread apart, your right fist drilling upward in front of your face until in front of your forehead and then turning over, same as the fist turning over in the blasting technique. Your left fist at the same time pulls downward and to the rear until behind your left ribs, the center of the fist facing downward, same as the pulling hand in the chopping technique. Your feet twist along with the posture, as in the photo, and your body goes along with your right forearm, twisting until your solar plexus, right knee, and right toes are making a line. Your gaze is now to the root knuckle of your right forefinger. Your shoulders in unison go outward with a spreading energy.



第六節 鷄形金雞上架式

Section 6: GOLDEN ROOSTER HOPS ON A FENCE

再將右手張開。手腕向裏扭勁。至手心朝裏。即靠着身子。向左胳膊下邊極力穿去。手腕緊靠着左脇。左手心仍向下着。與右手同時緊靠身子。往右肩極力穿去。兩手如同用繩子將身捆住。二人兩頭相拉之力一般。兩肩下垂勁。又兩肩暗含往外開勁。身子陰陽相合著。三折形式。左足與左手。同時進至右足前未落之時。右足即抬起。與左足落地同時提起。緊靠住脛骨。兩手相穿。相抱。兩足起落。均要相齊如一。不可參差。腰極力塌住勁。兩眼順着左手往前看。穩住。

Then your right fist opens, the wrist twisting inward until the palm faces inward, and comes close to your body, putting its energy into threading through under your left forearm, the wrist tight below your left ribs. Your left hand, palm facing downward, comes close to your body at the same time as your right hand, putting all its energy into threading out to your right shoulder. Your hands are like they are using a rope to bind up your body and as if two people are forcefully pulling the rope from both ends. Your shoulders have an energy of hanging down, but also have a hidden energy of spreading outward. Your body's passive and active aspects are united with each other, and your body has a posture of triple folding. Your left foot, at the same time as your left hand, advances to be in front of your right foot. Before it comes down, your right foot promptly lifts, and as your right foot comes down, your left foot lifts and goes close to your right ankle. Your hands thread together and embrace together. The lifting and dropping of your feet should be in unison and must not be uneven. Your waist has a strong energy of sinking. Your gaze goes forward in line with your left hand. Be stable in the posture.



第七節 雞形金雞報曉

Section 7: GOLDEN ROOSTER HERALDS THE DAWN

再將右手。極力從下邊。如同畫一圓形。往上挑去。高與頭頂齊。兩眼跟着右手。看食指稍節。左手與右手同時。如劈拳式拉至左脇後邊。右足與右手。同時極力往前進步。兩腿兩足形式與劈拳相同。兩肩前後順着開勁。兩胯根亦前後順著開勁。此時身體如同一四方物。四面用繩子相拉。均一齊用力相爭一般。腹內空空洞洞如天氣之圓身外如地形之方。此謂內圓外方之義也。

Then your right hand puts its energy into carrying upward from below, drawing a semicircle until at headtop level. Your gaze follows your right hand upward to look toward the tip of the forefinger. At the same time, your left hand pulls as in the chopping technique until it is behind your left ribs and your right foot puts its energy into advancing. The posture of your legs and feet is the same as in the chopping technique. Your shoulders, forward and back, suitably have a spreading energy, as do your hips. Your body [viewed from the side as in the photo] is now like a square with ropes at each corner pulling it in all directions, their force evened out through their competing equally to pull hardest. Your body on the inside is empty like the round sky. Your body on the outside is square like the flat ground. This is the meaning of “inside rounded, outside squared”.



第八節 鷄形

Section 8

將右手仍在上挺住勁。左手左足再出去。與練劈拳相同。惟右手不回來。不過是左手出之高點。

Your right hand having an energy of maintaining structure, your left hand and left foot then go out, same as in the chopping technique, except that your right hand does not draw back [to drill out before the chopping] and your left hand comes out a little higher than usual.

第九節 雞形

Section 9

再出手仍是劈拳。乃此形中。實有兩劈拳之式。劈出右手再換式。

Then your [right] hand goes out as in the chopping technique, and so there are actually two chopping postures here. After chopping with your right hand, switch sides.

第十節 雞形

Section 10

換式。右手再落再躡。左手出去。仍與劈拳無異。惟右足。俟右手躡時。提回至左足處。右足落時。左足即提起。緊靠右足脛骨。兩手兩足起落。仍然齊一。此式仍還於起點之時。金雞獨立之式穩住。

To switch sides, your right hand then drops and again drills, and your left hand goes out, again as in the chopping technique, except that your right foot lifts and draws back to be by your left foot while your right hand drills. As your right foot comes down, your left foot promptly lifts and is close to your right ankle. The lifting and dropping of your hands and feet are still in unison. When this posture returns you to where you started, perform the posture of GOLDEN ROOSTER STANDS ON ONE LEG. Be stable in the posture.

第十一節 雞形

Section 11

再換。仍如金雞食米之式。數之多寡。循環自便。

Then perform what comes next, again doing the posture of GOLDEN ROOSTER EATS RICE. How many times you recycle the sequence is up to you.

第十二節 雞形

Section 12

收式。仍還原起點處練劈拳之時。仍劈拳回身收式。穩住片時休息。

To finish, once you return to the place you started, perform the chopping technique, use it to turn, then finish. Be stable in the posture for a moment, then rest.

第七章 鶲形學

CHAPTER SEVEN: HAWK

鶲形者。有束翅之法。又有入林之能。又有翻身之巧。在腹內能收心藏氣。在拳中即能束身縮體。其拳順。則能收其先天之氣。入於丹田之中。又能束身而起。藏身而落先哲云。如鳥之束翅頻頻而飛。亦此意也。其拳逆。則

心努氣乖。而身亦被捆拘矣。學者若於此形勉力為之。則身能如鳥之束翅。行之如流水一律蕩平矣。

In the hawk technique, there is the method of wrapping its wings in, the ability to penetrate the forest, and the skill of turning over its body. Within the body, it can concentrate the energy of the heart. Within the boxing art, it can wrap the body, shrinking the frame. If it is practiced smoothly, then you can gather innate energy into your elixir field, and can wrap your body to rise up, then conceal your body to drop down. It was said by a previous master: "It is like when a bird flaps its wings inward to fly." This is the idea. If it is practiced with excessiveness, your heart will be working too hard and your energy will be contrary, and your body will be tied up and restricted by it. If you work at this technique, then your body will have the same ability as a bird wrapping its wings in and your movement will flow like water along an even surface.

第一節 鶲形鶲子束身式

Section 1

預備起點三體式

Get ready in the starting position of the three-substance posture.



兩手捲上拳將右手心向上。往左手下邊出去。左手腕向裏裹勁。手心朝上兩腿左足先極力前墊步。右足亦極力進步。進至左足前一二尺。未落之時。即將左足提起。緊靠脰骨兩手起蹠與。兩足起落。均要齊事。此式之進步。與虎撲進頭步起落相同。停住此式謂之鶲子束身式。

Your hands grasp into fists. Your right fist, the center of the fist facing upward, goes out under your left fist, your left wrist wrapping inward so the center of the fist is also facing upward. Your left foot puts its energy into going forward a small step, then your right foot puts its energy into advancing until a foot or two in front of your left foot. Before it comes down, your left foot lifts and goes close to your right ankle. As your feet lift and drop, your fists lift and drill, everything in unison. This posture's advancing is the same as the advancing, lifting, and dropping as in the tiger technique. Come to a halt. This posture is called HAWK WRAPS ITS BODY.



第二節 鶲形鶲子入林式

Section 2

再進步。兩手換炮拳。右手往上躡翻。左手往前出。與砲拳皆相同。惟腿進左足。與左手。同時並出進步。此式謂之鶲子入林。又名順步炮拳。穩住。

Again advance. Your fists switch to the blasting technique, your right fist drilling upward and turning over, and your left fist goes out forward. The posture is the same as in the blasting technique, except the advance is with both your left fist and left foot going out at the same time. This posture is called HAWK ENTERS THE FOREST, and is also described as “the blasting technique performed with the same fist and foot forward”. Be stable in the posture.



第三節 鶲形

Section 3

再進將右拳。向裏裹肘裹腕。手心朝上。將左拳腕。亦向裏裹勁。手心向上。右手與肩。平着向左手腕裏邊極力出去。左手如擺袖一般。擺至右手肘後邊。左手肘緊靠着心口。右足與右手同時并進。手足上下相齊。此式與躡拳左式略相同。兩眼看食指中節。穩住。此名謂之鶲子躡天式。

Again advancing, your right fist turns inward, the elbow and wrist wrapping in, so the center of the fist is facing

upward, your left wrist also wrapping inward so the center of the fist is facing upward. Your right fist comes down to shoulder level and puts its energy into going out along the inside of your left wrist, your left fist appearing to draw back your right sleeve to the elbow, your left forearm going close to your solar plexus. Your right foot advances with your right fist, your fists and feet staying in line with each other above and below. This posture is somewhat similar to the drilling technique on the left [right] side. Your gaze goes toward the middle knuckle of your [forward] forefinger. Be stable in the posture. This posture is called HAWK DRILLS INTO THE SKY.



第四節 鷗形 Section 4

回式將右手。從眼前曲回在左肩處。將右足。與右手同時拘回足尖。左手在右肘下邊。靠着身子極力往下畫一半圓形。右手與左手同時分開。往後拉。拉至右脇後邊。左手畫至前邊。與右拳前後相對。如同托中平槍形式。左足俟右足。拘回時。即提起與右足脛骨相靠。隨後即與左手同時並出。身式足法與劈拳相同。惟身式低矮些。兩眼看前手食指中節。穩住。此式謂之鷗子翻身式

When turning around, your right fist goes in front of your eyes and withdraws to your left shoulder area, your right foot at the same time hooking its toes in. Your left fist is below your right elbow, close to your body, and puts its energy into arcing downward in a semicircle, your right fist at the same time spreading away by pulling to the rear until it is behind your right ribs. Your left fist arcs until it is forward, your fists lined up with each other front and rear. You have the look of propping up the middle of a level spear. Once your right foot has hooked inward, your left foot lifts to be close to your right ankle, then goes out with your left fist. Your body posture and stepping method are the same as in the chopping technique, except that the body posture in this case is lower. Your gaze is toward the middle knuckle of your [forward] forefinger. Be stable in the posture. This posture is called HAWK TURNS OVER.



第五節 鷂形

Section 5

再進步。仍如前鷂子束翅式。以後仍如前循環不已。數之多寡自便。

Advance again with HAWK WRAPS ITS WINGS. Then continue as before, the whole technique cycling without end. How many times you perform it is up to you.

第六節 鷂形

Section 6

收式時還於原起點處。仍用鷂子翻身。回身收式。穩住片時休息。

To finish, return to where you started. Use HAWK TURNS OVER to turn around, then finish. Be stable in the posture for a moment, then rest.

第八章 燕形學

CHAPTER EIGHT: SWALLOW

燕形者。燕之最靈巧者也。有取水之精。在腹內即能採取腎水上升。與心火相交。易云。水火既濟。儒云。復其真元。在拳中即能活動腰氣。又有躍身之靈。其拳順則心竅開精神。足而腦筋亦因之而強。其拳謬。則腰發滯。身體重。而氣亦隨之不通矣學者於此。尤當加謹焉。

The swallow is the nimblest of animals and is good at taking up water. Within the body, it can get the kidney water to ascend for it and the heart fire to link together. The *Book of Changes* calls it “water and fire assisting each other” [as in hexagram 63 – “After Completion” (made of water ☵ on top of fire ☲)]. The Confucianists call it “restoring your true original state”. Within the boxing art, it can exercise the energy in the waist and give the body a nimble lunging ability. If it is practiced smoothly, your mind will be clear, your spirit will be abundant, and your brain will be strong as a result. If it is practiced with excessiveness, your waist will be sluggish, your body will be heavy, and your energy will be obstructed. You should be especially careful of this.

第一節 燕形

Section 1

預備起點三體式。

Get ready in the starting position of the three-substance posture.



先將右手出去再曲回。兩手兩足身法為金雞抖翎之式。仍將身扭至面朝後。將小腹放在右大腿上。停住。
見雞形第五節圖

First your right hand comes out and again withdraws. The movement of your hands, feet, and body are as in the posture of GOLDEN ROOSTER SHAKES ITS FEATHERS. Your body continues to twist until it is facing to the rear. Your lower abdomen is settled onto the top of your right hip. Come to a halt. (See the photo for Section 5 of the rooster technique.)

第二節 燕形

Section 2

再將身扭向前來。扭時身子不可向傍邊回來。身子扭回時。仍要極力塌勁研回來。如同書字藏鋒折筆。折回意思相同。身總有傍邊扭回之形式。而內中之氣意與勁。不可有偏回之心思。左手與身子合成一氣。向前直伸手腕向裏扭。扭至手心朝上。與足相齊。右手亦與左手同時向後拉。拉至右脅後邊。停住。身子往回折形式。身要矮。兩眼看着左手食指回來。身子如同伏在地下一般。身子扭過來之時。將小腹放在左腿上。似停未停之時。再往前進步。此式謂之燕子抄水起之始。

Then your body twists forward, but must not lean away to the side as it does so. As your body twists, it should maintain an energy of sinking deeply, grinding you back to the front. It is like the subtle maneuvering in calligraphy that produces the turning stroke [一]. Your body throughout has a sideways twisting shape, but internally the energy, intention, and power must not have a sense of veering off to the side. Your left fist moves in unison with your body. It extends forward, the wrist twisting inward until the center of the fist is facing upward and is in line with your [front] foot. Your right fist at the same time pulls to the rear until behind your right ribs. Come to a halt. Your body is in a folded shape and the posture should be low. Your gaze goes toward your left forefinger. Your body seems to be crouching down to the ground. When your body has twisted, your lower abdomen is settled onto the top of your left hip. When you seem to have stopped but not yet stopped, then advance forward. This posture is deemed the beginning of SWALLOW TAKES UP WATER.



第三節 燕形

Section 3

再將右手往前進。向左手下邊出。手心向上。

Your right fist advances forward, coming out under your left fist, the center of the fist facing upward.



右足隨右手極力並進。至左足前不可落地停住。次將左手援在右手下邊。手心向下。兩手腕如同十字形式。亦似停未停再換式。此式謂之燕子抄水起之中。

Your right foot follows your right fist and advances as far as it can, until it is in front of your left foot, but must not come down or pause there. Your left fist supports under your right fist, the center of the fist facing downward. Your wrists are in an X shape, seeming to pause but not pause as you then switch to the next posture. This is deemed the middle of SWALLOW TAKES UP WATER.

第四節 燕形

Section 4

再將右手心扭向外。兩手一氣舉起。與肩相齊。兩眼看十字當中右足未落地時即將左足提起。緊靠右足脰骨。兩手與右足落時分開。兩手如同畫上半圓形。兩手前後相對。均與肩齊。亦如白鶴亮翅展開相同。兩眼看前手。此

式謂之燕子抄水起之末始中末三式即二三四式。總是要一氣習練。學者要知之。

Then your right fist twists so the center of the fist is facing outward, your fists lifting in unison to shoulder level. Your gaze goes to the center of the X shape. Before your right foot has come down, your left foot lifts and goes close to your right ankle. As your right foot comes down, your fists spread apart drawing the upper half of a circle [when viewed from the side]. Your fists are in line with each other forward and back and are at shoulder level. It is the same as the spreading in WHITE CRANE SHOWS ITS WINGS. Your gaze goes toward your front fist. This posture is deemed the conclusion of SWALLOW TAKES UP WATER. The beginning, middle, and end are the second, third, and fourth postures, and all should be practiced as one continuous movement. You have to understand this.



第五節 燕形

Section 5

再將右手往下落向前出去。與金鷄食米之式。手法相同足法亦相同。

Then your right fist drops and comes out forward. The method of your hands and feet are the same as in the posture of GOLDEN ROOSTER EATS RICE.

第六節 燕形

Section 6

再將左手左足。向前出去。右手向後拉。為劈拳式形。停住。

Then your left hand and left foot come out forward, and your right hand pulls to the rear, performing the chopping technique. Come to a halt.

第七節 燕形

Section 7

回式。劈拳回身穩住。再進仍是金鷄抖翎之式。以下仍如前循環不已。數之多寡。自便停住。

When turning, turn as in the chopping technique. Be stable in the posture, then advance again in the posture of GOLDEN ROOSTER SHAKES ITS FEATHERS. The rest is as before and the technique cycles endlessly. How many times you perform it is up to you. Then come to a halt.

第八節 燕形

Section 8

收式時還原起點處。仍是劈拳回身收式。穩住片時休息。

To finish, return to your starting place, again perform the chopping technique, then turn around. Be stable in the posture for a moment, then rest.

第九章 蛇形學

CHAPTER NINE: SNAKE

蛇形者乃天地所賦之性。身體最玲瓏。最活潑者也。身形有撥草之能。二蛇相鬪。能泄露天之靈機。能曲能伸。能繞能蟠。在腹內即為腎中之陽。在易即為坎中之一也。在拳中謂之蛇形。能活動腰中之力。乃大易陰陽相摩之意也。又如易經方圖之中。震巽相接。十字當中求生活之謂也。其拳順則內中真陽透於外。如同九重天。玲瓏相透無有遮蔽。人之精神。如日月之光明矣。其拳謬。則陰氣所拘。拙勁所捆身體不能活潑。心竅亦不能通徹矣。學者於蛇形中勉力而行。久之自能有得。如蛇之精神。靈巧奧妙。言之不盡。

As for the snake, what Nature has endowed it with is the nimblest and liveliest of bodies. Its body has the ability to move through the grass. When you see two snakes fighting each other, the imagination of Nature is revealed in their ability to bend and extend, coil and curl. Within the body, it is the active aspect within the kidneys.

Within the *Book of Changes*, it fits within the Kan hexagram [“Abysmal” – hexagram 29]. Within the boxing art, it is the snake technique. It can exercise strength within the waist. It expresses the intention from the *Book of Changes* of the passive and active aspects rubbing against each other, resembling the placement within the square chart of the sixty-four hexagrams of Zhen and Xun [hexagrams 51 and 57 – the “Arousing” and the “Gentle” – connecting to each other diagonally right in the middle of the chart], the crossover point where is found the generating of life. [From this area in the eight-by-eight chart, the active-based hexagrams spread upward in the chart as the passive-based hexagrams spread downward, and the active-topped hexagrams spread leftward as the passive-topped hexagrams spread rightward.] If the technique is practiced smoothly, then the genuine active aspect within will show outwardly, and like the nine levels of sky delicately overlapping, there will be no obstruction anywhere, and your essence and spirit will beam like the brightness of sun and moon. If it is practiced with excessiveness, then passive energy will get stuck, awkward energy will tie you up, your body will not be able to be lively, and you will not be able to think clearly. When practicing the snake technique, if you put a lot of work into it, then after a long time you will naturally be able to grasp it, and like the snake’s essence and spirit, be indescribably nimble and subtle.

第一節 蛇形

Section 1

預備起點三體式。

Get ready in the starting position of the three-substance posture.



將右足先往前墊步。次將右手心向上往左腋下靠着身子極力穿去。右肩如同穿在左胳膊下窩一般。又次將左手曲回在右肩上。手心向肩尖如同扣住一般身子陰陽相合著伏下去。小腹放在左大腿根上。

Your right [left] foot first goes forward with a small step. Then your right hand, palm facing upward, goes under your left ribs, close to your body, threading through as far as it can reach, your right shoulder seeming to thread under your left armpit, your left hand also pulling back to be over your right shoulder, palm facing the tip of the shoulder, as though to cover it. Your body, its passive and active aspects united with each other, crouches down. Your lower abdomen is settled onto the top of your left hip.



第二節 蛇形 Section 2

右足。再向左足脛骨處進步不可落地再與右手同時極力斜著並出去。手心向裏側著隨後跟步如同虎撲子跟步法左手與右手。亦同時拉回至左腋後邊停住手心向下兩手前後相對兩肩向外開勁兩胯根亦然兩眼順着前手食指稍望前看。

Your right foot then advances toward your left ankle, but does not come down, instead stepping out diagonally as far as it can, your right hand going out along with it, the palm facing inward and sideways, then [your left foot] does a follow step, like the follow step in the tiger technique. As your right hand goes out, your left hand

pulls back until behind your left ribs, palm facing downward, your hands facing each other front and back. Your shoulders have an energy of spreading outward, as do your hips. Your gaze goes forward following the tip of your front forefinger.



第三節 蛇形

Section 3

再進左式。與右式身法步法。均皆相同。數之多寡自便。

Then advance to the left side, the body movement and footwork all the same as on the right side. How many times you perform the technique is up to you.



第四節 蛇形

Section 4

回式。出去右式再回右手先曲回在左肩處。手法足法身法起落。均與鵠子翻身相同。惟是鵠子翻身是正式或南北。或東西。此式是斜角。與左式相同。

For the turning posture, after going out on the right side, then withdraw your right hand, first pulling it back by your left shoulder. The lifting and dropping actions of your hands, feet, and body are all the same as in HAWK

TURNS OVER, except that in that posture, you are facing straight, whether south-north or east-west, whereas in this posture you are facing diagonally. You will then go out to the left side as before.



第五節 蛇形

Section 5

收式仍與回式相同停住片時休息

The closing posture is the same as in the turning posture. Pause there a moment, then rest.

第十章 □形學

CHAPTER TEN: KESTREL

□形者。其性最直無他謬巧。此形有豎尾之能。上起可以超升。下落兩掌搗物如射包頭之力。在腹內能輔佐肝肺之功。又能舒肝固氣。在拳中謂之□形。能以活肩。又能活足。其拳順。則肝舒氣固。人心虛靈。人心虛靈而人心化矣。又能實其腹。實其腹而道心生。其拳謬。則兩肩發拘不活。胸中不開。而氣亦必不通矣。學者於此形勉力而行。可以虛心實腹。而真道乃得矣。

The kestrel's personality has the most directness, and no other animal is more dramatically skillful. This animal is good at sending its tail upright. [This manifests when the bird suddenly points its body downward to dive upon prey.] In rising, it can transcend height. In dropping, its claws can attack an animal as if with the force of an arrowhead. Within the body, this technique can assist the liver and lungs, and also can clear the liver and solidify the energy. Within the boxing art, it is called the kestrel technique. It can liven the shoulders and the feet. If it is practiced smoothly, your liver will be cleared and your energy solidified. Your mind will be enlivened, and in being enlivened it will be transformed. There can then be fullness in your abdomen, and with fullness in your abdomen, the Daoist mind is born. [*Daodejing*, chapter 3: "Empty the mind, fill the abdomen."] If it is practiced with excessiveness, then your shoulders in expressing will be restricted and not lively. Your chest will not be open and the energy will surely be obstructed. If you make the effort to practice this technique, you can empty your mind and fill your abdomen, and the authentic method can be obtained.

第一節 □形

Section 1

預備起點三體式。

Get ready in the starting position of the three-substance posture.



先將左足尖扭向外。身子面向正。將左手曲回。兩手捲上拳。手心向裏對在臍中處。靠着腹。

First your left toes twist outward. Your body faces squarely. Your left hand withdraws as both hands roll up into fists, and the centers of the fists are turned inward to be facing toward your navel as they go close to your abdomen.



第二節 □形

Section 2

再將兩手。如白鶴亮翅分開落下。兩肘靠脇。兩拳左拳在左脇下。右拳在右脇下靠住。兩肩往下垂勁。右足與兩拳分開之時。同時斜着前進步。左足進至右足處。緊靠脰骨。腰塌勁。式微停。

見虎形第一節一圖

Then your fists perform as in WHITE CRANE SHOWS ITS WINGS, spreading apart and coming down, your elbows close to your ribs, your fists close below your ribs on their respective sides, your shoulders hanging

down. As your fists spread apart, your right foot at the same time diagonally advances a step. Your left foot advances to be by your right foot, close to the ankle. Your waist has an energy of sinking. The posture pauses only slightly. (See photo 1 of the tiger technique.)

第三節 □形

Section 3

再將兩手。從兩腕緊靠着。直往前出去。手心皆朝上。兩拳相離不過二三寸許。左足與兩拳。亦同時極力並出去。兩肩往下垂勁。又往後抽勁。不可顯露抽。兩眼看兩拳當中。右足隨後跟步。如同虎撲子跟步相同。穩住再換式。

Then your fists, wrists close together, come out directly forward, the centers of the fists facing upward, your fists about two or three inches apart. Your left foot at the same time goes out as far as it can. Your shoulders have an energy of hanging down, but also an energy of drawing in, though they must not noticeably do so. Your gaze goes between your fists. Your right foot then does a follow step, same as the follow step in the tiger technique. Be stable in the posture, then switch to the other side.



第四節 □形

Section 4

換式。先將左足往前墊步。足尖微向裏勾。兩拳仍如前式。相對在臍處。次分開白鶴亮翅。兩拳落下緊靠兩脇下邊。兩肩仍往下垂勁。右足進至左足脛骨處緊靠住。腰下塌勁。微停再進。

When changing sides, first your left foot goes forward a small step, toes hooked slightly inward. Your fists remain as in the previous posture, aligned toward each other at your navel area. They again spread apart as in WHITE CRANE SHOWS ITS WINGS and come down close below your ribs. Your shoulders continue to have an energy of hanging down. Your right foot advances to be close to your left ankle. Your waist has an energy of sinking. Pause only slightly, then advance.



第五節 □形

Section 5

再進。將兩拳直出。與左足並進。兩眼看兩拳當中。仍與三節式相同。以下倣此。

When advancing, your fists come out directly forward, and with it your left foot also advances [as a follow step]. Your gaze goes between your fists, again the same as in section 3. Continue in this manner.



第六節 □形

Section 6

回式。仍出去右式。先將右足勾回身子向左轉。兩拳仍與左右式。白鶴亮翅相同。左足提起。緊靠右足脰骨微停。在出手進足。亦與左右式出手相同。再進仍如前。循環不已。

As for the turning posture, again perform the technique on the right side. First your right foot hooks inward and your body turns around to the left. Your fists are again on both sides the same as in WHITE CRANE SHOWS ITS WINGS. Your left foot lifts to be close to your right ankle and slightly pauses there, then when your fists come out and your feet advance, it is the same as before when your fists came out on either side. Again advance as before, and repeat the technique indefinitely.

第七節 □形

Section 7

收式。仍與回式相同。停住片時休息。

For the closing posture, it is the same as in the turning posture. Pause for a moment, then rest.

第十一章 鷹形學

CHAPTER ELEVEN: EAGLE

鷹形者。鷹者其性最狠最烈者也。有攫獲之精。又目能視微物。其形外陽而內陰。在腹內能起腎中之陽氣升於腦。即丹書穿夾脊。透三關。而生於泥丸之謂也。在拳中謂之鷹形。其拳順則真精補還於腦。而眼精光明矣。其拳謬。則真勁不能貫通於四指。陰火上升而頭眩暈。眼亦必發赤矣。學者練此形。便能復純陽之氣其益實非淺鮮。

The eagle is the most ruthless and vicious of animals. It excels at capturing and its eyes can see small animals. This technique is externally active and internally passive. Within the body, it can get the active energy in the kidneys to ascend to the brain. According to the *Elixir Book*, it penetrates the spine and the “three gateways”, and comes from the Ni Wan acupoint. Within the boxing art, it is called the eagle technique. If it is practiced smoothly, then genuine essence will fill your brain and your eyes will be made clear. If it is practiced with excessiveness, then genuine energy cannot penetrate to your four limbs, the passive fire will ascend, your head will become dizzy, and your eyes will surely become bloodshot. Practicing this technique will enable you to recover your pure active energy, the benefits of which will not be meager.

第一節 鷹形

Section 1

預備起點三體式。

Get ready in the starting position of the three-substance posture.



起蹠落翻。身法步法。仍與劈拳相同。惟手似鷹捉擎之情形。劈拳似斧有劈物之情形。乃兩形之性情不同。此故

謂之鷹形。

In lifting, drilling, dropping, and overturning, your body movement and footwork remain the same as in the chopping technique, except your hands seem to be capturing an animal whereas the chopping technique seems like a hatchet chopping something. The two techniques are different situations, therefore in this case it is deemed the eagle technique.

第十二章 熊形學

CHAPTER TWELVE: BEAR

熊形者。其性最遲鈍。其形最威嚴有堅項之力。其物外陰而內陽。在腹內能接陰氣下降。還於丹田。在拳中即謂熊形。能直頸項之力。又能復純陰之氣。能與鷹形之氣相接。上升之而為陽。下降而為陰也。二形相合演之。謂之鷹熊鬪志。亦謂之陰陽相摩。雖然陰陽升降。其實亦不過一氣之伸縮也。學者須知前式龍虎單習謂之開。此二形並練謂之合。知此十二形開合之道。可與入德矣。

The bear is by nature the stupidest of animals and yet in form is the most dignified, its strength in its upright neck. This technique is externally passive and internally active. Within the body, it can get the passive energy to descend back to the elixir field. Within the boxing art, it is called the bear technique. It can give you the ability of a strong upright neck and can restore your pure passive energy. It and the eagle technique can be connected to each other, one ascending and becoming active, the other descending and becoming passive. The two techniques blend together into what is called “eagle & bear fighting”, or also called “passive and active rubbing against each other”. Although the passive and active aspects ascend and descend, really it is nothing more than continuously extending and shrinking. You must understand that the earlier postures of dragon and tiger are practiced alone and called “beginning”, while these two techniques are practiced together and called “finishing”. Knowing this method of beginning and finishing the twelve-animal practice, you can receive the power of such training.

第一節 熊形

Section 1

預備起點三體式。

Get ready in the starting position of the three-substance posture.



先將左手如劈拳落下。摟回順着小腹躡上去與眉齊。左足同時回在右足處。足後根對着右足脛骨。足尖點地。足後根欠起。腰往下塌勁。眼往上看。手心手往上躡。項往上直豎。兩肩往下極力垂勁。此謂之熊有豎項之力。Your left hand drops as in the chopping technique, brushing back along your lower abdomen, then drills upward [as a fist] until at eyebrow height. Your left foot at the same time withdraws to be beside your right foot, the heel aligned toward your right ankle, toes touching down, heel lifted. Your waist has an energy of sinking down. Your gaze goes upward toward the fist as it drills upward. Your neck straightens and your shoulders sink down as far as they can. This is called “the strength the bear has in its neck”.



右手順著身子往上起。至左手處再往前往下。如鷹捉物捉去。胳膊似曲似伸。左手與右手同時往後拉。如劈拳拉法相同。拉至左脇停住。左足與右手同時出去。右手出去在兩腿中間。右手與左足相齊。右足尖點地。足後根欠起。兩眼看右手大指根。中指稍口合著勁。身子似鬆似捆。似開似合。穩住再換式。

Your right hand goes along with your body by lifting upward until it is beside your left fist and then it goes forward and downward like an eagle seizing an animal. The arm seems bent yet extended. Your left hand at the same time pulls back, same as in the pulling method of the chopping technique, pulling until at your left ribs. Your left foot and right hand come out at the same time, your right hand going out to be between your legs, in line with your left foot. Your right toes are touching the ground, heel lifted. Your gaze goes toward your right hand, along the root [tip] of the thumb and the tip of the middle finger. Your crotch has an energy of closing. Your body seems loosened yet tied up, open yet closed. Be stable in the posture, then switch to the next one.



第二節 熊形

Section 2

換式將右手。落下蹠上亦如左式。

When changing sides, your right hand drops and drills upward as on the left side.



左手往上蹠去。左足與右手同時往前墊步。再出左手右足。與左式相同。數之多寡自便。回式出去左手右足。再回式。

Your left hand drills upward as your left foot takes a small step, then your left hand and your right foot go out together. It is the same as on the left side. How many times you perform the technique is up to you. When you decide to turn around, your left hand and right foot should be forward, then perform the turning posture.



第三節 熊形

Section 3

回式。將右足尖極力往裏勾。左手落蹠。與左足同時並起。身子向左轉。左右手足出去。與左右式。練法手足均皆相同。

For the turning posture, your right toes hook inward as far as they can, and your left hand drops and drills with your left foot rising at the same time, your body turning around to the left. The way your hands and feet come out, the postures on both sides, the practice methods of your hands and feet, are then all the same as before.

第四節 熊形

Section 4

收式時。還於原起點處。仍與回式。身法手足式樣均皆相同。穩住片時休息。此式謂之鷹熊鬪志之形。

To finish, return to where you started and again perform the turning posture. Your body movements, as well as the postures of your hands and feet are all the same as before. Be stable in the posture for a moment, then rest. This technique is called “eagle & bear fighting”.

第十三章 十二形全體合一學 郎雜式捶

CHAPTER THIRTEEN: THE TWELVE ANIMALS COMBINED INTO A WHOLE SET (ALSO CALLED “MIXED POSTURE BOXING”)

雜式捶者。又名統一拳。是合五綱十二目統一之全體也在腹內能使全體無虧。大學云。克明峻德也。註此譬言似屬離奇。然實地練習則知。在拳中則四體百骸內外之勁如一。純粹不雜。其拳順。則內中之氣。獨能伸縮往來。循環不窮。充周無間也。中庸曰。鬼神之為德。其盛矣乎。註喻變化無方其勁不見不聞。潔內華外。洋洋流動。上下四方。無所不有。至此拳中之內勁。誠中形外而不可掩矣。學者於此用心習練。可以至無聲無臭之極端矣。先賢云。拳中若練到此時。是拳無拳。意無意。無意之中。是真意。此之謂也。

The Mixed Posture Boxing set is also called Unified Boxing. It is the five elements and the twelve animals combined into a complete set in order that there be nothing missing within you. It says in the *Da Xue* [itself citing the *Book of Documents*, document 1]: “He was capable of setting an example of the highest virtue.” (Note:

these words may seem strange, but through experience and practice you will come to understand their relevance.) If you have this quality when practicing the set, then your limbs and your whole body, and your power both internally and externally, will all function in unison, acting with focus rather than randomness.

If the set is performed smoothly, you will be able to extend and contract, moving in every direction by way of nothing but internal energy, endlessly coursing through and filling every part of your body. It says in the *Zhong Yong*: “The special power of ghosts and spirits, how they prosper by it!” [i.e. Spiritual entities are fundamentally enduring by virtue of their very intangibility.] (Note: this is here a metaphor for transforming in your movements without any pattern.) Your power is invisible, imperceptible.

[The quote above continues 視之而弗見聽之而弗聞體物而不可遺 “Look for them and you will not see them. Listen for them and you will not hear them. And yet spirit inhabits all things, excluding nothing.” This is already an echoing of the *Daodejing* describing the Way in chapter 35: 視之不足見聽之不足聞用之不足既 “Look, can’t see it. Listen, can’t hear it. And yet it’s always there.” And also earlier in chapter 14: 視之不見...聽之不聞...搏之不得 “Look for it and you will not see it... Listen for it and you will not hear it... Grasp for it and you will not get it.”]

It is internally potent, then externally dominating, pouring forth overwhelmingly in all directions – up, down, left, right, front, back – reaching everywhere. You have thus reached the point that the internal power within this art insuppressibly exudes outward. If you concentrate on training in this way, you will attain the ultimate level of unconscious subtlety. An early master said that once you practice the art to this level, then: “The boxing is without boxing. The intention is without intention. Within no intention is true intention.” This is the idea.

[Line 1:]

第一節 形意雜式捶

1. HAWK WRAPS ITS BODY

預備起點三體式。

Get ready in the starting position of the three-substance posture.



次前進步。是鵠子束身形式。停住。

Then advance with HAWK WRAPS ITS BODY. Come to a halt.



第二節 雜式捶

2. HAWK ENTERS THE FOREST

前進步是。鷂子入林之式。左拳在前。右拳在頭正額處穩住。

Advance with HAWK ENTERS THE FOREST, left fist forward, right fist in front of your forehead. Be stable in the posture.



第三節 雜式捶

3. RETREATING CHOP

將右手。從正額處。擺下至臍傍邊停住。肘靠脇左手同時。抽回至左脇處左足亦同時撤回至。右腿。後邊兩腿足形式。如劈拳形相同。此形亦謂之退步劈拳式。

Your right hand swipes downward from your forehead until beside your navel, elbow close to your ribs, as your left fist draws back beside your left ribs, your left foot at the same time withdrawing behind your right leg, the posture of your legs and feet the same as in the chopping technique.



第四節 雜式捶

4. RETREATING CHOP

先將左手。躡至頭左額角處。手張開。再往下擺。亦擺至左脇處。在臍左邊停住。右足亦同時撤回。至左足後邊。仍與左式退步劈拳形式相同。左右共練四式。停住。

Your left hand drills upward until beside your left temple, hand loose, then swipes downward, passing your left ribs, until to the left of your navel, your right foot at the same time withdrawing behind your left leg. The posture is the same as on the other side. Perform this action on both sides for a total of four times, then come to a halt.



第五節 雜式捶

5. BLACK DRAGON TAKES UP WATER

將右手。從脇往下往後。如同畫一圓形。從頭正額處。順着身子往下落。至肚臍處靠住。左手同時從左脇處。與右手外邊。手心向裏往上躡。至正額處齊平着。相離正額二三寸許。再將右胳膊抬上去。手心向外。手背靠在正額處。左手順着身子落下。手心向上靠住臍處。身子面向正停住。此式謂之烏龍倒取水。

Your right fist draws a circle: downward along your ribs, to the rear, up to your forehead, then downward along your body until close to your navel. Your left fist at the same time drills upward from your left ribs, the center of

the fist facing inward, moving on the outside of your downward-moving right fist, until about an inch or two in front of your forehead. Then your right forearm lifts up, the center of the fist facing outward, until the back of the fist is close to your forehead, as your left fist drops along your body until close to your navel, the center of the fist facing upward. Your torso is facing squarely. Come to a halt.



第六節 雜式捶

6. PHOENIX SPREADS A SINGLE WING

將左足。極力往後撤。至右足後邊落下。右足隨著往後撤。撤至左足處。右足後根緊對左足脛骨。右手與右足。同時極力往下落至小腹處。肘與拳緊靠着脇腹。左拳仍在左脇不動。腰極力塌勁。右邊小腹放在大腿上。身子亦不可太彎。往下看時。只要鼻子與足尖相齊為度。身子陰陽相合着。肩膀抽勁仍如前法。兩眼看跟着右手看。停住再往前看。此式謂之鳳凰單展翅。

Your left foot withdraws as far as it can, coming down behind your right foot, which also then withdraws until beside your left foot, your right heel close to your right ankle. Your right fist at the same time puts its energy into coming down to your lower abdomen, forearm close to your ribs. Your left fist stays at your left ribs. Your waist has a strong energy of sinking. The right side of your abdomen is settled onto the top of your right hip, but your body must not overly bend forward. As you look downward, it should go no farther than your nose aligning with your toes. Your body's passive and active aspects are united with each other, and so your shoulders and hips have an energy of drawing in as before. Your gaze follows your right fist, and then looks out forward again once you have come to a halt.



第七節 雜式捶

7. SLEEPING DRAGON AWAKES

再前進。先進右足。極力往前進步。左手與右足。同時出去。左足亦隨後跟步。如崩拳跟法相同。身式高低亦如崩拳式相同。停住再進。此式謂之蟄龍出現。

First your right foot advances as far as it can, your left fist going out at the same time, then your left foot does a follow step. It is the same as in the crashing technique, as is the height of your body's posture. Come to a halt, then advance with the next posture.



第八節 雜式捶

8. BLACK TIGER LEAVES ITS CAVE

步法。身法出手。與連環黑虎出洞式相同。穩住再進。

The footwork, body movement, and hand technique are the same as in BLACK TIGER LEAVES ITS CAVE from [Section 3 of] the Continuous set. Be stable in the posture, then advance with the next.

第九節 雜式捶

9. WHITE CRANE SHOWS ITS WINGS

身法。手法。與連環白鶴亮翅式相同。穩住再進。

The body movement, hand technique, and footwork are the same as in WHITE CRANE SHOWS ITS WINGS from [Section 4 of] the Continuous set. Be stable in the posture, then advance with the next.

第十節 雜式捶

10. BLASTING

出手。身法與步法均與砲拳式相同。穩住再進。

The hand technique, body movement, and footwork are the same as in the blasting technique. Be stable in the posture, then advance with the next.

第十一節 雜式捶

11. PHOENIX SPREADS BOTH WINGS

兩手一齊落回在小腹處。右手捲拳手心向上。落在左手心中。兩肘緊靠脇。身子如同捆住一般。右足同時往回墊步。足尖仍向外斜着。兩眼往前看。此式謂之鳳凰雙展翅。停住再進。

Your hands come down in unison to your lower abdomen, right hand remaining as a fist, the center of the fist facing upward, coming down into your left palm, elbows close to your ribs. Your body appears to be tied up.

Your right foot at the same time withdraws a small step, toes slanted outward. Your gaze is forward. Come to a halt, then advance with the next posture.



[Line 2:]

第十二節 雜式捶

12. HAWK ENTERS THE FOREST

出手。身法。步法仍與鷂子入林之式相同。穩住再退。

The hand technique, body movement, and footwork are the same as in HAWK ENTERS THE FOREST. Be stable in the posture, then retreat with the next.

第十三節 雜式捶

13. RETREATING CHOPS, BLACK DRAGON TAKES UP WATER

仍是倒劈拳回退。手法數目如前。退到頭。亦仍是烏龍倒取水之式。不可久停即進。

Perform the retreating chops in the same way as before, four times. This brings you back to where you started, then perform BLACK DRAGON TAKES UP WATER. Do not pause long, then advance with the next posture.

第十四節 雜式捶

14. SWALLOW TAKES UP WATER

將烏龍取水之式。右手過來。落下時。緊接就是燕子抄水之式。停住。

見燕形

Continuing from BLACK DRAGON TAKES UP WATER, your right fist keeps going and then drops right into SWALLOW TAKES UP WATER. Come to a halt. (See sections 1-4 of the swallow technique.)

第十五節 雜式捶

15. CRASHING

再進步。為崩拳。手法步法。與連環第一式。頭一手相同。

Then advance with the crashing technique. The hand technique and footwork is the same as in Section 1 of the Continuous set.

第十六節 雜式捶

16. BLUE DRAGON LEAVES THE WATER

再退步。出手。身法步法。與連環青龍出水式相同。

Then retreat while sending out your [left] fist. The body movement and footwork are the same as in BLUE DRAGON LEAVES THE WATER from [Section 2 of] the Continuous set.

第十七節 雜式捶

17. BLACK TIGER LEAVES ITS CAVE

再進步。仍是黑虎出洞之式。穩住換式。

Then advance with BLACK TIGER LEAVES ITS CAVE. Be stable in the posture, then switch to the next.

第十八節 雜式捶

18. WHITE CRANE SHOWS ITS WINGS

再變式。仍是白鶴亮翅之式穩住再進。

Then switch to WHITE CRANE SHOWS ITS WINGS. Be stable in the posture, then advance with the next.

第十九節 雜式捶

19. BLASTING

再進。仍是砲拳之式穩住再換。

Then advance with the blasting technique. Be stable in the posture, then switch to the next.

第二十節 雜式捶

20. PHOENIX SPREADS BOTH WINGS

再換。仍是鳳凰雙展翅之式。穩住。

Switch to PHOENIX SPREADS BOTH WINGS. Be stable in the posture.

[Line 3:]

第二十一節 雜式捶

21. HAWK ENTERS THE FOREST

再進。仍是鷂子入林之式。穩住再退。

Then advance with HAWK ENTERS THE FOREST. Be stable in the posture, then retreat with the next.

第二十二節 雜式捶

22. RETREATING CHOPS, BLACK DRAGON TAKES UP WATER

再回退。仍是退步劈拳。退到頭。仍是烏龍倒取水之式停住。

Perform the retreating chops, which again brings you back to where you started, then perform BLACK DRAGON TAKES UP WATER. Come to a halt.

第二十三節 雜式捶

23. BLUE DRAGON EXTENDS A CLAW

換式。將右手從正額處五指張開。往前極力伸去再換與眼相平着。兩足不動。兩肩平着鬆開抽勁。微停住式。出左手。此式謂之青龍探爪。

To switch to the next posture, your right hand puts its energy into reaching forward from your forehead, fingers spread, at eye level, your feet staying where they are. Your shoulders loosen and have an energy of drawing in. Pause only slightly before your left hand goes out in the next posture.



第二十四節 雜式捶

24. EAGLE CATCHING PREY

換式。將左手從心口處。望着右手上邊出去。右手收回右脇。兩足仍是原式不動。兩手伸去收回。與鷹捉相同。此式亦謂之鷹捉。

To switch to the next posture, your left hand goes out from beside your solar plexus, over your right hand, while your right hand draws back to your right ribs, your feet still staying where they are. Your hands make the action of one hand reaching out as the other pulls back, like an eagle catching prey.



第二十五節 雜式捶

25. WRAPPING

再換式。將左手。如連環包裹裏回。右手仍在右脇不動。微住。此式亦謂之裹手。

To switch to the next posture, your left hand does the action of wrapping inward from [Section 7 of] the Continuous set, your right hand staying at your right ribs. Pause only slightly.

第二十六節 雜式捶

26. PUSH OPEN THE WINDOW TO GAZE AT THE MOON

換式。將左手腕。向外擰勁。斜着往外往上伸去。左足亦同時與左手出去。身式要往下縮力。又要矮。兩腿與騎馬口相同。左肩裏根極力鬆開抽勁。兩眼看左手大二指中間右手仍右脅。不動此式謂之推窗望月。停住。

To switch to the next posture, your left wrist twists outward as it extends diagonally outward and upward, your left foot at the same time going out. Your body's posture should shorten, shrinking downward, as your legs adopt a horse-riding stance. The inner side of your left shoulder does its best to loosen and has an energy of drawing in. Your gaze goes between your left thumb and forefinger. Your right hand still stays at your right ribs. Come to a halt.



第二十七節 雜式捶

27. THREE BASINS BEING LOWERED TO THE GROUND

換式。將右手屈回落下與大腿根相平。相離二三寸許。手腕極力往外扭勁胳膊如半圓形。右手亦同時與左手落下手腕向外扭勁。兩手相同。兩腿仍是騎馬當式不動。兩眼往左往前看。兩肩鬆開往外開勁。又往回抽勁。腰往下塌勁。此式謂之三盤落地。

To switch to the next posture, your right arm bends in and the hand drops to be about two or three inches away from the hip, the wrist putting its energy into twisting outward, arm making a semicircle. Your left hand drops at the same time, wrist twisted outward, both hands performing the same action. Your legs stay in a horse-riding stance. Your gaze is forward to the left. Your shoulders loosen and have an energy of spreading outward, as well as an energy of drawing inward, and your waist has an energy of sinking.



第二十八節 雜式捶

28. LAZY DRAGON LAYS DOWN IN THE ROAD

再進先將左手。向前極力撐着勁出去。與心口平。將手捲上拳。手腕朝裏擰勁。手心向上。又將手如包裹勁。裹回手至心口處。胳膊緊靠脇。右手極力。同時與左手裹回來時。與左手腕上邊出去。亦是手心向上。右足亦與右手同時出去。兩腿與龍形步法相同。兩眼順著右手往前看。兩肩極力往下垂勁。又往外開勁。微停。此式謂之懶

龍臥道。

Then advance, your left hand first going out with a propping energy at solar plexus level, then grasps into a fist, the wrist twisting inward so the center of the fist is facing upward, then wraps inward toward your solar plexus, forearm close to your ribs. Your right fist at the same time goes out over your left wrist, the center of the fist facing upward. As your right fist goes out, your legs step the same as in the dragon technique. Your gaze goes along with your right fist to look forward. Your shoulders sink down as far as they can, yet also have an energy of spreading outward. Pause only slightly.



第二十九節 雜式捶

29. BLACK DRAGON REDIRECTS THE RIVER

再進步。先將左腿往前進步落下。與鶴子入林步法相同。左手與右手下邊出去。右手拉回。可與左腿出去同時拉回。兩手與橫拳相同。兩眼看前手。停住。此式謂之烏龍翻江。

Then your left leg advances, coming down forward as in HAWK ENTERS THE FOREST. Your left fist goes out from under your right fist, your right fist withdrawing almost in tandem with your left leg stepping. Your fists behave the same way as in the crossing technique. Your gaze is toward your forward fist. Come to a halt.



第三十節 雜式捶

30. CRASHING

再進。先進右手。與崩拳相同。兩足不動。停住。

Then your right fist advances, same as in the crashing technique, but with your feet staying where they are. Come to a halt.



第三十一節 雜式捶

31. DRAGON & TIGER MEET

再右足極力提起。往前蹬去。如畫半圓形式。與心口相平為度。左手與右足同時出去。與右足相齊。此式謂之龍虎相交。停住。

Then your right foot puts its energy into lifting and presses out forward, as though the foot is drawing an arc [when viewed from the side], at solar plexus level. The left fist goes out at the same time to be beside your right foot. Come to a halt.



第三十二節 雜式捶

32. BLACK TIGER LEAVES ITS CAVE

再進。將右足落在前邊。右手出去。左手拉回。仍與黑虎出洞之式相同。停住。

Advancing, your right foot comes down forward and your right fist goes out, your left fist withdrawing. It is the same posture as in BLACK TIGER LEAVES ITS CAVE. Come to a halt.

第三十三節 雜式捶

33. WHITE CRANE SHOWS ITS WINGS

再換。仍是白鶴亮翅之式。停住。

Then switch to WHITE CRANE SHOWS ITS WINGS. Come to a halt.

第三十四節 雜式捶

34. BLASTING

再換式。仍是炮拳之式。微停。

Then switch to the blasting technique. Pause only slightly.

第三十五節 雜式捶

35. PHOENIX SPREADS BOTH WINGS

再換式。仍是鳳凰雙展翅之式。停住。

Then switch to PHOENIX SPREADS BOTH WINGS. Come to a halt.

[Line 4:]

第三十六節 雜式捶

36. HAWK ENTERS THE FOREST

再進。仍是鷹子入林之式。停住。亦謂之順步炮拳。

Then advance with HAWK ENTERS THE FOREST. Come to a halt. This also gets described as “the blasting technique performed with the same fist and foot forward”.

第三十七節 雜式捶

37. RETREATING CHOPS, BLACK DRAGON TAKES UP WATER

再回退。仍是倒劈拳。到原起處。仍是烏龍倒取水式。停住。

Perform the retreating chops, which again brings you back to where you started, then perform BLACK DRAGON TAKES UP WATER. Come to a halt.

第三十八節 雜式捶

38. PHOENIX SPREADS A SINGLE WING

再退。仍是鳳凰單展翅之式。停住。

Then retreat with PHOENIX SPREADS A SINGLE WING. Come to a halt.

第三十九節 雜式捶

39. SLEEPING DRAGON AWAKES

再進。仍是蟄龍出現之式。

Then advance with SLEEPING DRAGON AWAKES.

第四十節 雜式捶

40. BLACK TIGER LEAVES ITS CAVE

再進。仍是黑虎出洞之式。停住。

Then advance with BLACK TIGER LEAVES ITS CAVE. Come to a halt.

第四十一節 雜式捶

41. WIND WAVES ASIDE THE LOTUS LEAVES

再將兩手。如一氣從前邊往下落。順着左邊如畫一圓形。從後邊回來。再從目前。往前雙手推去兩手掌皆立著。與肩相齊。右手極力伸直。左手在右肩處。右足隨著兩手往回邁步。兩腿形與青龍出水剪子股式相同。惟是兩手向後推之。兩眼看亦順着兩手向後看。兩肩仍如前抽勁。微停。此式謂之風擺荷葉。

Then your hands in unison drop, go the left, and as though drawing a circle they come back in, passing in front of your eyes, and then push out forward as upright palms at shoulder level. Your right hand puts its energy into reaching out, whereas your left hand only goes as far as your right shoulder. Your right foot at the same time steps back, your legs in the same posture of scissored-thighs as in BLUE DRAGON LEAVES THE WATER, except that in this case your hands are pushing behind. Your gaze goes along with your hands to be looking behind you. Your shoulders should have an energy of drawing in as before. Pause only slightly.



第四十二節 雜式捶

42. CRASHING

再進。將左拳從右肩處往前往左伸去。如崩拳手相同。右手亦隨着曲回在右脇處。左足與左手。同時出去。如崩拳步法。惟後足不跟步。

Then advance with your left fist extending to the left from in front of your right shoulder. The posture is the same as in the crashing technique, your right arm going along with the movement by bending in so the fist is

beside your right ribs. Your left foot goes out at the same time as your left fist, same footwork as in the crashing technique, except in this case your rear foot does not do a follow step.

第四十三節 雜式捶

43. BLACK TIGER LEAVES ITS CAVE

再進步。仍是黑虎出洞之式。不可停即回。

Then advance with BLACK TIGER LEAVES ITS CAVE. Without coming to a halt, go right into the following turn.

第四十四節 雜式捶

44. HAWK TURNS OVER

回身式。仍是鶴子翻身之式。停住。立正休息。

Turn around with HAWK TURNS OVER. Come to a halt, then stand straight, and rest.

第十四章 十二形全體大用學 卽安身炮拳

CHAPTER FOURTEEN: THE TWELVE ANIMALS COMBINED IN APPLICATION (ALSO CALLED “SETTLED-BODY CANNON” SET)

安身砲者。譬如天地之化育。萬物各得其所也。在腹內氣之體言之。其大無外。其小無內。在外之用言之。可以不見而章。不動而變。無為而成。夫人誠有是氣。至聖之德。至誠之道。亦可以知。亦可以為矣。在拳中即為大德小德。大德者。內外合一之勁。其出無窮。小德者。如拳中之變化。生生不已也。譬如溥博源泉而時出之。如此形意拳之道。拳無拳。意無意。無意之中是真意至矣。學者知此。則形意拳中之內勁。即天地之理也。又人之性也。亦道家之金丹也。勁也。理也。性也。金丹也。形名雖異。其理則一。其勁能與諸家道理合一。亦可以同登聖域。能與天地合其德。與日月合其明。與四時合其序。與鬼神合其吉凶。學者胡不勉力而行之哉。

The Settled-Body Cannon set [connoting “choreographed and controlled” sparring set] is like the process of natural evolution, every species fitting into its niche. To describe the energy within the body: it is large enough that there is nothing beyond it and small enough that there is nothing within it. [This paraphrases Hui Shi in *Zhuangzi*, chapter 33: “So large there is nothing beyond it – that is the infinite. So small there is nothing within it – that is the infinitesimal.” The energy within the belly is therefore both “infinite and infinitesimal”, or simultaneously very expansive and very dense.] To describe the external application: it can be unnoticeable and yet manifest, be hardly moving and yet adjust, be non-striving and yet succeed. If you truly possess this energy, the virtue of complete wisdom and the way of complete sincerity can each be realized and attained.

Within the set, there is a greater virtue and a lesser virtue. The greater virtue is the power that expresses limitlessly when inside and out are functioning as one. The lesser virtue is the ceaselessly renewing transformations within the set, like a spring constantly gushing forth water. Hence the method of Xingyi Boxing: “The boxing is without boxing. The intention is without intention. Within no intention is true intention.” Once you understand this, then the internal power within the Xingyi boxing art turns out to be the principle of Nature itself and the nature within human beings, as well as the Daoist “golden elixir”. Power, principle, nature, elixir... different names but the same idea. This power can align with the theories of all schools and ascend to the same heights of wisdom, just as the sky and ground combine to make virtue, the sun and

moon combine to make illumination [the characters for sun 日 and moon 月 literally combining to form the character for illumination 明], the four seasons combine to make the cycle of the seasons, and ghosts and spirits combine to make the foretelling of good or bad fortune. That being the case, why would you not put in the effort of practicing this?

第一節 安身炮

Section 1

甲乙二人對舞。 (甲上手) (乙下手)

(甲起點三體式)。 (乙起點三體式)。

甲先將左手。向外拍出乙之左手。即速出右手進步打崩拳。

乙即速先向後撤右足。左足提起。腿緊靠右腿。再將左手。將甲之右手向外推去。

Two people, Person A and Person B, perform the techniques on each other. (A [on the right in the drawings] is again in the “upper” role and B [on the left] is in the “lower” role, both beginning in the three-substance posture.)

A, first slap aside B's left hand, then quickly advance a step while performing the crashing technique with your right hand.

B, first withdraw your right foot and lift your left foot so the leg is close to your right leg, your left hand pushing A's right fist outward.



即速進步還打崩拳。

Then quickly advance a step, returning a strike to A in the form of another crashing technique.



第二節 安身砲

Section 2

甲即將右手。向後拉乙之右手左手與右手同時向乙之面劈去。兩足不動。

A, your right hand pulls B's right fist in as your left hand chops out to his face, your feet staying where they are.



乙即將右手收回抬起。左手與右手同時即向甲之心口打去。如鷂子入林之式。

甲再先將左足墊。橫右足進至乙之左足外邊。左手曲回即摟乙之左手向後拉。右手亦同時向乙之面劈去如劈拳。

B, your right fist withdraws lifted up [hooking aside A's chopping hand] as your left fist strikes out to A's solar plexus. It is the same as in HAWK ENTERS THE FOREST.

A, your left foot first makes a small sideways step and then your right foot advances to the outside of B's left foot, your left hand withdrawing and pulling his left fist in, your right hand at the same time chopping out to his face, as in the chopping technique.



第三節 安身砲

Section 3

乙即將左足墊橫。急進右足。速將左手收回。抬起右手同時。向着甲之左面劈去。

B, make a small sideways step with your left foot and rapidly advance your right foot, your left hand quickly withdrawing lifted up as your right hands chops out to the left side of A's face.



甲即將右手向裏裹勁。手心向上。左手腕向外扭勁。離面。一二寸手心向下。兩手一齊向着乙之右胳膊截去右足同時向前邁步。

A, your right fist wraps inward so the center of the fist is facing upward, while your left wrist twists outward to be an inch or two from your face, the center of the fist facing downward, both fists cutting aside B's right forearm in unison, bringing your right [left] foot forward at the same time.



第四節 安身炮

Section 4

乙即將左手。向着甲之面劈去。右手拉回在心口右邊。

甲即換右雙截手。與左邊相同。隨後用右手從自己左手下邊出去。向着乙之心口打去。兩足仍不動。

B, chop out to A's face with your left hand, your right fist pulling back to be at the right side of your solar plexus.

A, switch to double cutting fists on the right side, same as on the left side, then send your right fist under your own left fist, striking out to B's solar plexus, your feet still staying where they are.



第五節 安身炮

Section 5

乙將左足向後撤。右足提起。先將右手。托着甲之右手向後引進落空。隨後再將左手。從甲之手腕底下伸去向後拉。又向後撥

B, your left foot withdraws and your right foot lifts as first your right hand props up A's right fist, guiding him in to land on nothing, then your left hand reaches out from under his wrist and pulls in, deflecting him further inward.



即速將右手。向着甲之心口打去。右足亦隨著落下。連拉代撥代打。一二三合成一氣。不可間斷。
Then your right fist quickly strikes out to A's solar plexus, your right foot coming down. This is a continuous

three-stage process of pulling being replaced by deflecting being replaced by striking, with no breaks in between.



甲即向下坐腰。右手在乙之右手上邊。如同扔物往回扔。左手向自己右手前頭亦如右手扔法相同。隨後即將右手向着乙之面抓去連扔代抓一二三亦成一氣不可間斷。

A, sinking your waist, your right hand pulls in on top of B's right fist, your left hand goes out toward your own right hand and pulls his right fist in further, then your right hand goes out to rake his face. This is another continuous three-stage process – this time of pulling, pulling, raking – with no breaks in between.



第六節 安身炮

Section 6

乙即速收回右手。再即向著甲之右手躡去。左手拉至心口處身。式要矮

B, quickly withdraw your right hand, then drill out to A's right hand as your left hand pulls back to your solar plexus. Your body's posture should lower in height.



甲。即速用左胳膊。將乙之右胳膊挑起。右手收回。再向著乙之心口打去。左足與右手同時進步。手足與炮拳式相同。

A, quickly use your left forearm to lift B's right forearm, your right hand withdrawing. Your right fist then strikes out to B's solar plexus, advancing at the same time with your left foot. Your fists and feet are the same as in the blasting technique.



第七節 安身砲

Section 7

乙即換退步劈拳。用左手將甲之右手扣住。右手收回在心口處。手心向下。

B, switch to retreating while chopping, using your left hand to cover A's right fist as your right hand withdraws to your solar plexus, palm facing downward.



甲即用左手。將乙之左手摟開。右手向著乙之左面。用手背打去。右足與右手。同時進步。

A, use your left hand to brush aside B's left hand, then strike out to the left side of his face using the back of the hand, advancing at the same time with your right foot.



第八節 安身砲

Section 8

乙即退右足。前足隨著退。謂之後代後。左手腕回。再即速躡出。手足要同時動作。

B, retreat your right foot, your front foot following it back, called “retreat upon retreat”, as your left hand withdraws at the wrist and then quickly drills out. The movements of hand and foot occur in unison [left hand withdrawing with right foot retreating, left hand drilling with left foot withdrawing].



甲即速進右足。跟左足。將左手拍出乙之左手。右手從乙之胳膊下邊。向著乙之左面劈去。謂之偷打。
A, quickly advance your right foot, your left foot following it forward, as your left hand slaps aside B's left hand and your right hand chops out to the left side of his face from under his arm, called "sneaking in a strike".



第九節 安身砲 Section 9

乙即進右足。向着甲之兩腿當中落下。右手先將甲之右手。向外拍出。左手再向自己之手前頭伸。又向外撥甲之右胳膊。右手與右足。同時打甲之面反嘴口。

B, advance your right foot, coming down between A's legs. Your right hand first slaps his right hand outward and then your left hand extends forward toward your own hand, further deflecting his right arm outward, so that by the time your right foot has advanced, your right hand is striking backhanded toward his mouth.



甲即將右手屈回。向著乙之右胳膊外邊躡出。右足即速往後撤。右手再向回拉乙之右胳膊左手與足同時。再向着乙之右面劈去。

A, your right hand withdraws and then drills out to the outside of B's right forearm as your right foot quickly withdraws, your right hand then pulling his right arm in and your left hand chopping out to the right side of his face as your right foot is coming down.



第十節 安身炮

Section 10

乙先往後撤左足。用右手將甲之左手掛回。右足與右手同時提起。用左手將甲之胳膊往下把。右手再往甲之頭上抓去。

甲即將左胳膊屈回。向着乙之右手裏邊躡去。隨後將右胳膊如蛇形。向着乙之口內撩去。右足同時與右手進步。B, first withdraw your left foot as you use your right hand to hook in A's left hand, your right foot lifting, then use your left hand to pull his arm downward and your right hand to rake to his face.

A, your left arm withdraws, then drills out to the inside of B's right hand, then your right forearm raises toward his crotch as in the snake technique, advancing at the same time with your right foot.



第十一節 安身砲

Section 11

乙即往後撤右足。再用右手。將甲之右手。順着往後攏下。左手即速向着甲之脖項伸去。與右手同時向後按着勁拉

B, withdraw your right foot as you use your right hand to smoothly pull A's right hand in and downward, then your left hand quickly reaches out to his neck and pulls it in with an energy of pushing down, in unison with the pulling of your right hand.



甲即將右手屈回。往外掛乙之左手。左手再向着乙之右頰劈去兩足不動。

A, your right hand withdraws, then hooks B's left hand outward as your left hand chops out to his right cheek, your feet staying where they are.



第十二節 安身砲

Section 12

乙即將左胳膊收回在。脇右手即速向着甲之左手裏邊躡去。兩足不動。

B, pull your left forearm back to your ribs as your right hand quickly drills out to the inside of A's left hand, your feet staying where they are.



甲即收回左手在脇。右手即向著乙之左頰劈去。兩足不動。

A, pull your left hand back to your ribs as your right hand chops out to B's left cheek, your feet staying where they are.



第十三節 安身砲

Section 13

乙即將右手。向着甲之右手拍去。左手隨後向着甲之右脇打去。身子即換騎馬口式。

B, your right hand slaps away A's right hand, then your left fist strikes out to A's right ribs, your body switching to a horse-riding stance.



甲即坐腰。兩足仍不動。隨即兩手用猴子切繩式。一二三用右手抓去。

A, sink your waist, your feet still staying where they are, and your hands perform the monkey technique of PULLING THE ROPE [CLIMBING THE POLE]: 1 – [blocking down with your right hand], 2 – [grabbing with your left hand], 3 – raking with your right hand.



第十四節 安身砲

Section 14

乙即退左足。右手速用躡掌。向甲右手外邊躡去。左手在左脇。

B, retreat your left foot while your right hand, as a drilling palm, quickly drills out to the outside of A's right hand, your left hand going to your left ribs.



甲即用左手。向乙之右手裏往外播出。用胳膊挾住。再速用右手。向着乙左邊脖項切去左腿與手同時進步落至乙之右腿外邊。搏住他。

A, send your left hand to the inside of B's right hand and cast it aside outward, then wrap around the arm with your left arm as you quickly use your right hand to slice out to the left side of his neck, your left leg at the same time advancing and coming down at the outside of his right leg to wrap him and hold him there.



第十五節 安身砲

Section 15

乙即用雙截拳。將甲之右手截開。兩足不動。

B, use double cutting fists to cut away A's right hand, your feet staying where they are.



甲即將右手收回。隨後用左手向着乙之右頰劈去。兩足仍不動。

A, pull back your right hand then use your left hand to chop to B's right cheek, your feet still staying where they are.



第十六節 安身砲

Section 16

乙仍用雙截手。隨後再用右手。偷打甲之左腋。

甲即向後坐身。兩足不動。左手將乙之右胳膊。順著往後擗。謂之順手擗羊式。

B, again use double cutting fists, then use your right fist to sneak a strike to A's left ribs.

A, sit your body back, your feet staying where they are, your left hand smoothly pulling in B's right forearm. This is called "easily making away with a sheep".

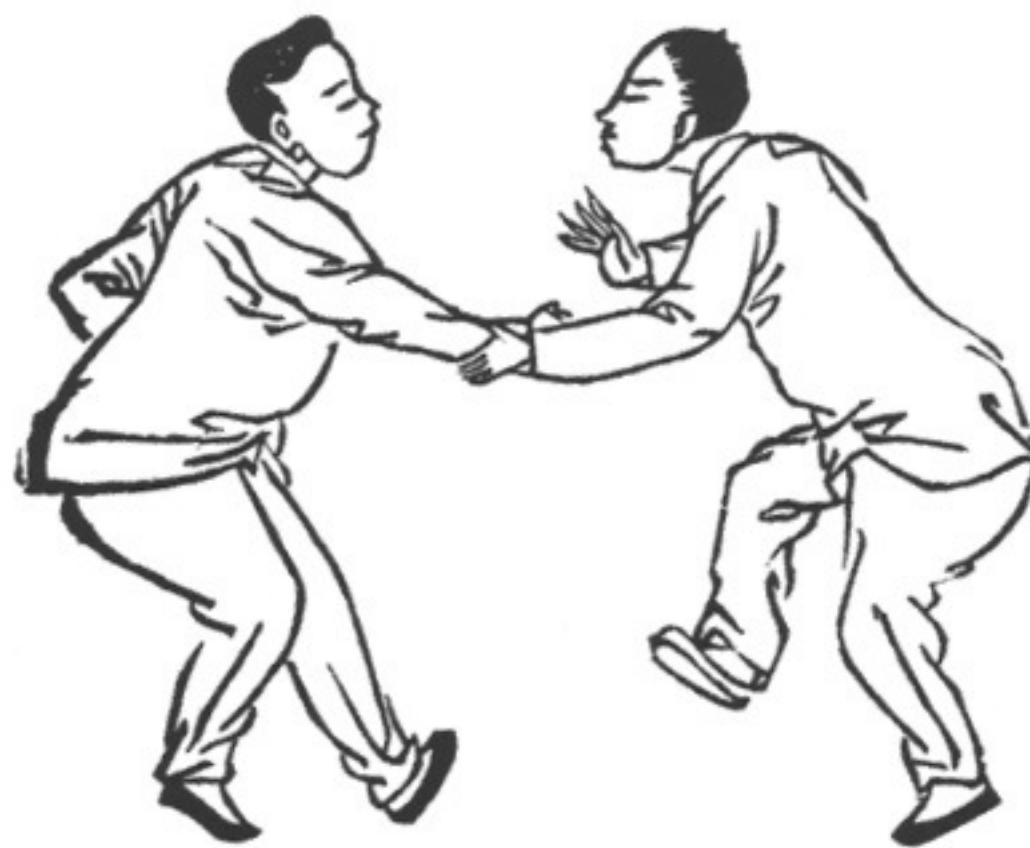


第十七節 安身砲

Section 17

甲先不起身。即用右足向着乙之右腿踢去。右手向着乙之右胳膊扔去。如扔繩一二三相似。惟右足不等落地即提起左足與右手同時起落如同狸貓上樹之式。

A, without raising your body, use your right foot to kick out at B's right leg while your right hand pulls aside B's right forearm as in the technique of PULLING THE ROPE, going into the 1 [right hand pulling], 2 [left hand controlling], 3 [right hand raking] [of CLIMBING THE POLE]. However, your right foot in this case does not come down, staying lifted as your left foot and right hand [raking action] lift and drop in unison [producing a small hop], resembling the technique of LEOPARD CLIMBS THE TREE.



乙即先提起右腿。再往後退步落下。右手即屈回再向着甲之右手外邊躡去。左手在心口處。

B, first lift your right leg, then retreat, bringing it down as your right fist withdraws and then drills out to the outside of A's right hand, your left hand at your solar plexus.



第十八節 安身炮

Section 18

甲即用左手。挑起乙之右胳膊。右手收回。再向着乙之左頰劈去。兩足仍不動。

乙即速收回右手。在右脇處。左手即向甲之右肩抓去。謂之鷂子抓肩式

A, use your left hand to lift B's right forearm. Your right hand pulls back, then chops to B's left cheek, your feet still staying where they are.

B, quickly pull back your right hand to your right ribs as your left hand goes out to seize A's shoulder. This is called HAWK SEIZES THE SHOULDER.



第十九節 安身炮

Section 19

甲先用右手。向着乙之左手腕往外樓。左手緊跟着向着乙之左手腕上邊往外推。右手隨後向着乙之左頰劈去。亦是一二三之理。兩足不動。

乙即將左胳膊屈回。再向著甲之右手裏邊躡去。隨後往回掛。右手即向著甲之左頰劈去兩足仍不動。

A, first use your right hand to brush B's left wrist outward, then immediately push outward on his left wrist with your left hand, and then chop out to his left cheek with your right hand, again utilizing the 1-2-3 principle, your feet staying where they are.

B, your left arm withdraws, drills out to the inside of A's right hand, then hooks it in as your right hand chops out to A's left cheek, your feet still staying where they are.



第二十節 安身炮

Section 20

甲即用雙斬手。截去乙之右手。兩足不動。

A, use double cutting fists to cut away B's right hand, your feet staying where they are.



乙即將右手收回再用左手。向著甲之左頰劈去。兩足仍不動。

B, pull back your right hand, then use your left hand to chop to A's left cheek, your feet still staying where they are.

第二十一節 安身炮

Section 21

甲即再用雙斬手。截去乙之左手。

A, again use double cutting fists to now cut away B's left hand.



甲即再用右手偷打。仍如前雙斬手偷打相同。此右手偷打出去。如起點時乙之起手打崩拳。頭一手相同。

A, again use your right fist to sneak in a strike. It is the same as before when you snuck in a strike after performing double cutting fists [Section 4], but this time it puts you in the same starting position as B when he performed a crashing technique against you in the first place.



第二十二節 安身砲

Section 22

乙再退右足提左足。用左手將甲之右手向外推。

B, retreat your right foot and lift your left foot while using your left hand to push A's right fist outward.



右手即速用崩拳。向著甲之腹打去。此為甲之起點頭手。還打乙之頭一手相同再往回打。仍是乙為甲之已來之式。甲為乙之已來之式循環往來不窮。若欲休息。仍還於原起點處停住。自便休息。

Your right fist will then quickly perform a crashing technique, striking out to A's belly, same as in A's initial technique.

A, follow up with what was B's initial response-and-counter.

B, you will now do the techniques that A has done, and A, you will now do the techniques that B has done, and then the set may recycle indefinitely with the roles reversing back and forth. When you feel like taking a break, continue until you have returned to the place you started, come to a halt, then rest.

下卷終

(End of Part Two)

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