

Brennan Translation

TAIJI BOXING ACCORDING TO CHEN YANLIN

Posted on March 18, 2014 by Paul Brennan

太極拳刀劍桿散手合編**TAIJI COMPILED: THE BOXING, SABER, SWORD, POLE, AND SPARRING****陳炎林****by Chen Yanlin****[published June, 1943]**

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敘

PREFACE

我國武術。門派綦繁。由來已久。迄於今日。泰半失傳。縱有存留。蓋亦闕而不全。略而不詳。謹就太極拳言之。遠姑勿論。即清代楊露禪一流。所傳於今者。亦僅皮毛耳。溯其所以失傳之由。良有數因。夫以近代人事繁劇。習者視為業餘消遣。惟求養身治病。不思進求真實技能。一也。吾國習慣。技術非子不傳。子若不肖。技遂中絕。二也。祕術多由口授。或有筆之於譜。亦珍藏不肯示人。三也。自武器革新。拳術視同弁髦。以之強身却病固有餘。以之臨陣退敵則不足。世人遂不深究。四也。茫茫華夏。何地無才。然而丁茲末世。雖有奇人高士。遁跡唯恐不遠。寧復傳非其人。為世詬病。五也。有是數因。斯道遂晦。後人一知半解。以訛傳訛。學者終不得其門而入。大好國粹。幾如廣陵散之將成絕響。不其惜哉。但近人之言拳術。莫不首崇太極。教者非太極不傳。學者非太極不習。大有舍此無由之概。而不知我國拳術。一門有一門之專。一派有一派之長。固未可加以歧視也。考世人崇尚太極之由。以其動作緩和。呼吸自然。不尚拙力。鍛鍊精氣神。使身心兩者合而為一。然太極更有黏化諸勁。節拿抓閉等專長與運氣之妙用。均為別派所闕如。世或未之知。或知之而未審。蓋太極者。一舉一動。均合科學化。精神化。小則可以強身却病。禦敵防侮。大則養氣凝神。為修道之不二法門。其奧妙實非楮墨所能盡述。惟究是道者。若以之強身却病。余可無言。若欲得其精微。必須兼具四事。身體適合。能下苦功。此其一。環境優良。時間寬裕。此其二。心靜氣和。而有恆心。此其三。遇有名師。能誠意傳授。此其四。有是四者。方克成就。否則譬之緣木求魚。不可得也。著者不敏。以歷年研究所得。彙成此編。非敢管窺蠡測。炫奇矜異。蓋欲世之同志。共起提倡。保存高深之國粹耳。海內精是道者。諒不乏人。若能抱得寸進尺之精神。繼續加以研討。并以所得。公諸同好。使此不絕如縷之國技。復還舊觀。豈惟個人之光榮。抑亦國家民族之幸也。跂予望之。爰撰斯編。

中華民國三十二年二月五日（歲朝春子刻） 陳公謹識

Our nation's martial arts are extremely varied and have been around for a very long time, but most of them have been lost by now. As for what remains, it is full of gaps and incomplete, full of omissions and undetailed. Let us be careful therefore when we talk about Taiji Boxing. In the distant past, there is nothing mentioned. Then in the Qing Dynasty, it was spread by Yang Luchan. Of what he passed down to the present generation, there is only a

smattering. When we trace back, we find its essence has been lost. There are several reasons why:

1. For people in the workload of modern human affairs, practitioners regard it as a way to pass the time during their spare hours, only seeking to nourish health and treat illness, and they do not consider progressing toward seeking the authentic skill.
2. Our nation's customs and skills are taught to every child, but when a child is unworthy, he quits halfway through.
3. Secret skills are usually passed on through personal instruction or have been written into manuals kept as treasures by people unwilling to show them to others.
4. Due to improvements in weaponry, boxing arts have become viewed as useless. To strengthen the body and prevent disease, they are sufficient, but for facing formations and repulsing an enemy, they are inadequate. People therefore do not deeply investigate them.
5. There is no part of vast China that has not produced talent. However, we are indeed at the end of an age. Although there are people of unusual ability or strong integrity, they go away to live as hermits for fear of not getting far enough away from all our nonsense. If they return to teach, their fear of being ridiculed by the common masses keeps them from teaching ordinary people.

Because of these several reasons why this art has been obscured, later generations are getting things half-explained, and by doing it wrong, teach it wrong. Ultimately, students will not even be able to begin in the art. And yet it is such an excellent part of our national culture, as inimitable an achievement as the Guangling Melody. Is it not to be cherished?

When modern people discuss boxing arts, they all consider Taiji to be the best. All teachers teach Taiji. All students practice Taiji. But for the most part, they dwell in it without a general knowledge of what it is about, nor any awareness of our nation's boxing arts. Each school has its specialty, each style its strength, and we cannot afford to be biased in any direction.

Examining what the common people uphold as the essentials of Taiji, there is: relaxed movement, natural breathing, avoidance of clumsy effort, the refining of essence, energy, and spirit, and getting body and mind to merge into one. However, Taiji also has the energies of sticking and neutralizing, the special skills of controlling, seizing, capturing, and sealing, and the subtlety of manipulating flow, all of which are things that other styles lack. Either people do not know about these things or they know but do not delve.

In the case of Taiji, every movement conforms to both science and spirituality. At its least, it can be used to improve health and prevent disease, and repel opponents and dissuade bullies. At its best, it can nurture energy and concentrate spirit, cultivating the true course toward the Way, and its marvels really cannot be fully related in writing.

When investigating its ways, if you wish to use it to strengthen your body and prevent disease, I need say no more. But if you wish to get to its essence, four conditions are necessary:

1. Your body must suit it so you can bear the hard work that is necessary.
2. Your environment is good and your time is free.
3. Your mind is calm, your breath is harmonious, and you have a persevering mentality.
4. Meet a noteworthy teacher who is able to give instruction with sincerity.

If you have these four things, you can achieve it. If not, it would be like climbing a tree to seek a fish, no chance of getting it.

I am not clever. What I have studied over the years, I have gathered into this volume. I do not dare to look upon it as the be-all and end-all, or brag that it is special or unique, but I hope my comrades will all recommend it for the sake of preserving our profound national culture.

I feel we do not lack experts in this art. If we can embrace their spirit of insatiability, continue to increase the

research, combine all that we learn, and share it with all who will appreciate it, we will restore this endangered art to its former glory. But we should not do it for individual glory, which would only hold back the benefit to the nation. [From *Book of Poems*, poem 61:] “If I but stand on my tiptoes, I can see it [i.e. the goal come to fruition].” And thus I write this volume.

– written respectfully by Chen Yanlin, Feb 5, 1943 (midnight, first day of the New Year)

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例言

INTRODUCTORY REMARKS

一、本編宗旨。純為提倡國術。特供學習或研究太極拳者之參攷。

– The aim of this book is purely to propagate martial arts, in particular for the supplying of reference material to those learning or researching Taiji Boxing.

一、著者不敏。見聞有限。又為業餘研究。雖勉成此編。難免遺漏舛誤。尚希前進賢達。錫以南針。匡其不逮。

– I am not bright, my experience is limited, and my study has only been in my spare time. Although I have worked

hard to complete this book, I have hardly been able to avoid making errors. I hope that experts will come forward to set me on the right course and that they will not hold themselves back in giving corrections.

一、本編為求實際及減少篇幅起見。所有名人序跋及著者肖像等。一概刪去不載。

– In the interests of practicality and keeping this book from being overly long, no prefaces or postscripts from famous people have been included, nor any portraits of the author.

一、本編除十三勢拳式及刀劍外。餘均為以前出版物中所無者。意欲薈萃太極拳之精華。以傳後世。

– Apart from the boxing set, saber set, and sword set, the rest of the material in this book has not been previously published. The intention is to bring together the best parts of the art for the sake of future generations.

一、本編力求姿勢及內容解釋清晰。便於了解。至於文字之雅俗。則非所計。

– I have strived in this book to make the posture explanations clear and easy to understand. I have not sought to write in sophisticated language.

一、圖式全為繪畫所成。惟因遠近正側關係。其中姿勢或有不甚清楚之處。但較之攝影照片。則清晰多矣。

– All of the pictures of the postures are drawings, consistent with each other in terms of distance and angle. Where the postures are not very clear, they are still more distinct than photographs would have been.

[We can test this point for ourselves by way of side by side comparison. Nearly all of the drawings for the boxing set in this book were clearly based on the photos of Yang Chengfu first published in Yang's 1931 manual and published again in Yang's slightly reworked and drastically shortened 1934 manual. (It is reasonable to suppose that Chen Yanlin was working from the 1934 version and did not possess a copy of the 1931 version. Firstly, Chen's drawings for his depiction of fixed-step pushing hands are clearly based on pushing hands photos that appear in the 1934 book but not in the 1931 book. Secondly, the 1931 book has a section on the spear exercises with photos of Tian Zhaolin and Dong Yingjie, which Chen conspicuously did not base the drawings for his spear/pole section on, and which seems odd in itself since Tian is said to have been Chen's main teacher.)]

一、圖式相同者。因篇幅關係。減去不載。上下勢中間相聯之過渡動作。祇能以筆墨形容。不再以圖示出。

– For the sake of space, the drawings are uniformly absent in the depiction of transitional movements between postures, which can only be described through the text rather than demonstrated by drawings.

一、推手、大捋、扎桿、及散手等。圖中甲乙兩人。甲著灰衣。乙著白衣。使閱者容易分清。

– In the drawings for the pushing hands, large rollback, thrusting pole, and sparring set, there are two people, A and B. A is the one dressed in grey and B is the one dressed in white. Thus you will easily be able to distinguish who is who.

【卷一】

[PART ONE: INTRODUCTORY CHAPTERS]

太極拳之源流

[CHAPTER ONE:] THE ORIGIN & DEVELOPMENT OF TAIJI BOXING

太極拳昔稱綿拳。相傳為宋末張三丰所創。但有人云。梁時韓拱月、程靈洗程秘、唐時許宣平、李道子、殷利亨等。早有是項拳術。惟名稱各異。或名三十七勢。或名後天法。或名小九天。（共十四勢）或名十七勢。名雖不同。而意義則一。由此可知太極拳之源流。實甚久遠。而不能徵其始於何時也。考三丰歷史。傳說不一。據南雷集王征南墓誌銘內載。「宋之張三丰為武當丹士。徽宗召之。路梗不得進。夜夢元帝授之拳法。厥明以單丁殺賊百餘。」據明史方伎傳內載。「張三丰遼東懿州人。名全一。一名君實。三丰其號也。以不修邊幅。又號張邈邈。頎而偉。龜形鶴背。大耳圓目。須髯如戟。寒暑唯一衲。所啖升斗輒盡。或數日不食。或數月不食。一日千里。善詼諧。旁若無人。嘗與其徒遊武當。築草廬而居之。洪武廿四年。太祖聞其名。遣使覓之不得。」又據明郎瑛七修類稿內載。「張仙名君實。字全一。別號玄玄。時人又稱張邈邈。天順三年。曾來謁帝。予見其像。鬚鬢豎立。一髻背垂。紫面大腹。而攜笠者。上為錫誥之文。封為通微顯化真人。」或謂三丰之技。出於道家馮一元。或謂張三丰之所以被稱為仙人者。乃明代成祖遣胡濙、朱祥等。假託訪覓張真人。實則隱訪其姪建文帝所編造。或謂張三丰乃古時坐道隱士。因觀鵲蛇之鬪。忽有會心。遂發明此拳。綜上所述。仍不能斷太極拳之首創者。抑為張三丰。抑或另有其人。然能發明此精微深奧拳術。必為古代坐道具有絕頂智慧之高士。而非僉夫俗子。可無疑也。自張而後。則有陝西王宗。溫州陳同州。海鹽張松溪。四明葉繼美。山右王宗岳。河北蔣發。相承不絕。其間雖分南北兩派。但拳式原則。均不離乎太極。厥後蔣氏傳河南懷慶府陳家溝陳氏。陳氏傳至十四世。又分老架新架兩種。新架創於陳有本。老架繼之者為陳長興。長興除傳子耕雲與族人陳懷遠、陳華梅外。復傳河北（前直隸）楊露禪、李伯魁。是為十三勢老架。其後楊露禪傳二子。班侯、健侯。健侯又傳子少侯、澄甫及徒等。少侯、澄甫又傳其子與徒等。世稱楊派。此外陳清萍得陳有本新架之傳。而創趙堡派。武禹讓得楊露禪、陳清萍之傳。而創武派。李亦畚得武派之傳。而創李派。郝為楨得李派之傳。而創郝派。孫祿堂得郝派之傳。而創孫派。相沿至今。普通所熟知者。為河北郝家派。河南陳家派。河北楊家派。各派均有特長。要以楊派習者較多。故本篇祇詳於楊派焉。

Taiji Boxing, formerly known as Silken Boxing, was passed down from its founder, Zhang Sanfeng, who was from the last days of the Song Dynasty. But some people say that Han Gongyue of the Liang Dynasty, Cheng Lingxi, and Cheng Bi, as well as Xu Xuanping of the Tang Dynasty, Li Daozi, and Yin Liheng taught this boxing art earlier, though by different names, such as Thirty-Seven Postures, Acquired Nature Method, Small Highest Heaven, or Seventeen Postures. Although the names were different, it was all of the same idea. From this it can be known that Taiji Boxing's origin and development goes back really quite a long way, but we are unable to prove just how far back it began. And in examining the records about Zhang Sanfeng, what has been said is not consistent.

According to the Huang Zongxi's memorial inscription for Wang Zhengnan: "Zhang Sanfeng of the Song Dynasty was an elixirist of the Wudang mountains. Emperor Huizong summoned him, but his route was blocked and he could not get through. That night in a dream, the first Song Emperor gave him the boxing method, and the next day he single-handedly killed more than a hundred bandits."

According to Fang Ji's *History of the Ming Dynasty*: "Zhang Sanfeng was from Yizhou in Liaodong. His name was Quanyi, his other name was Junbao, and he was called Sanfeng. Because he was so slovenly, he was also called 'Zhang the Slob'. He had a tall and imposing stature, a tortoise posture and a crane-like back, large ears and round eyes, and his beard was like a trident. He wore the same rough clothes regardless of winter or summer. He would eat only a bowlful of food and be satiated, or he would go for several days or even months without eating. He could travel a hundred miles in a day. He was a kind and amiable person, yet perfectly content in his own company. Often he traveled to Wudang with his followers, where they built and lived in thatched huts. In the twenty-fourth year of the reign of Emperor Hongwu [1391], the emperor heard of Zhang's reputation and sent envoys to seek him out, but could not find him."

According to the *Seven Compositions* by Lang Ying of the Ming Dynasty: "Zhang the Immortal was named Junbao, called Quanyi, was known as Xuanxuan, and his contemporaries also called him 'Zhang the Slob'. In the third year of the reign of Emperor Tianshun [1459], he paid a visit to the emperor, whereupon an image of him was made. His beard and mustache were shown to stand up straight, his hair hanging down his back from the topknot, his face was violet and his belly was rotund, and he was carrying a straw hat. Above him was an imperial

inscription giving him the title of “The Comprehending-the-Profound Demonstrating-Transformation Perfected Man.”

It is also said that Zhang’s art came from the Daoist Feng Yiyuan, and also that the reason Zhang Sanfeng has been deemed an “immortal” is because the Ming emperor Yongle sent out Hu Ying and Zhu Xiang on the pretext of searching for Zhang while they were actually searching for his nephew, the emperor Jianwen [as he had escaped assassination], and so the figure of Zhang was exaggerated.

And it is also said that Zhang was a Daoist hermit in ancient times who saw a fight between a magpie and a snake that sparked in him a sudden understanding, and thereupon he created this boxing art.

In short, we are as yet unable to exactly determine Taiji Boxing’s founder, whether it be Zhang Sanfeng or somebody else, but we are nevertheless able to expound upon the subtleties and profundities of the art. Surely it must have been made by some ancient Daoist who had tremendous wisdom rather than some crude and ordinary person.

After Zhang, the art was in the possession of Wang Zong of Shaanxi, then Chen Tongzhou of Wenzhou, Zhang Songxi of Haiyan, Ye Jimei of Siming, Wang Zongyue of Shanxi, and Jiang Fa of Henan, passed down through the generations without a gap. Although it has separated into two branches, north and south, in neither case do the principles of the boxing postures depart from the taiji concept.

Jiang later passed it down to the Chens of the Chen family village, Huaiqing prefecture, Henan. It was passed down in the Chen family for fourteen generations, then divided into two versions: “old frame” and “new frame”. The new frame was created by Chen Youben, while the old frame was continued by Chen Changxing, who apart from teaching his son, Gengyun, and his cousins, Chen Huaiyuan and Chen Huamei, he also taught the old frame of the Thirteen Dynamics set to Yang Luchan and Li Bokui, both of Hebei (then known as Zhili).

Yang Luchan taught his two sons, Banhou and Jianhou. Yang Jianhou then also taught his two sons, Shaohou and Chengfu, as well as other pupils, and Shaohou and Chengfu then also taught their own sons and pupils. This version is known everywhere as the Yang Style. Aside from it, Chen Qingping learned Chen Youben’s “new frame” and created Zhaobao Style. Wu Yuxiang then learned from both Yang Luchan and Chen Qingping, and created Wu [Yuxiang] Style [distinct from the Wu (Quanyou) Style which came from Yang Style]. Li Yiyu learned Wu [Yuxiang] Style and created Li Style. Hao Weizhen learned Li Style and created Hao Style. Sun Lutang learned Hao Style and created Sun Style.

Passed down from earlier times to the present, the major branches are: the style of the Hao family of Hebei, the style of the Chen family of Henan, and the style of the Yang family of Hebei. Each has its special characteristics, but since the Yang Style has the most practitioners, this book explains only Yang Style.

楊家小傳

[CHAPTER TWO:] BRIEF YANG FAMILY BIOGRAPHIES

[YANG LUCHAN]

楊福魁、字露禪。一曰祿纏。河北省（昔直隸）廣平府永年縣人。幼時至河南陳家溝。從陳長興學習太極拳術。陳立身中正。不倚不靠。狀如木雞。人稱為牌位先生。其時從陳習拳者。皆陳族人。異姓惟楊與其同里李伯魁二人而已。故陳姓頗岐視之。因是楊居陳家數載。無所得。一夜楊醒。聞隔院有哼哈之聲。遂起越垣。見廣廈數間。哼哈之聲。即由此而出。乃破牆隙窺之。（迄今古跡尚在）瞥見其師正教諸徒拿發諸術。大奇。自是每夜必往窺。與李互相結納。悉心研究。功夫乃大進。後陳命楊與諸徒決。徒皆敗北。陳始驚楊為天才。遂盡受其祕術焉。楊歸。傳授同里之人。從學者甚衆。當時稱楊拳為化拳。或曰綿拳。以其動作綿而能化也。後至北平。（昔北京）清代王公

貝勒等從其習學者頗多。旋為旗營武術教師。性剛強。勿論何門何派。均喜與比試。嘗身負一小花鎗及一小包裹。遍遊華北諸省。凡所至之地。聞有藝高者。輒拜訪與之較量。即有人自認弗敵。亦必強與之較。但未嘗傷人。因武藝高超。所向無敵。故世稱「楊無敵」云。楊生於嘉慶四年。卒於同治十一年。生三子。長曰錡。早亡。次曰鈺。三曰鑑。皆能傳父業。楊之生平軼事甚多。茲摘錄數則於後。

楊在廣平時。嘗與人鬪於城上。其人不敵。直退至城牆邊緣。足立不穩。身隨勢後傾。將墜落。於此千鈞一髮之際。楊忽於二三丈外。陡躍而前。攀握其足。得不墜死。

楊善用鎗桿。物之輕者。經桿一沾濡。可即起。無稍失。其救火輒以桿頭撥牆垣。使火勢不致蔓延。且能在馬上不用弓絃。僅以手指投箭。百無一失。亦絕技也。

一日天雨。楊坐堂上。見其女捧銅盆自外入。比及階。簾未揭也。而苔痕溜滑。女足適跛蹶。楊即一躍而出。一手揭簾。一手扶女臂。女既未仆。而盆中之水。亦竟涓滴未傾。其功力之神異。即小見大。於此可見一斑矣。

又一日。楊釣於河畔。有外家名拳師二人。適於楊之背後過。因素震其名。獨不敢與之當面較。今見楊正垂釣。以為有機可乘。擬從楊後推其背。使顛覆溺水。以損其名。乃相約躡足左右。同時疾趨以為進襲。詎楊眼梢特長。已早審知有人暗算。於二人手猛力到時。遽以含胸拔背。高探馬一式之法。惟見其背一隆。首一叩。二人同時被擲河中。乃曰。今日便宜汝等。否則若在地上。將欲再加一手。二人聞言。倉皇泅水而逝。

Yang Fukui, called Luchan (with two variations of the characters for this pronunciation, meaning in one case “Revealed Zen” and meaning in the other case “Luck Entwined”), was from Hebei (which was called Zhili in his time).

When he was young, he went to the Chen family village in Henan to learn the Taiji boxing art from Chen Changxing. Chen's body stood balanced upright, not leaning in any direction. He was as expressionless as a rooster made of wood, and so people called him “Mr. Board”.

While he was learning the boxing from Chen, everyone else there was a native of the Chen family line. The only two people with a surname that was not Chen were Yang and his hometown companion Li Bokui, and so there was a bias toward those surnamed Chen. Because of this, Yang dwelled for several years in the Chen village without gaining anything.

One night he awoke to hear sounds of “heng!” and “ha!” coming from the courtyard. He climbed up to look over the wall and saw between several of the buildings where the sounds were coming from. He then [came down and] peeked through a crack in the wall (the historic site of which still exists), glimpsing Chen giving his students corrections in the skill of seizing and issuing, an amazing sight.

From that point on, he had to observe every night. By meticulously working with Li on the material he observed, great progress was made. Later when Chen called upon Yang to be tested against his students, they were all defeated. Chen began to be surprised by Yang's talent and thereupon taught him all his secrets.

When Yang returned home, he taught it to his fellow villagers, and a great many students learned from him. At that time Yang's boxing was known as Neutralization Boxing and was also called Silken Boxing, for his movements were continuous and adaptable.

He then went to Beiping (called Beijing in his time). [Beijing was briefly renamed Beiping from fifteen years before Chen's book was published until six years after, since throughout that time the Chinese capital or “jing” was actually Nanjing.] Quite a few of his students were Qing Dynasty nobles and so he was soon appointed as the martial arts instructor to the Manchu barracks.

Being of an indomitable temperament, he was happy to compete with anyone regardless of style. He took a trip around the northern provinces, hoboing around shouldering a short spear and a small wrapped bundle. Wherever he ended up, he heard about the local highly skilled and paid them visits to try them out. Some acknowledged they were not his equal, while others insisted on struggling against him, and yet he never injured any of them. Because his martial skill was the highest, he met no match. Therefore his generation dubbed him “Yang the Invincible”.

Yang was born in the fourth year of the reign of Emperor Jiaqing [1799] and died in the eleventh year of the

reign of Emperor Tongzhi [1872]. He had three sons, the eldest named Qi, who died young, the second named Yu [Banhou], and the third named Jian [Jianhou]. The two surviving sons were both capable in passing on their father's teachings.

There are a great many anecdotes about Yang's experiences during his life. Here are but a select few:

When Yang was in Guangping, he had a bout with a man atop a wall. But the man was no match for him, backing up right onto the wall's edge where there was no stability to his footing, his body leaning back, and he was about to fall. At this moment of precariousness, Yang had ended up some twenty or thirty feet away from him [because of the speed of the man's retreat], yet suddenly he had leapt forward and seized the man's foot to keep him from falling to his death.

Yang was an expert at using the spear. To show his dexterity with it, he would immerse the shaft in liquid, and could then lift it out without it being at all wet. To fight a fire, he used the head of the shaft to brush down a wall and prevent the fire from spreading. He also had the ability while on horseback to send an arrow without using a bow, just his fingers, and hit the target every time, so superb were his skills.

One rainy day, Yang was sitting in the main hall [of his house] and he saw his daughter carrying in a bronze basin [full of water]. She had gotten up the main steps, but the curtain at the entranceway had not yet been drawn aside and there was some slippery moss, upon which her foot slid out from under her and she fell. Yang came out in a single bound, drawing open the curtain with one hand while with the other he supported her arm. Neither did she fall nor had a single drop of water fallen from the basin. His skill was magical, magnifying ordinary events such as these into extraordinary ones.

Another day, Yang was fishing beside a river. Two famous teachers of external styles happened to be passing along behind Yang. Due to his intimidating prestige, they would never dare to compete against him face to face. But now they saw Yang was occupied with dangling his fishing hook and took this as an opportunity. They planned to creep up behind him and push him into the river, thereby ruining his reputation. They agreed to tiptoe along, one on the left and one on the right, and then rush him in unison with a surprise attack. From Yang's peripheral vision, he already knew there were people plotting against him, and so when the two men's hands forcefully arrived, he suddenly hollowed his chest and plucked up his back, as in the posture of "Rising Up and Reaching Out to the Horse". They only saw his back bulge and his head bow forward, and then both men had been thrown together into the river. Then Yang told them: "Today is your lucky day. If you guys were on the ground with me, I would want to give you a beating." The two men heard his words, then hurriedly swam away until they were gone from sight.

[YANG BANHOU]

鈺、字班侯。人皆呼為二先生。生於道光十七年。幼隨父習太極拳術。終日孜孜苦練。不間寒暑。然其父猶不使少息。且備受鞭撻。幾至逃亡。性剛強。善用散手。喜發人。往往出手見紅。被擊者常跌出三丈六尺之外。其功力火候。備臻上乘。惜不願多傳門人。以致曲高和寡。終成絕調。良可慨矣。卒於光緒十六年。遺子一。名兆鵬。Yang Yu, called Banhou, known by all as "Second Teacher", was born in the seventeenth year of the reign of Emperor Daoguang [1837].

When he was young, he practiced the Taiji boxing art in accordance with his father. He trained very hard all day long, without any pause even during days of winter or summer, for his father would not allow him to take any break. He endured several beatings with a stick, until finally he tried to run away from home.

He had an unyielding personality and was an expert at sparring. He enjoyed throwing people and they were frequently turned red [i.e. blushed with humiliation] the moment he sent out his hands at them. Those who had been hit by him often fell more than thirty feet away.

His skill was of such a degree that he attained the highest level. Unfortunately he was not willing to teach many people, with the result that very few comprehended what he was doing, and ultimately we can only sigh at his achievement.

He died in the sixteenth year of the reign of Emperor Guangxu [1890], leaving one son, named Zhaopeng.

[YANG JIANHOU]

鑑、字健侯。號鏡湖。人呼為三先生。晚年後人呼為老先生。生於道光二十二年。練工亦在幼時。其父嚴厲。終日督視。不使少怠。以致身心疲敝。不能勝任。曾擬難經數次。幸均被覺。未果。可見當時練功之刻苦精神。卒能成其大名。性較兄柔和。從業者甚衆。教習大中小三種架子皆備。其功剛柔並濟。已臻大成。當時他派中有善用刀劍者。與之交手。健侯僅以拂塵挫敵。每一搭手。多被擒拿。處於背勢。而不能近其身。又善用槍桿。任何勁力。均可發於桿頭。他人槍桿遇之。無不連人帶桿同時跌出。其週身皆能發人。而發勁輒在一笑一哈之頃。且善發彈。發無不中。三四彈在手中。往往能同時射擊三四飛鳥。尤奇者。止燕雀於彼掌心中。不能飛去。蓋因鳥類在將飛前。兩足必先下沉。沉後得勢。方可聳身上飛。楊能聽其兩爪下沉之勁。隨之往下鬆化。則燕雀因無力可借。故不能聳身飛去。由此可知彼聽勁與化勁之靈敏奇妙。絕非他人所能望其項背也。晚年練工。常在臥時。衣不解帶。倏忽即醒。夜深時。侍者常聞其臥床作抖動之奇聲。卒於民國六年。無病而逝。在臨危前數小時。得一夢兆。知將死。呼家人及生徒至。一一叮囑。屆時沐浴更衣。含笑而終。有三子。長曰兆熊。次曰兆元。早亡。三曰兆清。

Yang Jian, called Jianhou, as well as Jinghu, was called by people "Third Teacher", and called by the succeeding generation during his later years "Old Teacher". He was born in the twenty-second year of the reign of Emperor Daoguang [1842]

While training in the art during his youth, his father was very strict, keeping an eye on him all day long and never allowing him the slightest slackness, until finally he was exhausted in body and mind and could bear it no longer. He tried to hang himself several times, but fortunately was discovered before succeeding at it. From this can be gleaned the arduous training mentality of those days, from which he was ultimately able to achieve great fame.

He had a more gentle temperament than his brother and so his services were engaged by a great many. He was able to teach all three sizes of the solo set – large frame, medium frame, small frame – and was skillful at both hardness and softness equally, such was the grand level of his attainment.

Other areas of his expertise at that time included saber, sword, and sparring. He once used only a horsetail duster to defeat a [saber-wielding] opponent. [During hand-to-hand sparring,] with every touch of his hand, an opponent was usually seized and made to back away, unable to get near his body.

He was also an expert at using the spear. However strong an opponent was, he could always fling the man's spear tip up so he would encounter his own spear and invariably be caused to fall down with it. He could shoot opponents away with any part of his body, and whenever he issued power upon them he would then giggle for a brief moment.

He was also an expert with a pellet bow, with which he always hit the target. With three or four pellets in his hand, he often could shoot them all at the same time and hit just as many birds at once.

Most marvelous of all, he could put a finch on his palm and it was unable to fly away. This is because when a bird is about to take flight, its feet must first sink downward to then gain the power to be able to raise its body up and fly. But Yang could listen to the sinking energy of its feet and go along with it downward to neutralize it. Since the bird could not borrow power from anywhere, it was thus unable to raise its body and fly away. From this can be known the keen sensitivity of his listening and neutralizing, and why other people were unable to catch up to his level.

He continued to practice his skills in his later years. He would often sleep without changing into bedclothes,

then suddenly awake fully alert [so he could instantly practice again without having to change his clothes]. In the middle of the night, servants would often hear the peculiar noise of his bed trembling when he awoke.

He died in the sixth year of the Republic [1917], passing away without illness. Several hours before he died, he had a portentous dream and knew he was about to die. He called for his family members and students to be there, and one by one he gave them encouragements. At the appointed time, he bathed and put on fresh clothes, then smiled and passed away. He had three sons, the eldest named Zhaoxiong [Shaohou], the second named Zhaoyuan, who died young, and the third named Zhaoqing [Chengfu].

[YANG SHAOHOU]

兆熊、字夢祥。晚字少侯。後人呼為大先生。生於同治元年。七歲時即習太極拳術。性剛強。亦喜發人。善用散手。有乃伯遺風。功屬上乘。拳架小而剛。動作快而沉。處處求緊湊。其教人亦然。因好出手即攻。學者多不能受。故從學甚少。彼對於借勁、冷勁、截勁、凌空勁。確有深功。惜不願多傳。故知之者稀。卒於民國十八年。有子一。名振聲。

Yang Zhaoxiong, called Mengxiang, later called Shaohou, and called “Great Teacher” by the succeeding generation, was born in the first year of the reign of Emperor Tongzhi [1862].

Once he was seven years old, he trained in the Taiji boxing art. He had an unyielding personality, enjoyed throwing people, and was an expert at sparring. Having been taught by his uncle [Yang Banhou], his skill was also at the highest level.

His boxing set was small and hard, the movements fast and heavy, and he always strived for compactness. He was also thus when teaching people, and because he so enjoyed attacking, his students often could not endure it, and therefore he taught very few.

He had a truly deep skill in regard to the energies of borrowing, stiffening, severing, and traversing emptiness, but unfortunately he was not willing to teach many people, and so those who comprehend what he was doing are rare.

He died in the eighteenth year of the Republic [1929]. He had one son, named Zhensheng.

[YANG CHENGFU]

兆清、字澄甫。後人呼為三先生。生於光緒九年。性溫和。幼時不甚喜拳擊。年將弱冠。始從父學。父在。亦未深研拳中奧妙。父逝後。頓起覺悟。日夜苦練。終負盛譽。各種功夫。却由自研而得。誠絕頂聰慧之天才。如能在幼時悉心從父學習。則其造就。當不在乃祖下矣。身材魁梧。外軟如棉。內堅如鐵。引人發人。均臻上乘。其教人多屬大架子。以求姿勢大開大展。適與乃兄相反。因性情和順。從業者衆。譽遍南北。卒於民國二十四年。有四子。長曰振銘。次曰振基。三曰振鐸。四曰振國。

Yang Zhaoqing, called Chengfu, and called “Third Teacher” by the succeeding generation, was born in the ninth year of the reign of Emperor Guangxu [1883].

He had a mild disposition. When he was young, he was not very interested in boxing arts. He came to adulthood as a weakling, and so he started learning from his father. While his father was alive, he had not yet deeply studied the art's subtleties, but after his father had passed away, he suddenly awakened to it and practiced diligently day and night, ultimately enjoying a flourishing fame in all of its skills.

Seeing as he obtained it through self study, he truly was gifted with a remarkable intelligence. Yet if he could have carefully learned from his father from when he was young, then his achievement would have been accelerated and would not have turned out inferior to his grandfather's.

His stature was big and tall. Outwardly he was soft as cotton, but inside he was hard as iron. Whether drawing opponents in or launching opponents away, in both he had attained the highest level.

The boxing set he taught people was usually the large frame, seeking for the postures to be greatly opened up and spread out, completely the opposite of his brother. Because his personality was so amiable, his services were engaged by a great many, and he was praised everywhere from north to south.

He died in the twenty-fourth year of the Republic [1935]. He had four sons, the eldest named Zhenming, the second named Zhenji, the third named Zhenduo, and the fourth named Zhenguo.

綜之。今人言太極拳。無不推崇楊氏。著者述楊氏三代祖孫小傳于此。有世代隆替之興感。大凡藝事。往往一代遜於一代。拳術亦然。以楊氏論。則露禪可謂登峯造極。莫與之京。然傳至其子已較遜。傳至其孫而愈遜。今少侯澄甫子。亦各得遺傳。幸其子孫。克繩祖武。黽勉有加。則楊氏令名。得以保存矣。

Generally when people nowadays discuss Taiji Boxing, they all highly praise the Yang family. In the brief bios of the three generations of the Yang family which I have supplied here, there is a sense of a rise and fall through the generations. In all arts, it is often the case that one generation is inferior to another, and this is also the case with boxing arts.

Regarding the Yang family, Yang Luchan can be considered to have climbed to the highest peak, incomparable. Although it was passed down to his sons, they were in comparison inferior, and then it was passed down to his grandsons, who were more inferior still. Presently it is the sons of Shaohou and Chengfu who have also inherited the transmission. I hope these descendants prove able to continue their ancestors' achievements, and if they exert themselves that much more, then the Yang family's reputation can be preserved.

太極拳之與養生

[CHAPTER THREE:] TAIJI BOXING'S CONNECTION WITH HEALTH CULTIVATION

拳術為運動之一。用以鍛鍊身心。振奮精神。人能運動。猶如流水不腐。戶樞不蠹。然吾國拳術。源流甚古。派別至多。其間外形有主剛者。有主柔者。世人以為少林拳勁顯於外皆主剛。太極拳勁蘊於內均主柔。殊不知少林拳中藝高者。皆剛柔並濟。而無閉氣嚮脚等全行主剛之弊。夫太極拳中上乘者亦然。其皮肉之柔。固如軟棉。而內氣之堅。猶如鋼鐵。所謂絲棉裹鐵彈者是也。故無論何門何派。剛柔不可偏重。亦不可須臾分離。全視何者用之得勢耳。習太極拳者。設或一味過於柔軟。（即萎靡不振）。豈有利耶。學者當知該拳之基本優點。厥為動作慢勻。呼吸自然。斂氣凝神。不用過分之力。而以柔和為主。此柔和乃動作柔綿。呼吸和順。精氣神與內勁。均皆飽滿之謂。絕非內外皆萎靡不振之柔軟。即在推手中。莫不如是。拙力固不可有。內勁亦不可無。考四兩撥千斤之句。有四兩之巧勁。方能撥千斤之拙力。設無四兩之勁。何能為之。夫慢而後能柔。勻而後能和。能柔和。則筋骨舒展。氣血調和。呼吸由此深長。精神可以奮發。雖年老及身患疾病者。如肺病、心臟病、高血壓、四肢麻木等。亦可擇而習之。總之。太極拳之功效。能彌先天之不足。補後天之虧損。倘能在幼壯時。即從事練習。繼續不斷。則終身得益。更非筆墨所能盡述。因年青時精力充足。能下苦功。成就較速。年壯時。體力強健。身無病患。晚年愈覺神旺氣足。舉動輕靈。決無腰酸背痛。精神萎靡。僵僵跛足。氣促呻吟等病象。斯種緣由。宛如金錢儲蓄。年青能惜身鍛鍊。若平日善於積蓄。年老可以享用。倘平日不事積蓄。危急時無從支配。世人不明此理者。大都有二種歧念。（一）年青力壯時。以為身無疾病。鍛鍊心身。有何益處。（二）練功者往往在晚年臨終時。有散功等痛苦。與其他日受苦。不若現今不習。豈知以上二種觀念。全皆錯誤。蓋年青者體健力壯。氣分較足。固未見鍛鍊心身之功效。但一至年老氣衰。內部抵抗力不足時。悔之晚矣。至臨終痛苦。對於練硬功者。或有此境界。但太極拳全以柔和自然為本。平時既不硬練筋骨。專以自然呼吸。鍛鍊精氣神。則臨終時。豈有散功任何痛苦乎。考昔日太極拳老前輩臨終時。每多踟躕含笑而逝。可見此說之不確。足以證明練習太極拳者。能得善終也。至於練習太極拳之姿勢。當求準確。勿用拙力。更須中心泰然。抱元守一。無思無慮。每次練習。務求週身舒適。不覺為累而止。時之久暫。全視各人之精力如何。不必有所拘泥。太極拳能受大眾推崇而學習者。即在於此。若能習之以恆。日久必得其益。惟初學時。莫作血氣之勇。惟一目標。即在養生。使內部健全。氣分充足。百病消失。保全健康。故欲求養

生之道。惟練習正宗太極拳術。最為可恃而有效也。

Boxing arts are a means of exercise for training both body and mind, and rousing the spirit. When a person exercises, it is just like how “running water never goes stale and a door that gets used does not get rusty hinges” [Lu Shi Chunqiu, book 3, chapter 2]. Our nation’s boxing arts are ancient and extremely numerous. Among them can be seen both hardness and softness. Everyone thinks that Shaolin Boxing’s energy is all external and hard, and that Taiji Boxing’s energy is all internal and soft, little realizing that Shaolin Boxing at a high level is hard and soft equally, and without the errors of gasping and clenching that come from moving entirely with hardness.

Such is also the case with the highest level of Taiji Boxing: the skin and flesh are soft as cotton, but the energy within is hard as steel. Thus it is described as “a steel bullet wrapped in silk”. Whatever the school or style, neither hardness nor softness can be emphasized. They cannot be separated for an instant because a situation will entirely depend on which one will work at the moment. If a practitioner of Taiji Boxing is insistent upon being excessively soft (i.e. to the point of seeming listless and depressed), it will not be of any benefit.

You should understand the fundamental characteristics: the movements are slow and even, the breathing is natural, energy is collected and spirit concentrated, there is to be no use of excessive force, and the main principle is mildness. With this mildness, the movements will be soft and continuous, the breathing will be gentle, the essence, energy, spirit, and internal power will all be abundant, and neither inside nor out will there be any listless softness at all.

When pushing hands, it is always like this. You must not have any clumsy effort nor be without internal power. Examine the phrase “four ounces moving a thousand pounds”. Possessing four ounces of skillful power, you will then be able to divert the opponent’s thousand pounds of awkward force. But without this four-ounce power, you would not be able to.

When your movement is slow, then you will be able to be soft. When your movement is even, then you will be able to be mild. Able to be soft and mild, your body will be comfortably opened up, your energy and blood will be in harmony, your breath will be deep and long, and your spirit will be roused, and then even if you are old or have ailments such as lung disease, heart disease, high blood pressure, or numbness in the limbs, you will be able to practice.

Briefly put, the effects of Taiji Boxing can compensate for the deficiencies of your innate nature and the flaws of your acquired tendencies. If you can practice without interruption during the robustness of youth, you will benefit from it for the rest of your life to an extent indescribable in words. Because you have abundant energy when young, you can bear the hard work and will succeed more quickly. While young, your body is strong and healthy, free of illness, and then in your old age, you will feel your spirit is flourishing, your energy is abundant, and your movement is nimble. You will be completely free of backache, depression, stooping of the spine, lameness in the legs, gasping for breath, groaning in pain, or other such symptoms of illness.

In this way, it is just like saving money. In your youth, if you are able to value your body and build it up, like being good at saving something every day, you will be able to enjoy it in your retirement. If you have not been saving every day, then when a crisis comes, you will have no budget to work with. People who do not understand this principle usually have two kinds of evil thoughts:

1. “When young and strong, the body is without illness anyway, so what is the point of training mind and body?”
2. “When those of practiced skill are on their deathbeds, their various skills give way to suffering no different from the rest of us, so it is no different from not practicing now.”

But how could it be understood that these two ideas are entirely in error? The young and fit have more energy, and so they really do not see the value of training body and mind. Then once they are old, when their energy is waning and their internal resistance has dissipated, it will be too late even to regret. Practitioners of hard skills

may suffer this scenario on their deathbeds, but Taiji Boxing is based entirely in mildness and naturalness, never being too hard on one's sinews and bones, emphasizing natural breathing, and refining essence, energy, and spirit. When these practitioners are on their deathbeds, how could all their work give way to any suffering? When the older generations of Taiji masters approached death, they all passed away sitting cross-legged with a smile on their faces. Obviously those tales are exaggerations, but they are sufficient to show that practitioners of Taiji Boxing will be able to die with grace.

As for practicing the postures, strive for accuracy and do not use clumsy effort. Furthermore, you must be calm in mind, holding to the primordial oneness, free of cares and worries. Every time you practice, strive to make your whole body comfortable, no feeling of being fatigued or spent. How much time is put into it, long or short, entirely depends on each individual's level of energy, and it is not necessary for you to force yourself. Taiji Boxing has been universally praised by its practitioners because of this. If you can simply practice perseveringly, then you will over the course of time inevitably benefit from it. In the beginning of the training, do not approach it with reckless daring, but with a single objective: cultivating health. By making yourself strong inside and making your energy abundant, you will dispel all illness and maintain yourself. Therefore if you are seeking a way to cultivating health, practicing the traditional Taiji boxing art is the most reliable and effective means of doing so.

太極拳之與靜坐

[CHAPTER FOUR:] TAIJI BOXING'S CONNECTION WITH MEDITATION

靜坐人皆知其有益。小則可以養身。大則可入修士之門。然靜坐至相當程度後。則內部必須靜中求動。並非永靜而不動也。此與太極拳之動中求靜。意味相似。故太極拳練至相當程度後。內部靜中亦須求動。二者同出一轍。無甚差別。且太極拳呼吸之升降。全為先天氣之運用。與靜坐金丹之訣相合。而太極拳之由來。說者謂修道人士。因久坐惟恐血脈呆滯。乃於靜坐之餘。藉此作為運動。且補助內氣。誠非虛語。故言道者往往謂修道非先修身不可。修身中有所謂乘修法。乘者、成也。上乘即大成。下乘即小成。中乘即誠之者成也。法分三。而成則一。文修於內。武修於外。體育、（鍛鍊精氣神）內也。武事、（練習拳術）外也。修者能內外表裏集大成者。是上乘也。或由體育之文。而得武事之武。或由武而得文。是中乘也。若惟知體育而成。或專由武事而成者。是下乘也。靜坐乃文修之一。故靜坐與太極拳實有重大之關係。詩云。「思無邪。」論語云。「仁者靜。」孟子云「不動心。」此皆言靜字最為重要。能靜坐則心平氣和。志正體直。思緒清靜。推手時無論何勁。不至於亂。蓋心靜之法。在於涵養。養者、養其膽。膽足、則氣壯。膽不足、則神疲。平時動作已散漫。當局愈迷矣。至靜坐之法。設無真傳。往往無益而有害。倘能依照練習正宗太極拳要旨。即無流弊。如正身端坐。或單盤膝。或雙盤膝。或通常坐法。均無不可。但須頂懸身正。（即虛領頂勁）沉肩含胸。週身鬆開。舌抵上腭。唇齒相合。雙目微閉。（即垂簾）。二手以左掌之背疊於右掌心中。貼近小腹之前。輕放於腿上。然後心想既定。寬放臍腹。無我無他。一切思慮均置度外。收視反聽。（俗謂謹閉五賊。謹於耳。則耳不外聽。而精歸於腎。謹於眼。則目不外視。而魂歸於肝。謹於口。則默契不談。而神歸於心。謹於鼻。則鼻不外嗅。而魄歸於肺。謹於意。則用志不分。而意歸於脾。精、神、魂、魄、意、心、肝、肺、脾、腎、各有所歸。各復其命。則天心自見。別有感覺發生）靜坐時間。可於晨起及臨睡時各行一次。倘有餘暇。午後亦可加行一次。時間不拘長短。一刻鐘或半句鐘。或一小時均可。坐至佳境時。週身內外皆異常舒適。口中舌下。並有津液湧出。嚥之甚甘。所謂水火既濟。乾坤交泰是也。惟初學之時。四肢頗感不舒。妄念亦難止息。若久而行止。自能消失。初學尤應注意不可行氣。但以鼻作呼吸。求其自然為主。因行氣必須至相當程度。方可練習。否則易生弊端。如意氣上升。有腦充血、神經錯亂之患。意氣中隔。有胃病、心臟病之患。意氣下沉。有痔瘡、腸疝之患。迄功深後。則兼以口。或僅以臍輪作呼吸矣。（此種大成功夫。非真傳不可。）至初步行氣之方式有二。與太極拳後天往先天者正同。（一）由丹田達於海底。抄尾閭而過。緣背脊上行。經玉枕、天靈等穴。下過前額、人中、喉結、心窩、臍輪等處。而仍歸於丹田。（二）由山根往上至天靈。向後往下。經玉枕、

背脊、至尾間。提肛。復緣背脊上行。經玉枕、天靈、向前往下。經山根、承漿等穴。（咽涎）歸至丹田。總之。人身中之氣。如圓球然。可以順轉倒退。極其自然。至於由靜坐而入定。而心地開明。善根發現。迄乎大成。是在各人有所為也。故練習太極拳至相當程度時。為修身修心計。不可不練靜坐功夫。須知坐道年久者尚欲學習太極拳。以為補助坐功之不足。何況已練者。既有門徑。而不前進。猶如為山九仞。功虧一簣。豈不惜哉。

Everyone knows meditation is beneficial. On a lesser scale, it can nourish the body. On a grander scale, it can provide a path to enlightenment. Once your meditating has reached a certain level, internally you will inevitably seek out the movement within the stillness, for it is not really a totally inactive form of stillness. This is similar to the concept in Taiji Boxing of seeking the stillness within the movement, and once your Taiji practice has reached a certain level, internally you will then also be seeking the movement within that stillness. Both thus end up taking pretty much the same route with very little difference. Furthermore, the rise and fall of the breath in Taiji Boxing is entirely the wielding of innate energy and conforms to the “golden elixir” of meditation. It is also said that Taiji Boxing came originally from Daoist practitioners who feared that sitting for too long a time would lead to stagnancy of bloodflow and thus made these exercises to supplement their meditation and assist their internal energy. Such words do indeed have great significance.

[*Explaining Taiji Principles*, section 19 – Taiji’s Separation of the Civil & Martial Qualities into Three Accomplishments:] “As far as the Way goes, without cultivating the self, there is no source from which to obtain it. It is separated into three vehicles for cultivation, ‘vehicle’ meaning accomplishment. The greater vehicle takes you all the way to the top. The lesser vehicle gets you at least to the bottom. The middle vehicle is to succeed via sincerity. The methods are separated into three kinds of cultivation, but are working towards the same accomplishment. Cultivation of the civil quality is internal. Cultivation of the martial quality is external. Physical training (i.e. the refining of essence, energy, and spirit) is internal. Martial affairs (i.e the practice of boxing arts) are external. When the cultivation methods, both internal and external, surface and interior, are merged and achieved together, this is a grand accomplishment, the top. When one obtains the martial quality by way of the civil training or obtains the civil quality by way of the martial training, this is the middle. When one knows only the civil training but knows nothing of the martial part of it or focuses on only the martial part of it but does not do the civil training, this is the bottom.”

Meditation is one of the civil arts. Therefore meditation and Taiji Boxing have a very strong connection. It is said in the *Book of Poems* [poem 297]: “Thoughts without distraction.” It is said in the *Lun Yu* [6.23]: “The compassionate are tranquil.” It is said in *Mengzi* [chapter 2.1]: “Bestill the mind.” These are all descriptions of the extreme importance of stillness. If when meditating you are able to make your mind calm and your energy harmonious, your focus will become more balanced, your body will become more upright, and your thinking will become quiet. Then no matter what kind of energy you are in the midst of while pushing hands, it will not result in sloppiness of movement. The way to calm your mind is a matter of nurturing, as in nurturing your courage. With sufficient courage, your energy is robust, whereas with insufficient courage, your spirit is diminished, which on top of ordinary movement, being already disorganized, would produce a state of being even more so.

As for the meditation method, without the authentic teachings, it will often be of no benefit and may be potentially harmful. If you can practice according to traditional Taiji Boxing principles, there will be no problems. As long as you straighten up and sit properly, you may bend one knee inward [half-lotus position] or both [full-lotus], or sit as is ordinary [i.e. simple cross-legged posture], all acceptable methods. But you must suspend your headtop and straighten your body (i.e. forcefully press up your headtop), sink your shoulders and contain your chest, loosen your whole body, touch your tongue to your upper palate, close your mouth, slightly close your eyes (known as “ruling from behind a screen”), and bring your hands in close to your lower abdomen with the back of your left hand in the palm of your right hand and the forearms gently placed on your thighs.

Then settle your thoughts as you relax your lower abdomen. Let there be no distinctions of “me” or “you”, for all

thoughts are to be put away from your consideration. Withdraw your sight and reverse your hearing. (This is commonly known as “solemnly sealing off the five senses”. With solemnness in the ears, the ears do not listen outwardly, and essence returns to the kidneys. With solemnness in the eyes, the eyes do not watch outwardly, and the earthly soul returns to the liver. With solemnness in the mouth, there is silence instead of chattering, and spirit returns to the heart. With solemnness in the nose, the nose does not smell outwardly, and the ethereal soul returns to the lungs. With solemnness in the intention, the ambition is not divided, and willpower returns to the spleen. With essence, earthly soul, spirit, ethereal soul, and intention going to the kidneys, liver, heart, lungs, and spleen, each have something returned to it and each in turn give life, thus the wisdom of Nature is automatically perceived, which is different from becoming aware of it.)

As for when to meditate, you can do a session of it after getting up in the morning and before going to bed. If you have the time for it, you can do a session at noon as well. There is no set amount of time to a session, and so you may sit for fifteen minutes, thirty, or a full hour. Once you have settled in and are enjoying yourself, your whole body will feel unusually comfortable inside and out, your tongue will be relaxed in your mouth and generating saliva, a sweetness to be gulped down. And so it is said [in *Explaining Taiji Principles*, section 15]: “[When the active aspect is balanced by the passive,] water and fire are in a state of mutual benefit, skyness and groundness are at peace with each other, [and the genuineness of one’s life essence is preserved.]” In the beginning of the training, your limbs will feel somewhat uncomfortable and it will be difficult to halt irritating thoughts, but if you keep working at it over a long period, you will naturally be able to dispel them.

Beginners should be particularly careful not to try moving energy around. Just breathe through your nose, and the main thing is to seek naturalness. To practice moving energy, you must already be at a high enough level, otherwise it will be too easy to give rise to harmful effects. For example, if your intention and energy rise up, you may suffer cerebral hemorrhage or madness. If your intention and energy get stuck in the middle, you may suffer stomach illness or heart disease. If your intention and energy sink down, you may suffer hemorrhoids or hernia. Once your skill is deep, then you may discuss both [the movement of energy as well as intention], or you may simply breathe from your sacral chakra. (This kind of grand accomplishment cannot be achieved without the authentic teachings.)

Once you begin to move the energy, there are two methods:

1. Same as with Taiji Boxing’s “from acquired to innate” [“from innate to acquired”] rotation [as explained below in Chapter Six], energy from your elixir field goes downward to your root chakra, passes your tucked-in tailbone and moves up your spine, passes through the back of your skull and the crown of your head, then goes downward through your forehead, Ren Zhong acupoint, throat, solar plexus, navel, and returns to your elixir field.
2. Energy from your Shan Gen acupoint [between the eyebrows] goes upward to the crown of your skull, then downward to pass through the back of your skull, your spine, reaches your tailbone, then lifts from your rectum, again goes upward through your spine, passing through the base of your skull, crown of your head, then downward to Shan Gen and Cheng Jiang [below your lower lip], gets swallowed in your saliva, and returns to your elixir field.

In short, the energy in the human body is like a sphere which can be rolled forward or back with extreme smoothness.

As for entering a trance or becoming enlightened, meditation is an excellent basis for discovery. It is a grand accomplishment with something for each person to achieve. Once you have practiced Taiji Boxing to a certain level, to further cultivate body and mind you will have to practice meditation. It must be known that if those who meditate for many years wish to learn Taiji Boxing, it will compensate for the deficiencies of meditation, all the more for those who have been practicing meditation but have no longer been making any progress. Otherwise it

would be like making a ninety-nine foot hill that could be piled up all the way to a hundred feet with just one more bucketful of dirt. What a pity it would be not to put in that last little bit of effort.

論意與氣

[CHAPTER FIVE:] ON INTENTION & ENERGY

意與氣、在人身中。無形無色。而非目所能覩也。須知氣於人身之中。佔極重要地位。因氣乃體之充也。用以催血。用以養血。氣之成。由於命門火與精液涵煦覆育而成。道家稱之謂水火既濟。或謂內丹。其所存之處在丹田。道家異常珍視之。常人咸以血為身中之至寶。所視為最貴者。不知氣實較血尤為貴焉。因氣與血。以氣為主。血為副。氣為衛。血為營。人之一生。全賴營衛。若有營無衛。則不運。有衛無營。則不和。易言之。衛為重。營為輕。血不足尚可暫生。氣不足則立危矣。故養氣甚為重要。太極拳之特點。除養身外。尤以養氣為主。諺云。「外練筋骨皮。內練一口氣。」凡練太極拳者。無論在盤架子。或推手。或大履後。其呼吸仍覺自然。面色亦不變更。而內部氣分及週身。反較未運動前為舒適。足見能養氣。功效最大。決無急促勞頓之弊。進言之。氣充則血足。血足則體強。體強則意堅。意堅則魄雄。魄雄則可以延年而益壽。且能入修士之門。至於意。或曰意即是心。心即是意。實則心與意。其間亦略有區別。心為意之主。意為心之副。心動則意起。意生則氣隨。換言之。心、意、氣、三者。有循環相連之關係。心亂則意散。意散則氣浮。反言之。氣沉則意堅。意堅則心定。故三者相互為用。實相繫而不可離也。至於氣隨。則能催血。又能運神。迨至此方可運用。夫意氣、理也。拳術、法也。有理無法。不能豁然貫通。有法無理。等於捨本逐末。故意氣與拳術。實有相互之關係。太極拳之用意與氣。在初學者雖甚困難。但並非無入門方法。即初練十三勢。或練單式時。必須從設想兩字着手。譬如雙手作按式時。即假想前方若有敵人。此時手掌中並無氣可發。已乃假想氣由丹田貼於脊背。然後由背、而臂、而腕、而掌、以透出之。發於敵身。此種假想。初學時雖屬渺茫。但習之既久。即能運用自如。至氣在人身內部。旋轉之式有二。（參閱卷一第九頁太極拳中氣之呼吸及運氣法內載）其用於四肢。意之所至。氣則隨之。無論何處。均可行運。太極拳之開合、鼓盪、呼吸、進退。即練其氣於週身。使能由體覺、筋覺、觸覺。以敏其神也。或謂十三勢行功心解中有云。「全身意在精神不在氣。在氣則滯。有氣則無力。無氣則純剛。」略視之。氣為無用。不知該節所謂氣者。乃人身呆滯之氣、或浮躁之氣。或發怒時之暴氣。此種滯氣、浮氣、暴氣。在發時雙足虛浮。重心必失。故謂無力。太極拳所謂氣者。乃丹田之氣。此氣清而平。能平則和。和則暢達。暢達則通行無阻。故與滯暴之氣。絕不相同。且十三勢行功心解中論氣之處甚多。如云。「以心行氣。務令沉着。乃能收斂入骨。以氣運身。務令順遂。乃能便利從心。」又云。「意氣須換得靈。乃有圓活之趣。」又云。「行氣如九曲珠。無往不利。」又云。「氣以直養而無害。」又云。「心為令。氣為旗。」又云。「腹鬆氣沉入骨。」又云。「牽動往來氣貼背。」又十三勢歌中亦云。「氣遍身軀不少滯。」又云。「腹內鬆淨氣騰然。」又云。「意氣君來骨肉臣。」或「意氣均來骨肉沉。」皆言氣之重要。全在學者能否辨別其清平與滯暴耳。故清平可取。滯暴不可有也。至於意與氣之關係。猶如汽車中司機之與引擎。意如司機。氣如引擎。二者不可缺一也。

Intention and energy are shapeless and formless within the body, not things which can be seen. But it must be understood that energy occupies an extremely significant role in the body. Because energy fills the body, it functions to increase blood flow and nourish the blood. Energy is the product of the sexual essence being nourished by the fire of the “life-gate”. Daoists thought of this as the interaction of water and fire [as in water being heated in a vessel placed over a fire] and called it the “internal elixir”. It dwells in the elixir field and is extraordinarily prized by Daoists. Ordinary people all think of the blood as being the treasure within the body, considering it to be the most important thing of all, and they do not understand that the energy is actually far more important than the blood.

The relationship between energy and blood is that energy is in charge and blood is the assistant, energy being that which defends us and blood being that which constructs us. Our life entirely comes down to the part of us that

builds and the part of us that protects. If we have the builder but not the protector, we cannot do anything [because in any activity the construction would be vulnerable to collapse], whereas if we have the protector but not the builder, we will simply be uncomfortable. In other words, the protector is to be taken more seriously than the builder. If you have insufficient blood, you can cling onto life for a while, but if you have insufficient energy, you are in immediate peril. Therefore the nourishing of energy is extremely important.

It is a special characteristic of Taiji Boxing to make the nourishing of energy primary and the external nurturing of the body secondary. There is a saying: “The external training is of sinews, bones, and skin. The internal training is of but a single breath.” For a Taiji Boxing practitioner, whether practicing the solo set, pushing hands, or large rollback, the breath should always feel natural and should not change the color of your face. Energy inside spreads to your whole body, otherwise you will feel comfortable only before you begin moving. This serves to show that the greatest effect of your ability to nurture energy is that you will be entirely free of the errors of haste and fatigue.

I will offer this tip: When your energy is abundant, your blood will be sufficient. When your blood is sufficient, your body will be strong. When your body is strong, your intention will be firm. When your intention is firm, your soul will be bold. When your soul is bold, you will live a long life, and you will also be able to be considered a cultivated person.

As for intention, some say the intention is the same as mind and mind is the same as intention, but there is actually a slight distinction between mind and intention. Mind is the commander of intention. Intention is the assistant of mind. Mind moves and intention is sparked. Once intention is generated, energy follows it. In other words, these three parts – mind, intention, energy – are intertwined in a cycle. When your mind is distracted, your intention is scattered, and when your intention is scattered, your energy is floating. On the other hand, if your energy is sinking, your intention is firm, and when your intention is firm, your mind is stable. Therefore the three reinforce each other and actually cannot be separated. When the energy follows [the intention], this can boost bloodflow as well as mobilize spirit, and once you reach this condition, you will then be able to do anything.

Intent-energy is a matter of the theory. Boxing technique is the method. To have the theory without the method, you will be unable to have a breakthrough in understanding. To have the method without the theory, you are basically attending to details without fundamentals. Therefore intent-energy and technique are actually interrelated.

The use of intention and energy in Taiji Boxing may be very difficult for beginners, but then it is not actually a beginning method. As a beginner, when practicing the solo set or practicing single postures, you must make use of imagination in the techniques. For example, when you perform the two-handed push posture, imagine there is an opponent in front of you. There will not yet be energy at the center of your palms for you to express with, and you should be imagining energy going from your elixir field to your spine, then up your back, to your shoulders, to your wrists, palms, and leaving your body, issuing into the opponent’s body. Although this use of imagination will seem rather vague in the beginning, you will be able to utilize it with ease after working at it for a long time.

Energy in the body rotates in two directions (explained below in Chapter Six) and is sent into the four limbs. Where intention goes, energy follows, no matter where, and thus can always be wielded. Taiji Boxing’s opening and closing, alertness and trembling, inhaling and exhaling, advancing and retreating train energy in the entire body. This means you will be able to go from sensing bodily to sensing in your sinews, then sensing at your skin, then simply being alerted in your mind.

It says in Understanding How to Practice: “Throughout your body, your mind should be on the spirit rather than on the energy, for if you are fixated on the energy, your movement will become sluggish. Whenever your mind is on the energy, there will be no power, whereas if you ignore the energy and let it take care of itself, there will be pure strength.” Taken at face value, this comment indicates the energy is useless, but if you do not understand this need to restrain your energy, your body will be mired in sluggish energy, or float up with

impetuous energy, or issue with violent energy. Possessing these kinds of stagnant, floating, or violent energy, then when you issue, both of your feet will become empty and float up, and you will lose your balance. This kind of energy is called “powerless”.

What is meant by this kind of energy in Taiji Boxing is the energy of the elixir field. This is energy that is clean and will settle. If it can settle, it will be harmonious. If it is harmonious, it will be smooth. If it is smooth, it will course through unimpeded. This is completely different from energy that is stagnant or violent.

Energy is discussed often in Understanding How to Practice: “Use mind to move the energy. You must get the energy to sink. It is then able to collect in the bones. Use energy to move your body. You must get the energy to be smooth. Your body can then easily obey your mind.” “The mind must perform alternations nimbly, and then you will have the qualities of roundness and liveliness.” “Move energy as though through a winding-path pearl, penetrating even the smallest nook.” “By nurturing energy with integrity, it will not be corrupted.” “The mind makes the command, the energy is its flag.” “With your abdomen relaxed, energy sinks into your bones.” “As the movement leads back and forth, energy sticks to your back.”

It is also discussed in the Thirteen Dynamics Song: “Energy will flow through your whole body without getting stuck anywhere.” “If there is complete relaxation within your belly, energy is primed.” “Mind (intention and energy) is sovereign whereas body (bones and muscles) is subject.” This last line has also been written as: “When intention and energy are unified, the bones and muscles sink.”

These are all important mentions of energy, but they entirely depend on whether or not you can distinguish between energy that is clean and settled and energy that is stagnant and violent. Clean and settled energy is what you want. Stagnant and violent energy is what you must not possess. As for the relationship between intention and energy, they are just like the driver and engine of a car: intention is the driver and the energy is the engine. Both are indispensable.

太極拳中氣之呼吸及運氣法

[CHAPTER SIX:] TAIJI BOXING'S METHODS OF BREATHING & OF MOVING ENERGY

人稱太極拳為內家拳者。有三因也。一為儒家之意。所以別於方外也。一為節拿抓閉等技。行之於內。而無形也。一為內部氣之旋轉運用（鍛鍊精氣神）是也。太極拳中初步氣之呼吸。專尚鼻而不尚口。與普通以鼻吸口呼者不同。且至藝高時。胸腹中之氣。（出自中焦）可分為上下二層。（俗謂先天氣後天氣）呼時上層氣（後天氣）由鼻呼出。同時下層氣（先天氣）反降入丹田。吸時上層氣由鼻吸入。同時下層氣反由丹田逼上。此種境界。俗曰氣通。凡練習正宗太極拳術。至相當程度時。均能達之。然初習者。可不必過分求之。以免妨礙拳式姿勢。祇求動作和緩。呼吸自然。週身舒適而已。否則屏壓抑制。勉強使氣降沉丹田。勢必易入歧途。下部發生痔疾腸疝一類病症。但至相當程度後。則氣之呼吸。如何運用。亦不可不加以注意。若不知其理。即不能達太極拳之聖境。十三勢行功心解中云。「能呼吸。然後能靈活。」意即呼吸與動作。當求其互相合拍。應呼者呼。應吸者吸。蓋吸則為虛。呼則為實。知之後身體自能靈活。否則虛實不分。練習太極拳之真諦全失。因太極拳最注意虛實也。普通教習授徒。分為內外兩部。內部為呼吸。外部為拳勢。往往僅教外部。而不授內部。此乃授之不得其法。反滋弊端。故不如聽其自然。日久或能知其訣竅。非謂教者故意不肯示人也。惟本書為指示初學者應有之常識。不能因噎廢食。故亦詳述其運用之法。大抵在盤架子之時。出手為呼。收手為吸。升為吸。降為呼。提為吸。沉為呼。開為吸。合為呼。動步轉身及各式過渡之時。為小呼吸。小呼吸者。即呼吸不長。又呼又吸。而含有稍停息之象也。在推手時。按為呼。擠為呼。捋為吸。棚為吸。化為吸。被捋為自然小呼吸。此小呼吸。乃求心靜。心靜則可視聽對方之行動。而不致有誤。如被擠被按至不能再吸時。則改為呼。因使吸進之氣。散於四肢也。故呼之不能再呼時。改為吸。吸至不能再吸時。改為呼。呼與吸。原可循環而變更也。在大捋中之呼吸。閃為呼。靠為呼。按為呼。捋為

吸。被靠為吸。被捋為小呼吸。轉身將按未按時。為小呼吸。其他動步未發勁時。亦均為小呼吸。因求其靜而能視聽。且有沾黏勁也。劍、刀、桿、散手等。呼吸運用。亦與盤架子者同。即出手為呼。收手為吸。升為吸。降為呼。開為吸。合為呼等等。恕不贅述。至於內部氣之旋轉方式。分為先天往後天。與後天往先天二種。（一）由前往後。（俗謂由先天往後天）即丹田氣往下達於海底。抄尾閭而起。緣脊上行。經玉枕、天靈等穴。下過前額、人中、喉結、心窩、臍輪等處。而仍歸於丹田原處。（二）由後往前。（俗謂由後天往先天）即丹田氣往上過臍輪、心窩、喉結、人中、前額等處。經天靈、玉枕等穴。緣脊下行。抄尾閭而過。達於海底。往上仍歸於丹田原處。正與前式相反。此種行氣。初練時亦甚渺茫。日久自能達斯境界。以上兩種內部氣之旋轉。除單人練功時。當採用外。在與人交手發勁時。更宜注意。否則。發勁雖厲。亦屬徒然。按太極拳中武藝高超者。不僅己身內部氣之運用。純熟自如。即對方身內之氣。或升或降。或前或後。均可由手探知。斯種精微功夫。非初學者所能了解也。至於呼吸中含有哼哈二字。（功深後亦能兼以口。或僅以臍作呼吸）。藝高者在單練。或與人交手時。每於無意中。口露此二字。其理有三。一使內氣舒泰。無屏壓受傷之虞。二使內勁全部透出。無稍滯留。三使敵人驚惶。（敵既驚惶。動作散漫。神志昏迷。進退失據。不能自守。則可乘虛而入）。故哼哈二訣。用處極大。學者不可不知。哼、多用於引化時。（內氣為吸）。哈、多用於拿發時。（內氣為呼）乾隆舊抄本太極拳經歌訣內載。「拿住丹田練內功。哼哈二氣妙無窮。動分靜合屈伸就。緩應急隨理貫通。」又太極拳老譜中內載。「對待（即推手）有往來。是早或是晚。合則放發去。猶如凌霄箭。滋養有多少。一氣哈而遠。口授須祕傳。開門見中天。」由此可知哼哈二字之妙用焉。

People consider Taiji Boxing to be of the internal school for three reasons:

- It has a Confucian mentality, which makes it distinct from the ways of other countries.
- The skills of controlling [the vessels], seizing [the channels], capturing [the sinews], and sealing [the acupoints] happen inside and invisibly.
- The energy circulates internally (thereby refining essence, energy, and spirit).

Taiji Boxing's beginning method of breathing emphasizes the nose rather than the mouth, different from the common way of inhaling with the nose and exhaling with the mouth. When you reach a high level, energy within the chest and belly (i.e. coming from the “middle warmer” [area between diaphragm and navel]) can be divided into two layers (commonly described as innate energy [“pre-nature”] and acquired energy [“post-nature”]). When exhaling, the upper energy (or “acquired” energy) leaves through the nose while the lower energy (or “innate” energy) instead descends into the elixir field. When inhaling, the upper energy comes in through the nose while the lower energy instead urges upward from the elixir field. [What is being described is simply reverse breathing. When breathing naturally, our bellies expand as we inhale and then collapse as we exhale. With reverse breathing, our bellies are drawn back as we inhale and then fill up as we exhale.] This kind of condition is commonly thought of as “energy coursing through”.

Typically in the practice of the Taiji boxing art, once one has reached such a level, he will be able to do anything. But in the beginning of the training, it is not necessary for you to work toward this condition with great striving, for that would only hamper you in your postures. All you have to seek for is that your movement be mild, your breathing natural, and your whole body comfortable. Otherwise you will be constrainedly forcing energy to sink to your elixir field, resulting in your postures becoming inevitably and easily corrupted, and ailments will be generated in your lower body such as hemorrhoids and hernia.

Once you reach a high enough level, then your breath and how to use it has to be given extra attention. If you do not understand this principle, you will not be able to reach the highest level of Taiji Boxing. It says in Understanding How to Practice: “Your ability to be nimble lies in your ability to breathe.” The idea here is that breath and movement should be in harmony with each other. When it is time to exhale, exhale. When it is time to inhale, inhale. Inhalation is empty. Exhalation is full. Understanding this, then your body will naturally be able to be nimble. If not, emptiness and fullness will not be distinct. Since Taiji Boxing most of all pays attention to empty and full, the true essence of the practice will have been completely lost.

Ordinarily when teaching students, the training is divided into what is internal and what is external. The breath happens inside. The boxing posture happens outside. Frequently only the outside is taught and no instruction is given for the inside. This is instruction without the correct method being understood and which will counterproductively lead to harmful practice. It is inferior to just doing whatever feels natural and happening to realize some knack after a long time, and the problem is not a matter of teachers being unwilling to demonstrate things to students. The purpose of this book is to supply beginning students with the common knowledge they ought to have so they do not end up quitting after encountering something that does not make sense. Therefore the methods are described in detail below.

Generally when winding your way through the solo set:

Exhale when your hand goes out and inhale when your hand gathers in, inhale when rising and exhale when lowering, inhale when lifting and exhale when sinking, inhale when opening and exhale when closing. When stepping, turning, or transitioning between postures, there is a small breath, meaning the breath is not a long breath, and although it contains both an inhale and an exhale, there appears to be a slight pause between them.

During pushing hands:

Exhale during push or press. Inhale during rollback, ward-off, or neutralize. When you are being rolled back, there is a natural small breath. This small breath is for seeking calmness. By being calm, you will be able to see and hear the opponent's actions accurately. If while being pressed or pushed you are unable to inhale any further, switch to exhaling, thereby causing the drawn-in energy to be distributed into your limbs. Therefore when you are unable to exhale any further, switch to inhaling, and when you are unable to inhale any further, switch to exhaling. Exhaling and inhaling are always able to alternate with each other.

During large rollback:

Exhale during the slap, bump, or push. Inhale during the rollback or while being bumped. When being rolled back, there is a small breath. When turning your body about to push but not yet pushing, there is a small breath. During the rest of the movements, there is also a small breath before issuing, thereby bringing about calmness and the ability to "see" and "hear" [i.e. perceive the opponent's intentions], and you will also have sticking energy.

During the sword set, saber set, pole exercises, or two-person set, the actions of the breath are the same as with the solo set in that you are to exhale when your hand goes out and inhale when your hand gathers in, inhale when rising and exhale when lowering, inhale when opening and exhale when closing, and so on, and need not be fully repeated.

There are two kinds of internal energy rotations: "from innate to acquired" and "from acquired to innate".

1. Going from front to back ("from innate to acquired"): Energy from your elixir field goes downward to your root chakra, lifts from your tucked-in tailbone and moves up your spine, passes through the back of your skull and the crown of your head, then goes downward through your forehead, Ren Zhong acupoint, throat, solar plexus, navel, and returns to your elixir field.

2. Going from back to front ("from acquired to innate"): Energy from your elixir field goes upward, passing your navel, solar plexus, throat, Ren Zhong acupoint, and forehead, passes through the crown of your head and the back of your skull, then moves down your spine, to your tucked-in tailbone, reaching your root chakra, and goes upward to return to your elixir field, the exact opposite of the above. These ways of moving energy will be very vague things in the beginning of the training, but will be a naturally achieved condition after a long time.

These two kinds of internal energy rotations should have an outward function beyond a mere solo practice. When issuing against an opponent, extra attention must be paid to this, otherwise no matter how powerfully you issue, it will be in vain. Martial experts in Taiji Boxing not only move energy within their own bodies with skillful ease, but can find and know the energy in their opponent's bodies, whether it is going up or down, forward or back, though this level of skill is beyond the comprehension of beginners.

A breath contains two aspects: “heng” and “ha”. (Once your skill is deep, you will be able to do this as a single breath, or with but an action of your navel.) One who is highly skilled in solo and partner practice will often unexpectedly utter these sounds. They have three principles:

1. Make your internal energy comfortable, without the errors of forcing it or injuring yourself.
2. Make your internal power course through your whole body without the slightest obstruction.
3. Make the opponent become panicked, which causes his movement to become disorganized, his mind to become dazed, his advance and retreat to lose its effectiveness, and he is rendered unable to defend himself, giving you the opportunity to catch him off-guard.

Therefore the two tricks of “heng” and “ha” are extremely useful and you will need to understand them. “Heng” is usually used when drawing in and neutralizing (inhaling). “Ha” is usually used when seizing and issuing (exhaling).

Within the Songs From an Old Handwritten Copy of Taiji Boxing Classics From During the Reign of Emperor Qianlong [Song Three], it says:

Focus on your elixir field to smelt internal skill.

Within “heng...” and “ha!”, there are endless subtleties.

With passive and active dividing in movement and blending in stillness, bend and extend.

Responding slowly to slowness and quickly to quickness, the theory will be realized.

It also says in Taiji Boxing’s “old manual” [*Explaining Taiji Principles*, here quoting from the verse in section 24]:

In fighting (meaning pushing hands),

one will be either early or late.

Joining with the opponent, I send him away,

and it is just like I am launching him into the stratosphere.

With an amount of power contained,

I need only express a “ha!” and he goes so far.

But this is something that must be taught personally

in order for the door to be opened and the view to be seen.

From these examples can be understood the wonderful effectiveness of “heng” and “ha”.

十三勢解

[CHAPTER SEVEN:] EXPLAINING THE THIRTEEN DYNAMICS

十三勢。或以為乃十三種姿勢者。實謬也。十三勢者。即八門五步也。八門、即四正四隅。四正、乃棚、捋、擠、按。四隅、乃採、捌、肘、靠。方位八門。乃陰陽顛倒之理。周而復始。隨其所行。以身分步。則有五行。以之支撐八面。五行者。進步為火。退步為水。左顧為木。右盼為金。中定為土。而以中定為其樞紐。此乃十三勢之原理也。至十三勢拳式。又稱為長拳者。蓋昔日練太極拳者。皆從單式着手。一式熟後。再練一式。因恐日久易生油滑。或入於硬拳也。故無一定拳路。直至各式皆練習純熟後。互相連貫。合為一套。以其滔滔不絕。周而復始。稱之謂長拳。故長拳即十三勢拳。亦即太極拳。非謂太極拳外。別有所謂長拳也。至今人之所謂另有一長拳者。乃後人編造。而非正傳。

The Thirteen Dynamics are sometimes thought to mean thirteen postures, which is actually false. The thirteen

dynamics are the eight techniques plus the five steps.

The eight techniques are the four primary techniques and the four secondary techniques. The four primary techniques are ward-off, rollback, press, and push, and the four secondary techniques are pluck, rend, elbow, and bump. They align with the eight directions of the compass, and they follow the principle of inverting passive and active aspects. [For example, ward-off has an upward intent (active) while its opposite, push, has a downward intent (passive).] They cycle and recycle according to the movement, whereas your body determines the steps, the five elements of which are used to brace you in all directions. Advance corresponds with fire. Retreat corresponds with water. Going to the left corresponds with wood. Going to the right corresponds with metal. Staying centered corresponds with earth and is the central pivot point. These then are the principles of the thirteen dynamics.

As for the Thirteen Dynamics solo set, it is also called Long Boxing. The way Taiji Boxing was trained in former times was always to learn a single technique, and then after becoming skillful in it, another was practiced. This was because it was worried that over time the postures would become sloppy or stiff. Therefore one did not practice a fixed boxing routine until all of the postures had been practiced to the point of skillfulness, and then they were linked together with each other to make a set pattern which flowed on and on ceaselessly, repeated over and over again, which was called Long Boxing.

Thus the Long Boxing set is the Thirteen Dynamics set, also known as the Taiji Boxing set. There are other things described as “long boxing” outside of Taiji Boxing, and so when people nowadays talk of another kind of Long Boxing, it is but the invention of later generations and not the genuine teachings.

太極拳中節拿抓閉解

[CHAPTER EIGHT:] EXPLAINING TAIJI BOXING'S CONTROLLING, SEIZING, CAPTURING, AND SEALING

太極拳之深奧。不僅盤架子、推手、大捋、散手、刀、劍、桿子等。有沾黏化發諸勁而已。昔日尚有所謂節、拿、抓、閉、四種功夫。惟因原理深邃。不易傳習。以故迄今。漸漸失傳。殊深扼腕。本編為不厭求詳計。略加闡述。務使學者皆能知其大概。並望藝高者共同研究之。

節者、節絡。拿者、拿脈。抓者、抓筋。閉者、閉穴。絡若被節。則血不周流。脈若被拿。則氣難行走。筋若被抓。則身無主裁。穴若被閉。則神氣全無。血不周流。猶如半死。氣不行走。呆若木雞。身無主裁。則勁斷死。神氣全無。則難生存。夫推手至相當功夫後。手能得尺、寸、分、毫。即可以量人。能量人。即能節絡、拿脈、抓筋、閉穴。惟節不量。可由按而得。拿不量。可由摩而得。抓不量。可由推而得。至於閉。非量不可。若不量。即不能得其穴也。此種功夫。由尺而縮至寸、分、毫。人身有百八穴。七十二穴不致命。三十六穴能致命。而內有七穴可以立時絕氣死亡。穴被閉時。如皮膚灼火。似夢地受驚。可使分骨絕筋。斃命於頃刻間。倘遇得解。則如晤道忽醒。而閉者必須明其所具。知其所發。神其所用。然後乃能入竅。譬如射矢。倘能明其中心。不偏不斜。斂氣凝神。即無不中的。此為閉穴之大概情形。至於節、拿、抓、閉、之四種功夫。非名師點傳不可。

The profundities of Taiji Boxing are not just a matter of practicing the solo set, pushing hands, large rollback, two-person set, saber, sword, and pole, or even the energies of sticking, neutralizing, issuing, etc. In the old days, there were also the four skills of controlling, seizing, capturing, and sealing. But because their principles are so abstruse, it is not easy to teach, and therefore by the present day these skills have gradually become lost, which is extremely agitating. The intention with this book is to omit no details and to expound on them with further explanation, so as to ensure that all students can understand the general ideas as well as study together with those who have reached a high level.

To “control” means to control his vessels. To “seize” means to seize his channels. To “capture” means to capture his sinews. To “seal” means to seal his acupoints. [From *Explaining Taiji Principles*, section 29:] “When his

vessels are controlled, his blood will not circulate. When his channels are seized, his energy will not move. When his sinews are captured, his body will have no control. When his acupoints are sealed, his spirit will vanish. When his blood is not circulating, he will seem half dead. When his energy is not able to move, he will be as expressionless as a wooden rooster. When his body has no control, his power will be cut off. Without spirit, it will be difficult for him to survive.”

Once you have reached a competent level of skill in pushing hands, then you can work through the measurements of a foot, an inch, a tenth of an inch, and the width of a hair, and you can then estimate the opponent. Able to estimate the opponent, you can then control his vessels, seize his channels, capture his sinews, and seal off his acupoints. [From *Explaining Taiji Principles*, section 31:] “To control without estimation can be obtained through pushing down. To seize without estimation can be obtained through rubbing in. To capture without estimation can be obtained through pushing out. But as for sealing, without estimation it cannot be done, for without the right measurements you will not be able to get to his acupoints. This type of skill works its way down from the level of a foot to the level of an inch, then to a tenth of an inch, then to the width of a hair.”

The human body has a hundred and eight acupoints, seventy-two of which are non-lethal and thirty-six of which can be lethal, and seven of those can bring about immediate death. When an acupoint is sealed off, it is like the skin is on fire, or a dream of the earth quaking. It can cause sinew to separate from bone or instantly kill. If you encounter someone who has obtained it, it is like suddenly awakening to reality. When sealing, you must understand how to use it, know when to use it, and be magical when using it. Then you will be able to enter apertures like shooting an arrow. If you are able to know where the target is, without veering off at all, gathering your energy and concentrating your spirit, then you will always hit the mark. These are the general circumstances of sealing off acupoints. As for all four skills of controlling, seizing, capturing, and sealing, you will not be able to gain them without specific instruction from an expert.

[A note about Chen Yanlin’s quoting from *Explaining Taiji Principles*:

There is a story commonly told that Chen Yanlin borrowed a certain manuscript from a member of the Yang family and was allowed access to it for but a single night, and that he sneakily had seven scribes waiting at home to copy out the whole of it that night, enabling him to return it the next day and still have the text at home for him to continue to study as much as he pleased. Although this tale sounds like urban legend, it is nevertheless perfectly possible.

Assuming for the moment it is true, the book he borrowed was probably not the entire volume of material that makes up the *Taiji Compiled*, for even with seven scribes working all night, such a scenario seems somewhat implausible. Chen is said to have annoyed the Yang family by publishing material meant to be kept secret, and so the special manuscript Chen borrowed was most likely some copy of *Explaining Taiji Principles*, a document not fully shared with the public until 1985, but which Chen liberally quotes from in Parts One, Two, and Six of his 1943 manual.

Yang Chengfu’s 1931 manual contains fifteen sections from *Explaining Taiji Principles*, but the two passages Chen uses above were not among them and had never before been published. Considering that these particular passages are offering instructional hints in how to kill people, instead of the Yangs merely feeling their secret writings were being treated disrespectfully, their main consideration might have been some worry that Chen’s sharing of such information with just anybody was perhaps a little irresponsible.]

練習太極拳之順序與經歷

[CHAPTER NINE:] THE PROCESS & EXPERIENCE OF PRACTICING TAIJI BOXING

目今學習太極拳者。開始即由十三勢拳式（即太極拳。俗謂盤架子。或曰長拳。）入手。往往練習僅三四月。遂曰已得門徑。不知前輩初步皆先練馬步站樁。川步站樁等。以為基本功夫。歷時甚久。然後方習十三勢拳式。而一勢一式之練習。非經數月不可。直至各勢。各式完全純熟。且能應用後。始合之為全套太極拳。其間每有練至數年。一套拳勢。猶未完畢。更無論推手、大捋、刀、劍、桿子、散手等等矣。至於楊派太極拳之架子。常人祇知一套。（一種）不知一套（一種）中。尚有高平低三種。初習時為高架子。次習平架子。（一稱四平架。即眼平、手平、脚平、襠平、是也。）後習低架子。而三種架子之中。又分大中小三種。（一）大架子求姿勢開展。合於養身。為昔日楊澄甫所授者。（二）中架子求各勢動作。合乎中庸之道。使內勁不致過頭。且能綿綿不斷。始終如一。為楊健侯所授者。（三）小架子求各勢緊湊。動作靈敏而迅速。為楊少侯所授者。此三種之中。以小架子為最難。每一勢皆發寸勁。故前進後退步子甚小。手與腰腿尤須一致。學此三種架子。時間甚久。決非一年半載所能蔽事。初習之時。每日祇能學習一手。或二手足已。不可過多。多則姿勢既不能準確。復易入於油滑之途。有失太極拳之正義。除戒求欲速外。又忌用力。所謂不速求速則傷氣。無力努力則傷血。若氣血兩傷則危矣。反言之。如練之得法。雖一勢一式。亦能得其益處。否則練非其法。即每次盤全套架子數遍。亦無效可言。惟練時必須舌抵上腭。唇齒相合。以鼻呼吸。身體中正。含胸拔背。沉肩垂肘。頭正頂懸。尾闕收住。上下一致。落步分虛實。處處求圓滿。週身輕靈。眼神視手之前方。呼吸自然。上下左右相繫。陰陽剛柔分清。澄心斂神。無思無慮。而沉氣鬆力。亦須顧及。因氣沉則呼吸調和。力鬆則拙力消除。每勢每式。求其外形勢順。內部舒適。毫不強梗。如此自能胸膈開展。血氣調和。對於身心有莫大功益。否然者。則氣隔胸膈。浮而不定。益處既不能得。疾病反由是而生。故一套太極拳架子。勿論人之智慧若何。至少非學習半載不可。半載之後。更須經教師數度詳細更正。亦非一載不可。盤架子猶如習字。次數多則式式姿勢正確。又如臨帖然。摹寫次數愈多。則字跡愈佳。故欲確實練功者。每次盤架子至少須有三遍。（即三套）蓋因第一遍。無非舒展筋骨而已。在二遍以上。方能增進工夫。（養身者可勿拘。每次半套亦可。）至練習場所。當求空氣新鮮。初練拳時。地位宜闊大。如地方狹小。十三勢拳式既難綿綿不斷。又易使姿勢缺陷。而不能正確。然練至功深時。即不拘場所大小。雖四塊方磚大小之地。亦能練習。甚或坐時臥時。均可行使。蓋斯時所練者為意。而非外式也。夫練拳時間。每日至少兩次。即於晨起半小時後。臨睡一小時前。各舉行之。每次盤架子約在二十分鐘至二十五分鐘。練時自第一手至末一手。均須求其均勻。不可先快後慢。或先慢後快。更不可有缺陷凸凹斷續之處。勢勢能貫串。用法能悟解。呼吸能自然。內外能合一。貴乎不需思索。即能綿綿練習。練至全皆純熟。而精氣神均能顯露。然後可將全套各勢改為左式（即反式）。例如動作為右手者。改左手。左手者。改右手。右足者。改左足。左足者。改右足。左轉者。改右轉。右轉者。改左轉。倘能將全套左式架子。練至綿綿不斷。如右式同者。則功夫更進一層矣。蓋因左右均能應用。別無偏重之弊。而復練右式時。更覺興味濃厚。斯為欲求深功者。不可不知也。如此可進而學習定步推手、活步推手、大捋、刀、劍、桿子、散手等。更非數載所能竣事。總之。習太極拳須從緩而進。方能成就。否則難矣。至於初習之時。每覺全身無力。手足發酸。此乃生理上之反應。無甚關礙。即練至三四月後。亦有如此現象發生。此乃身體中之新陳相替關係。均不足為慮。祇須每日多休養二三小時。越三數日後。此種現象。不但自能消失。即精神亦可反較前充足。此外尚有他種現象發生。如胃口大開。此因內中消耗較多。且須補往昔所虧。故宜如此。但至內部氣份養足。虧者業已補全後。則氣血調和。反無各種現象。其食量猶如常人耳。所謂氣足不思食者是。初學時多貪睡眠。非至八九小時不可。此無他。因內部血行較速。身體疲乏之故。必須有較長時間休息。始能恢復全身精神。然日久後亦能漸復常態。至功深時。即毋須乎長時間之睡眠。每夜祇須四五小時足矣。所謂神足不思眠者是。其於房事亦然。練至精氣神充足時。反不思念。或稍有動心。所謂精足不思淫者是。或問曰。然則練太極拳者。究竟可否行房事。曰。並非不可。因吾人既非六根清淨。豈能無之。惟壯年身強者當節。老年體弱者當絕。而壯者強者在練功新陳相替。身體過疲之時不能。在練拳後廿四小時內亦不能。反之。房事後。二日內又不可練習拳術。否則有損氣血。（習少林拳者。大都為前三後四。）或問練太極拳者。可否吸煙飲酒。曰可。惟酒宜少飲。煙宜少吸。若在練拳前或後半小時中。宜忌之。否則因呼吸關係。內部有損。在初習數月時。如練畢架子後。有手指。或臂部。或腿部發漲麻現狀者。可勿懼。此乃用勁過猛所致。祇須在發現斯項現象時。隨意抖搖二三分鐘即愈。往往初練盤架子時。練前一勢。每有遺忘後一勢

之情形。蓋愈求姿勢正確。愈易前後不能連貫。此為習練不熟之故。熟後則無。夫初練時。呼吸務求其自然。（取鼻呼吸）切勿注意氣之運用。如全神注及內部之氣。則易將外式遺忘。進言之。倘練至相當程度後。內部之氣。自能運用時。則外式亦自無斷續之弊矣。望學者初習時。勿求之過急。更不可過於將氣下沉至丹田。因沉之不合其時。易生疾病。初練時如覺一勢有不舒適之處。當請教師更正。以姿勢達於舒適為止。著者於未練太極拳前。在練少林拳時。對於太極拳術。每有四種歧念。一、動作如此緩和。對於身體有何著力。更有何益處。二、如此緩慢動作。何能應敵。三、含胸有損肺部發達。四、何為丹田。丹田即大腸也。自練太極拳後。始豁然覺悟以前所思。一、練太極拳不費力者。對於內部氣分。果然如此。至於週身四肢。其費力反較動作迅速之少林拳為甚。惟因姿勢舒適。呼吸自然。反覺週身氣血通暢。益處更多。二、動作緩和。如何應敵。實則練時因求靜關係。動作緩和。用時亦須求速。而寓剛於柔。寓快於慢。為太極拳之特點。且太極拳之速。較少林拳為尤甚。因其有聽勁懂勁之故。至主動樞紐。全在腰部。非在手足四肢。四肢動作滯而促。腰部動作暢而長。例如機器。大軸一轉。其他小軸同時非數轉。或數十轉不可。腰部猶如大軸。四肢、腕、肘、肩、跨、膝、踝等處。猶如小軸。理解甚明。三、含胸是否損肺。如僅含胸拔背。而同時不沉肩垂肘。懸頂沉氣。誠有損肺之虞。吾人不妨一試。含胸同時寒肩。其呼吸定然短促。如含胸而沉肩。則呼吸自然。故含胸拔背。沉肩垂肘等動作。實不能相離也。四、丹田是否大腸。著者在初練太極拳時。亦覺臍下空癢。不知丹田為何物。三年後始覺。所謂丹田者。能蓄氣。能發氣。能養氣。實為人身氣之總機關。若氣足則丹田充滿。按之如鼓然。藝高者呼吸。每以丹田為換氣之所。與普通人呼吸絕不相同。（參閱卷一第九頁太極拳中氣之呼吸及運氣法內載。）吾人可視小孩仰臥時。呼吸亦由腹部。常見其腹。一呼一吸。一高一低。年齡愈大。則呼吸與丹田愈遠。至老年臨終時。其呼吸僅在喉胸之間。由此可知丹田與人生關係甚為重要。著者以前並不知丹田為何物。實因己身尚未至能用丹田之境界。譬如食物。終身未經口舌嘗過。試問何從知其味之優劣。更何以知其為可食之物。又如遊一勝地。己身未嘗親歷。試問能詳言其實地之狀況否。夫練習十三勢拳式（即盤架子）至純熟時。反生雜思。此乃心不安靜之故。欲免此弊。但須將眼神視手前方。以為有敵在前或身後。與之對搏。或心中有覺。一有思慮。立起覺心。庶可心甯神定。無思無慮。受益良多。練至有相當程度時。在四五式之後。口中舌下自有津液湧出。下嚥入腹。身之內部。甚覺舒適。毫無乾燥之虞。（俗謂乃華池之水。養生之甘露。）此種境界。須一勢一式。皆能舒適。呼吸自然。無論何人。均可得此。蓋內氣運用。週身泰然。斯為武事修身中之己身採戰。或謂汞鉛。亦即借陰補陽之道。非如邪道以男女後天色身為採補也。初學定步推手。棚、捋、擠、按、四手。泰半不能連貫圓滿。須跟隨教師。或藝高者盤轉圓圈至純熟後。再由教師口授棚、捋、擠、按、四手。四手能——分清。練至綿綿不斷。腰腿能旋轉自如。黏化均能順手。然後可學拿勁、發勁。該時當覓一對手。作為鵠的。先練一種拿勁或發勁。切不可一勁未通。又練他勁。更不可同時練習數種。須知一勁能通。任何勁均能使用。一勁不佳。其他亦不妙矣。在未練拿勁發勁之前。須儘量給教師或藝高者拿發。視其如何引己。如何拿己。如何發己。拿發之地點何處。拿發之時間早遲。拿發之方向正隅。均須以身實地試驗。作為悟解之門徑。萬不可求之過速。欲速則不達。以著者經歷所知。太極拳基本功夫。全在停步推手中。深希學者切勿漠視之。夫推手至相當程度後。又不可專與一人推練。無論何人。手剛手柔。勁大勁小。藝淺藝深。均須推習。否則熟者能發。不熟者不能。似未普及。亦屬徒然。活步推手。當求手腰腿三部一致。前進後退。尤不可使沾黏勁忽斷。大履、扎桿、散手亦然。己手或桿子至少有一部分須與對方黏住。不然。聽勁中斷。易被敵乘隙而擊。無論徒手或器械。遇敵時。出手宜老辣而入筭。不可遊戲。或生畏懼之心。因有此意念。出手必嫩。或不入筭。雖有隙可乘。亦屬無效。對於出手之陰陽虛實。尤當令人莫可揆測。至於散手。必須分開單練。否則不能隨時應用。此外對於手法、步法、身法。尤當注意。一勢出手。步法宜進或退。手法宜高或低。身法宜正或側。均須先求己勢順而不背。手之收發。當含有圓形。往返須有摺疊。步之落地。或前或後。或正或斜。當使身體中正。且有封閉敵身之用意。而己身之進退。當有升降上下起落之勢。除以上三法外。當求姿勢正確。着法純熟。陰陽虛實分清。內勁圓活。能補能瀉。（補氣瀉力）如僅求懂勁。專致力於不規則推手。雖習之年久。仍然疲弱。無效可言。蓋因不知學外式易。而習內勁難也。此外對於練習太極拳後。身體重量及體格之變更。吾人亦宜知之。凡瘦弱者。一年後。能將重量增加。體格轉健。此乃由空虛變為充實。肥胖者必先瘦削。減輕重量。經過若干時期後。復變雄壯。此乃由虛胖改為結實。蓋太極拳之功效。實能使人身內外復行改造也。至練拳時不可不注意衛生。如食後不可即練。練後不可即食。須中間隔離半小時方可。又精疲力倦時不可練。練後不可即用腦力。否則皆易傷神。練後忌驟飲。尤忌食瓜果生冷等物。不可解衣迎風。或用冷水洗身。衣若汗濕。即須更換。在脈搏未恢復常態前。不可立即坐臥。必須散步

數匝。否則有血行上升。發生頭昏目眩等疾。而於休養一項。亦當顧及。練後須有充分時間之休養。使所耗之體力。得以恢復。倘能如此。其效較僅練者更巨。故習太極拳者。最忌遲睡。蓋遲睡則休養不足。精神定必萎靡。每易半途而廢。此皆為著者身所經歷。絕非捕風捉影之談。倘學者欲求太極拳成功。則非有下列數點之精神不可。

(一) 有恆心。因練習太極拳基本要點。厥為有恆。苟無斯種百屈不撓之精神。甯可勿學。以免徒耗精神與時間。蓋太極拳在初學時。毫無興趣可言。不如少林拳之花拳繡腿。能引人入勝。所以性情暴躁者。不足語此也。但學者能持之以恆。則日計不足。月計有餘。一年後。即可化去僵滯。鬆開內勁。達於佳境。五年後。即可小成。廿年後或可大成。(以上為確實練功者而言)就著者歷年經驗所得。練習太極拳。每於下列三種時期中。強半即生怠心。

(甲) 初學一二月時。(乙) 結婚蜜月時。(丙) 遇有要事。一曝十寒時。誠為可惜。設或能在任何遭遇周折中。仍抱持恆心。繼續鍛鍊。勿生怠學之意。則他日未有不成功者。(二) 有專心。具此精神。事半功倍。則成功速而造就深。(三) 不怠學。雖於嚴寒酷暑之時。亦依舊練習。不少間斷。(四) 莫分歧。勿貪多而雜。祇求簡而精。

(五) 不躐等。當循序以漸進。勿圖速而躐等。若拳勢中。上式未熟。強習下式。姿勢未準。即求用法。推手未全。從事大捋。刀劍未精。貪學扎桿。諸如此類。以致乖謬成型。反一無所成。須知登高必由卑。行遠必自邇。欲速不達。萬事皆然。太極拳又豈能例外。除上述數點外。對於從師亦甚重要。在未求教前。當先探悉其人是否藝高德厚。能秘授真傳。所謂取法乎上。或可青勝於藍也。不然。枉費精神、時間、與金錢。徒勞終身。一無所獲。是以既得名師。務必虛心請益。竭誠侍奉。否則雖有問道之志。恐亦不易得其真傳也。至有相當程度後。對於養氣韜藏二種功夫。亦不可不力加研究。蓋太極拳之意旨。乃心治神固。以養氣為歸。萬不可好勝鬪狠。奮袂攘衿。怒目切齒。持血氣之勇。以作匹夫之能。當具有若無。實若虛之涵養功夫。深自祕惜。晦藏不露。切勿驕矜。須知強中尚有強中手。諺云。「打死拳教師。淹死善泅者。」多為失慎所致。學者可不大澈大悟乎。

These days, students of Taiji Boxing begin with the Thirteen Dynamics set (i.e. the Taiji Boxing solo set, commonly called “winding through the set”, or the “long boxing” set), usually practice for only a few months, then think they have already got the gist of it. They do not understand that when the earlier generations went through the beginning stage, they all first practiced the horse-riding stance and the three-line stance to build a foundation of skill, and after a very long time they then practiced the thirteen dynamics, one posture at a time, which required many months. Once the postures had all been trained and each technique could be skillfully applied, they began to combine them into the complete boxing set. It took them several years to finish the boxing set, and still they had not even touched upon pushing hands, large rollback, saber, sword, pole, or the two-person set.

As for the Yang Style Taiji boxing set, people usually only know of one version of the set and are not aware that there are three versions: high, middle, and low. In the beginning, practice the high version, then practice the middle version (also known as the “four levels” set, meaning the eyes are level, the hands are level, the feet are level, and the crotch is level), then practice the low version. Within the three heights of the set, it also divides into large, medium, and small:

1. In the large frame, seek for the postures to be open and extended, conforming to principles of nurturing the body. This is the version that Yang Chengfu taught.
2. In the medium frame, seek for the postures and movement to conform to the way of the *Zhong Yong* [i.e. all things in moderation]. Do not allow the internal power to become excessive, and be able to perform the set “continuously without interruption” from beginning to end. This is the version that Yang Jianhou taught.
3. In the small frame, seek for the postures to be compact, the movements nimble and quick. This is the version that Yang Shaohou taught.

Of the three frames, the small frame is the most difficult. Every posture issues with an inching energy, and so advancing and retreating is done with rather small steps, and the hands and hips particularly need to be working in unison. To learn these three frames takes a very long time and certainly cannot be completed in just a year or so. In the beginning of the training, you will be able to learn only one technique per day, two at the most. You must not do too much, for if you do, you will not be able to perform the postures accurately, and then you will easily slip into habits of sloppiness and fail to do justice to the art.

Get rid of a desire for speed and avoid using force. It is said: “To seek to move fast when it is not necessary will harm your energy. To use great effort when none is necessary will harm your blood. To do harm to both your energy and blood is rather dangerous.” To put it another way, if you have grasped the principles of practice for even just one technique or posture, you will be able to benefit by it, but without the principles, no matter how many times you go through the entire set, there will be no meaningful results to speak of.

Here are some essentials for practice: your tongue touches your upper palate, your mouth is closed, breathing is done through your nose, your body should be balanced upright, contain your chest and pluck up your back, sink your shoulders and drop your elbows, your head is upright and your headtop is suspended, your tailbone is tucked in, your upper body and lower work in unison, distinguish between which foot is empty and which is full, strive to be everywhere fully rounded, your whole body is light and nimble, your gaze goes in front of your hand, your breathing is natural, there is coordination between upper body and lower, as well as left and right, distinguish clearly between passive and active, as well as hardness and softness, calm your mind and gather your spirit, be without cares or worries, and sink your energy and relax your strength. By sinking your energy, your breath will be harmonious. By relaxing your strength, awkward effort will be dispelled. In every technique and posture, seek to be externally graceful and internally comfortable, not the slightest bit forceful or stiff.

If you practice in this way, you will naturally be able to breathe deeply, your blood and energy will be harmonious, and you will receive the utmost benefit in body and mind. However, if you do not practice in this way, energy will become stagnant in your diaphragm and you will float unstably. You will not be able to gain any benefit from the practice and illness will instead be generated.

To learn the full Taiji Boxing set, no matter how smart you are, takes at least six months. After half a year, you will still require improvement through receiving many detailed corrections from your teacher, which will take at least another year. Winding through the solo set is just like practicing writing characters. It is by doing the postures over and over that they will become correct, in the same way that the more you copy out written characters, the more beautiful your calligraphy will be.

If you wish to develop real skill, you should with each practice session go through the set at least three times. The first is just for stretching out your sinews and bones. With the second and further repetitions, you will then be able to develop skill. (There are no restrictions when doing it for health purposes, in which case going through only half the set each time is adequate.) As for the training environment, you should seek a place in the fresh air. When you are beginning to work with the set, your surroundings should be spacious, for if the environment is confiningly small, it will be difficult to do the set continuously without interruption, the postures will easily develop flaws, and you will become unable to do them correctly. But once your practice has taken you to a depth of skill, the size of the environment will not matter, and even the space of four square tiles will be enough to practice on. In fact, even when you are sitting or lying down, you will be able to be practicing, for at a deep level the practice is a matter of intention rather than outward posture.

Practice the boxing set at least twice every day, a half hour after getting up in the morning and a half hour before going to bed. Going through the set takes about twenty to twenty-five minutes. From the first technique to the last, strive for evenness, neither slowing down nor speeding up. There must be no “cracks or gaps, pits or protrusions, breaks in the flow anywhere” [Taiji Boxing Treatise]. The postures have to link together, the applications have to be understood, the breathing has to be natural, and inside and out have to merge into one. It is not really necessary to think about it too hard, only that you be moving through it continuously.

Once you have become skillful with the whole thing, and essence, energy, and spirit are all able to manifest, you may then switch to doing the set on the other side: movements of the right hand are done with the left and vice versa, movements of the right foot are done with the left and vice versa, and turns to the left now turn to the right and vice versa. If you can do the whole thing on the reverse side and can go through it just as continuously as on

the original side, your skill will advance to still another level. Because the applications can be done both left or right, you will not have the handicap of being able to do them on only one side, and when you return to doing it on the original side, your delight for the set will be enriched. If you wish for a deeper level of skill, you must understand the value of practicing the other side.

If you practice in this way, you can then advance to learning fixed-step pushing hands, moving-step pushing hands, large rollback, saber, sword, pole, and the two-person set, all of which cannot be completed without devoting several years. In short, to successfully learn Taiji Boxing, you must progress through it slowly, otherwise it will be too difficult to achieve.

In the beginning of the training, you will feel that your whole body has no strength, and that your arms and legs are aching. This is just a physiological reaction and you are not to let it stand in your way. After practicing for three or four months, this condition may recur, and it is merely a matter of new tissue within you replacing the old, nothing worth worrying over. Just rest and recuperate for two or three hours each day, and after a few days this effect will naturally disappear, and your spirit will have become even more abundant than before.

Another change that will take place is an increase of appetite. This is due to the increased consumption of materials internally, and you must eat more to supply for the growing demand. But once your internal energy has been sufficiently nourished and the demand has been adequately supplied for, your energy and blood will be in harmony and you will revert to the appetite of an ordinary person. And so it is said: "When one's energy is sufficient, there is no thought of food."

In the beginning of the training, you will typically want more sleep, no less than eight or nine hours of it. This is simply because your blood will have been moving around more rapidly than before, hence your body will be getting fatigued and you will need longer periods of rest to be able to restore your body's vigor. Your sleep patterns will over the course of time return to normal, and then once your skill has deepened, you will no longer need as much of it, perhaps only four or five hours a night. And so it is said: "When one's spirit is sufficient, there is no thought of sleep."

The same is true for sex. When you have practiced to the point that your essence, energy, and spirit are abundant, you will not have many arousing thoughts. And so it is said: "When one's essence is sufficient, there is no obsession with sex."

Somebody asked me: "Can Taiji practitioners have sex or no?"

I said: "It's not that you cannot, seeing as we are not free from sensual motivations. How could we be? But the young and strong ones should be restrained about it, whereas the old and weak ones should let go of it altogether. The young and strong will be replacing old tissues with new as they practice, and their bodies will thus become fatigued, so they should avoid sex during the twenty-four hours that follow practice. After engaging in sex, they should then not practice their boxing art during the forty-eight hours that follow the sex, otherwise they will harm their energy and blood. (For Shaolin practitioners, the numbers are: no sex until three days after practice, then no practice until four days after sex.)"

Somebody asked me: "Can Taiji practitioners smoke and drink?"

I said: "Sure, but only a little, and not within a half hour before or after practicing, otherwise you will harm yourself internally, seeing as smoking has to do with breathing."

If you have finished learning the set several months into the beginning of the training and swelling or numbness manifests in your fingers, arms, or legs, do not worry about it. This is the result of using an overly aggressive energy. All you have to do is shake the affected area for two or three minutes when it occurs and the problem will go away. It often happens in the beginning of the training with the set that when practicing a posture that precedes, you will forget which posture follows it. This is because the more you fixate on getting a posture correct, the easier it is to become incapable of linking postures together. This comes from being unfamiliar with

the set, and once you are thoroughly familiar with the set, this issue will go away.

In the beginning of the training, strive for naturalness of breath (seeking to be breathing through your nose) and ignore the moving of energy. If all of your attention is on your internal energy, you will end up neglecting the external posture. However, once you have practiced to a high enough level that you are naturally able to move your internal energy, your external posture will automatically be flowing uninterruptedly. I hope that when you begin the training, you will not seek to get through it too quickly. You also must not try too hard to get energy to sink to your elixir field, which will cause the energy to sink inappropriately and easily produce illness. In the beginning of the training, if you feel in any posture some area of discomfort, you should ask your teacher for corrections until the posture is made comfortable.

Before I practiced Taiji Boxing, I practiced Shaolin Boxing for a while, and when regarding the Taiji boxing art, I often had four doubts:

1. Moving in such a relaxed way, the body is putting forth no effort, so how can one get any benefit from it?
2. Moving so slowly, how can one deal with an opponent?
3. Containing one's chest like that would surely be harmful to the lungs.
4. What is the "elixir field" anyway? (I thought it was the large intestine.)

Since practicing Taiji Boxing, I have finally realized the answers to the issues:

1. ["Moving in such a relaxed way, the body is putting forth no effort, so how can one get any benefit from it?"]

Practicing Taiji Boxing is not strenuous, and since it has to do with internal energy, this would indeed be the case, and the effort for body and limbs is much greater in the faster movements of Shaolin. Because the postures in Taiji are comfortable and the breathing is natural, you will feel an unobstructed flow of energy and blood through your whole body, and the benefits because of this will be greater still.

2. "Moving so slowly, how can one deal with an opponent?"

The movements are slow during the practice because we are seeking tranquility, but when applying it you must seek to be quick. Hardness contained within softness and quickness contained within slowness are the characteristics of Taiji Boxing. Taiji's quickness is actually faster than that of Shaolin. This is because we are listening to and identifying energies, and driving movement entirely from the waist rather than the limbs. The limbs move in a way that is both sluggish and rushed, whereas movement from the waist is smooth and steady. For an analogy, dozens of rotations of smaller axles might not equal a single turn of a large axle. The waist area is just like a large axle, and the limb sections – wrist, elbow, shoulder, hip, knee, ankle – are like small axles. The principle is thus obvious.

3. "Does 'containing the chest' harm the lungs?"

If you only contain your chest and pluck up your back, but at the same time do not sink your shoulders and drop your elbows, as well as suspending your headtop and sinking your energy, then there is indeed the potential for harming the lungs. We might as well test this. Shrug in your chest while hoisting up your shoulders. Your breathing will be noticeably shortened. If your shrug in your chest while sinking your shoulders, then your breathing will be more naturally. Therefore the actions of "contain your chest and pluck up your back" and "sink your shoulders and drop your elbows" actually cannot be separated from each other.

4. "Is the elixir field the large intestine?"

When I began practicing Taiji Boxing, it seemed to me the area below my belly button was totally insignificant and I did not understand what the elixir field might be. Then after three years I began to feel it. It is said that the elixir field can store energy, issue energy, and nurture energy. Truly this is the energetic headquarters of the body. When energy is abundant, the elixir field is so filled that it is like a drum when pushed on. One who is at a high level of skill will always breathe from the elixir field (as described in Chapter Six) rather than the way the average person breathes. We can observe the way a baby when lying down breathes from its belly, which rises and falls

with inhale and exhale. The older a person gets, the farther the breathing moves from the elixir field, and as one approaches death, one's breathing is conducted almost all the way up into the throat. From this can be seen the importance of the elixir field to human life. I used to have no understanding of what the elixir field is simply because I had not yet reached the point of being able to use it. If one goes one's whole life without tasting food, how could one know which flavors are good or bad, or even what is edible? Or if one never personally visits a particular scenic spot, how could one describe whether the view is beautiful or not?

Once you have become thoroughly familiar with the boxing set, your thoughts will start to wander, and this is because your mind has not become quiet. To prevent this error, send your gaze out in front of your hand and imagine opponents attacking you from in front and behind. Feel this within your mind until with but a thought you can sense it right away. Once you are becoming able to quiet your mind and steady your spirit so that you are without cares or worries, you will vastly benefit from it. When you have achieved a decent level, then after four or five postures, your tongue will be producing saliva for you to swallow down (commonly called "waters from the splendid pool" or the "sweet dew for nurturing health"), your body will feel very comfortable within, and you will not become at all bored. At this level, you will in every posture be able to be comfortable and breathe with naturalness. Anyone can achieve this. The movement of internal energy is a calmness through the whole body. This is the counterbalancing within one's own body between self-cultivation and martial activity, or "mercury & lead". It is the way of borrowing from the passive aspect to help the active aspect, and is not like the perverse methods of men and women who think they can balance themselves by physically borrowing something from each other.

When beginning to learn fixed-step pushing hands with its four techniques of ward-off, rollback, press, and push, most people are unable to link them together satisfactorily. You must follow along with your teacher or with high level practitioners until you are thoroughly familiar with the circling. Then follow your teacher's instruction in the four techniques of ward-off, rollback, press, and push until they are each clearly distinguished and you are able to practice them continuously without interruption, your hips able to rotate freely, your hands able to stick and neutralize smoothly.

Then you can learn seizing and issuing, using your partner as a target. Begin by practicing just seizing or just issuing. Until you have understood one of the energies, you must not practice the rest, and you also must not try to train several different energies at the same time. You must come to understand an energy, whichever it is, and be able to apply it. If one energy is no good, the rest will be ineffective.

When you have not yet developed seizing and issuing, you must do your best to seize and issue with your teacher or with high level practitioners to observe how they draw in, seize, and issue against you. What is the target of their seizing and issuing? How accurate is the timing of their seizing and issuing? How accurate or off-center is the direction of their seizing and issuing? You must use your body as the site of experimentation and the pathway to understanding. Never be in haste to grasp it. If you want it fast, you will not get it at all. I know from experience that Taiji Boxing's fundamental skills all lie within fixed-step pushing hands, and I sincerely hope you will not underestimate it.

Once your pushing hands has reached an adequate level, you must not practice with only certain people, but with all types. You must push with those whose techniques are hard as well as soft, with those whose power is large as well as small, with those whose skill is deep as well as shallow. Otherwise the experienced will be able to throw you away and only the inexperienced will not. If you never work with a multitude, you will always remain merely a student.

When practicing moving-step pushing hands, you should strive for your hands, waist, and legs to be working in unison. When advancing and retreating, you especially cannot allow your sticking energy to suddenly disconnect. The same goes for large rollback, the thrusting pole exercises, and the two-person set. Your hand or pole must be

sticking with the opponent at at least one point. If not, there will a break in your listening and it will be easy for the opponent to take advantage of the gap and attack.

When encountering an opponent, whether a bare-handed situation or an armed one, you should enter the fray with decisiveness. You must not play around nor be afraid. If you get such thoughts, your hands will become timid and not find a way through, and even if there is a gap for you to take advantage of, whatever you do will be useless. When engaging, it is crucial that the opponent not be able to read where you are passive or active, empty or full. As for sparring, it has to be kept distinct from the solo practice, otherwise you will become unable to respond according to situations.

Then there are the hand techniques, footwork, and body maneuverings to be given particular attention. When you perform a technique, whether your steps should advance or retreat, whether your hands should go high or low, whether your body should face squarely or turn sideways, you must first of all strive to make your energy smooth rather than coarse. As your arms withdraw and express, they should maintain a rounded shape, and should come and go with a quality of folding. As your steps come down forward or to the rear, straight in or at an angle, you should keep your body balanced, and should have an intention of sealing off the opponent. As your body advances and retreats, it should have an energy of ascending and descending, upward and downward, rising and lowering.

Beyond the methods of hand, foot, and body, you should also seek for the postures to be accurate, the techniques to be skillful, for there to be clear distinguishing between passive and active, empty and full, for the internal power to be rounded and lively, to be able to nurture (energy) and release (power). If you only seek to identify energies, you will become specialized at incorrect pushing hands, and even if you practice for many years, you will still be an ineffective weakling. And this is because you have not understood that learning external postures is easy, whereas training internal power is difficult.

After practicing Taiji Boxing, your body will alter in weight and build, something we should also understand. After a year, a weak person will see an increase in weight and gain a stronger build. This is a hollow body changing into a filled one. A fat person will first slim down and lose weight, then after a while will become robust. This is a flabby body changing into a solid one. The effects of Taiji Boxing can indeed transform a person inside and out.

While practicing the art, you have to pay attention to protecting your health. Do not practice right after eating nor eat right after practicing, but instead leave a half hour between the two things. You must not practice when you are tired or exhausted. Do not engage in intellectual activities after practice or you may easily get a headache. Right after practicing, do not drink immediately, and especially avoid eating fruit or raw foods. Do not disrobe and expose yourself to wind or wash your body with cold water. If your clothing has become wet with sweat, you must change it right away. Before your pulse has returned to normal, you must not suddenly sit or lie down, but walk around a few laps instead, otherwise your blood pressure will increase, giving rise to dizziness.

Attention should also be given to the subject of rest. You must give yourself plenty of time to rest after practicing in order to recover any spent strength. If you can go about it in this way, the effects will be even greater than from just practicing. For Taiji Boxing practitioners, the most important thing to avoid is going to bed late. If you do that, you will not get enough rest, your spirit will become listless, and it will always be tempting to quit halfway through.

This is all coming from my personal experience, so I am by no means making baseless comments. If you wish to succeed at Taiji Boxing, you will not be able to without the several essentials listed below:

1. Perseverance:

The most basic requirement for practicing Taiji Boxing is perseverance. Without a spirit of being undaunted in the face of endless setbacks, it would be better if you did not learn it at all and avoid wasting your energy and time. In the beginning of the training, there will seem to be so little that is interesting, not a bit like Shaolin's flowery

arrangement of punches and embroidery of kicks, which is so capable at drawing in the fascination of spectators that those of a violent temperament cannot stop talking about it. But students who are able to stick with Taiji will find that although there may not be much material in a day of it, there is more than enough after a month. After a year, you will be able to slough off habits of stiffness and let loose your internal power, achieving a highly enjoyable stage in the training. After five years, you can consider yourself to have made a small accomplishment, and after twenty years of it, a large accomplishment (provided you are practicing for real skill [and not just for health]). In my own experience of practicing Taiji Boxing, there were three times in my life when I was most lazy about it: in the first couple months of the training, during my honeymoon, and when emergencies came up. Practice during such times became sporadic, and I sincerely regret it. Whatever twists and turns you may encounter in life, if you are able to persevere and continue with the training, never allowing any trace of laziness, then the rest of your days will never be without accomplishment.

2. Concentration:

Possessing such spirit, you will get twice the result for half the effort, succeeding more quickly and achieving more deeply.

3. Industriousness:

Even on the coldest days of winter and the hottest days of summer, you still have to practice, never allowing any interruption to your routine.

4. Devotion:

Do not be greedy for more or for variety, just seek for what is simplest and perfect it.

5: Patience:

You should gradually progress through things in the proper order, not jump ahead to the next step. When working on the boxing postures, if the preceding posture has not yet been mastered but you push on to the next anyway, your postures will not be correct and the applications will not be understood. The same is true for the pushing hands exercises if you move on to large rollback before completing them, or if you greedily learn the thrusting pole drills before perfecting the saber and sword sets. If you go about it all in this way, the result will be something absurd taking shape and not any kind of achievement. You must understand that peaks can only be climbed to via foothills, that somewhere distant can only be reached by going through what is nearby, and that if you wish to achieve something quickly, you will not get there at all. This is true with all things. How could Taiji Boxing be an exception?

Beyond these essentials, it is also very important to respect the teacher. Before asking a teacher for instruction, you should first ascertain whether he is skillful and virtuous, so that you would then be able to achieve the authentic teachings. With an excellent model to follow, you will someday be able to surpass your teacher, but without one, you will be wasting your energy, time, and money, laboring in vain for your whole life, for nothing. Therefore to obtain a noteworthy teacher, you must open-mindedly request instruction and give him your wholehearted attention. Otherwise, even if you have the will to ask the way, I fear it will not be easy for you to obtain the authentic teachings.

Once you are at an adequate level, you will have to give extra study to both the cultivation and combat skills. The purpose of Taiji Boxing is to temper the mind and make the spirit steadfast, which have to do with cultivation. You must never be fiercely competitive, rolling up your sleeves and tightening your belt, glaring angrily and grinding your teeth. You ought to possess the vigorous courage we are all capable of, for if you do not, you would actually be devoid of the cultivation skill, but keep it a secret within yourself, stored away unrevealed. Never be arrogant. Understand that even for those who are the best, there is still another out there who is even better. A saying goes: "To beat to death a boxing instructor is to drown a great swimmer." This has often been the result of carelessness. Is the message not eminently clear?

太極拳之腰腿

[CHAPTER TEN:] THE WAIST & LEGS IN TAIJI BOXING

[In this chapter, the waist and legs are discussed as two distinct parts which need to be working in unison. In the rest of the book, the dual entity of “waist and legs” is often used more as a single section of the body, the two parts already working as one composite piece, and so in this translation they are sometimes rendered simply and less distractingly as the compromise between the two things – the “hips”.]

拳擊之中。無論何門何派。均須求腰腿靈活一致。虛實分明。站步穩實而無浮飄等弊。故練少林拳者。在初步時。必先學習溜腿、扳腿、壓腰、站樁各勢。務使腰腿柔和靈活。穩實有力。以為日後練拳基礎。少林派既如此。太極拳亦何嘗不然。但近人多以太極拳無腰無腿。更無初步練習方法。此說殊謬。考前輩練習斯拳。在初步開始時。必先練習馬步站樁。川步站樁。蹬腿採腿等法。（方法見後卷三）使腰腿穩實有勁。復由棚、捋、擠、按、等單式。一一練起。練至腰腿一致。前進、後退、閃避、升降。隨心所欲。然後練習太極長拳。現今學習太極拳者。多逕取便捷。不願下此苦工。開始即練太極長拳。因此人多隔閡。莫明所以。實則太極拳一勢一式。拿勁、提進、化勁、發勁等。均以腰腿為主動。無腰腿即不能成為一勢一式。更不能化人發人。譬如發勁。手之黏拿。無非幫襯。其主動樞紐。仍在腰腿。化勁亦然。如僅以手化。既費力。又遲鈍。終不若以腰腿之為巧。或有於此不精者。皆不注重練習腰腿之故也。至於踢腿。在現今太極長拳中顯明露形者。祇有四腿。即左右翹腿、踢腿、蹬腿、及擺蓮腿耳。不解者以為太極拳不善用腿。殊不知太極拳式中。凡虛步之處。均含有踢腿。而太極拳之奧妙。亦俱在斯。非練至相當程度後。不能了解。惟所有踢腿。皆不過人肩部。與少林拳黃河派（北派）善以踢高腿。（一名明尖）擊人頭部者。正相異趣。蓋太極拳不用高腿之意。除免傷身敗氣外。深恐踢腿過高。易被人執。致弄巧成拙。反為人所制。甯可捨去勿用。太極拳中之踢腿。分有翹、蹬、踢、起、擺、接、套、襯、採、等腿。（均為鬆彈勁。而以腰發之。）可以隨機應用。但須注意腰腿必須一致。切不可腰動而腿不動。腿動而腰不動。在初學及未精通時。每宜犯腰動腿不動。或腿動腰不動之弊病。例如推手時。常覺盤圈不圓。黏化不敏。拿發不靈。均由此而生也。若能練至腰腿靈活。前進、後退、左顧、右盼、升降、閃還、撩了。皆能運用。則身法俱全。庶可升堂入室矣。太極拳之優點。人所共知者。（一）動作柔和。呼吸自然。（二）動中求靜。養氣凝神。尚不知有練腰益處。因腰能常旋轉。命門（內生命門火）則得以發展。命門在兩腎臟之間。男子用以藏精。女子用以繫胞。生汁液為津。乃人身強弱之主要關鍵。命門火蒸騰。能化而為氣為血。升而為神。張而生肌。動而為力。神旺氣足。身體強健。反之。如面色蒼白。腰痛膝冷。足痹骨酸。陽事萎弱等諸症。皆起於命門受損。牽連腎部。故腰部之於人身甚為重要。設能練之以法。則身弱者必能臻於康強之境。太極拳停步推手中雙手平圓沾黏推手法。（見後卷六第二頁）及雙人平圓沾黏扎桿法。（見後卷九第三頁。）均為專練腰腿惟一良法。如能習之以恆。則皮膚滋潤。面現紅色。兩耳發赤。太陽穴充滿而睖出。眼珠光澤。有神有色。舌底津湧。不思水飲。此乃表示命門火充足之象。實於健康大有關係。太極拳老譜中云。「車輪輪。命門一。轟搖又轉。心令氣旗。使其自然隨我便。滿身輕利者。金剛羅漢練。」可見命門之重要也。

Within boxing arts, no matter what school or style, it is always necessary for the waist and legs to function nimbly and in unison, emptiness and fullness must be clearly distinguished, and the stance must be stable and solid rather than floating or swaying. For instance, a Shaolin Boxing practitioner must begin the training by first learning the various skills of swinging kicks, climbing kicks, bending at the waist, and stance practice, all to make sure the waist and legs will be supple and flexible, stable and strong, in order to be able to train later on in the boxing fundamentals. This is the way with Shaolin, and how can it be said that Taiji Boxing is different?

Many people nowadays are under the impression that Taiji Boxing does not make use of the waist and legs, and also that it has no fundamental methods of training them. Such ideas are simply absurd. When we consider how the previous generation practiced this boxing art, it was essential in the beginning of the training to start by practicing the horse-riding stance, the three-line stance, and the stamping kicks (explained below in Part Three)

in order to make the waist and legs stable and powerful. Then the individual techniques of ward-off, rollback, press, and push were practiced one by one until the waist and legs were working in unison in order to be advancing, retreating, dodging, and moving up and down as one pleased. Then finally the full solo set was practiced.

Today's practitioners of Taiji Boxing usually look for some easy way, unwilling to put in this much hard work, and when they begin to practice the solo set, they consequently will often feel hampered by the fact that none of it makes any sense. Indeed, every posture or technique, as well as every energy, be it seizing, lifting, neutralizing, or issuing, are all initiated from the waist and legs. Without the use of your waist and legs, you will be unable to perform a single posture or technique, nor will you be able to neutralize an opponent nor shoot him away. When issuing, your hand sticks or seizes only to assist the technique, for the real driver of the movement is still the waist and legs. This is also the case with neutralizing. If you neutralize only using your hands, it will be strenuous, slow, and clumsy, not at all like the skillfulness of using the waist and legs. All those who have not perfected these techniques have not been paying attention to training their waist and legs.

As for the kicks, nowadays there are only four kinds of kicks demonstrated in the solo set: kicking to the side, kicking forward, pressing kicks, and swinging kicks. Those who do not understand it think that Taiji Boxing is not good at kicking, and they are particularly unaware that whenever it has an empty stance, there is always a kick contained within it. The secret of Taiji Boxing always lies in this principle [that there is something unapparent contained within], and unless you have trained to a high enough level, you will not be able to comprehend it.

The kicks are never sent higher than the opponent's shoulders. The Yellow River styles of Shaolin Boxing (i.e. Northern Shaolin) excel at high kicks (sometimes called "exhibiting the tip of the foot") which strike to an opponent's head in a variety of entertaining ways. Taiji Boxing does not use such high kicks, and this is to avoid potential injury and wasted energy. There is a strong worry that by kicking so high you would easily end up controlled by the opponent, tricked by your own technique. Instead of being under the opponent's control, better to simply not do what is not necessary.

Taiji Boxing's kicks divide into snapping [kicking to the side], pressing, kicking [kicking forward], lifting, swinging, catching, sheathing, trimming, and stamping (all of which have a loose and elastic energy issued from the waist). They can be applied according to the situation, but attention must be given to the necessity of the waist and legs working in unison. Be sure not to move your waist without moving your legs, nor move your legs without moving your waist. For beginners and advanced students alike, you should always avoid the errors of moving your waist without moving your legs or moving your legs without moving your waist.

During pushing hands for example, you will often feel that your circle lacks roundness, your sticking and neutralizing lacks sensitivity, or your seizing and issuing lacks efficiency, all of which are lackings that are born from your waist and legs not acting in unison. If you are able to train nimbleness into your waist and legs, you will be able to effectively advance, retreat, move to the left, move to the right, move up or down, evade and counter, and throw away. Then your body maneuverings will be complete and you will in all aspects of the art be able to achieve mastery.

Taiji Boxing's strong points are evident to everyone:

1. The movement is mild and the breathing is natural.
2. Seeking stillness within movement, energy is nurtured and spirit is concentrated.

But if you still do not grasp the benefits of training the waist, add this point: because the waist is able to constantly rotate, the "life gate" (which internally generates the "fire of life") gets developed. The life gate lies between the kidneys. [According to traditional Chinese medicine,] in men it is where semen is stored, and in women it is where the womb is fastened. It generates the body's fluids and is the main determiner of the strength or weakness of the body. When the life gate's fire rises, it can transform energy and blood. It ascends to create

spirit, spreads to create muscle, and acts to build strength. When your spirit is flourishing and your energy is sufficient, your body is strong and healthy. On the other hand, if your face is pale, or if you have lower backache, coldness in your knees, numbness in your feet, aching in your bones, or impotence, such ailments all arise from a diminished life gate and involve your kidneys.

Therefore the waist is an extremely important part of the body, and if it can be systematically developed, then those with weak bodies will certainly be able to attain a condition of health and strength. There is the Double-Hand Level-Circle Stick & Adhere Pushing Hands Method from Taiji Boxing's fixed-step pushing hands exercises (in Part Six), and there is also the Two-Person Level-Circle Stick & Adhere Thrusting Pole Method (in Part Nine), which are both excellent methods for focusing on the waist and legs. If you can practice perseveringly, your skin will freshen, your face will be flushed, your ears will redden, your temples will swell and the veins there will be noticeable, your eyes will shine with spirit and expressiveness, your mouth will not go dry, and there will be no worry of water retention. These are the signs that your life gate's fire is abundant. It is truly of great relevance to one's health.

It is said in Taiji Boxing's "old manual" [*Explaining Taiji Principles*, here quoting again from the verse in section 24]: "Rotating my waist, the great flag is waved. My mind sends the command, the energy carries the directing banners, and I naturally move with facility. My whole body is activated like a toughened arhat warrior." From this can be seen the significance of the life gate.

〔卷二〕

[PART TWO: THE VARIOUS ENERGIES]

論勁

DISCUSSING THE ENERGIES

勁與力。在未學拳擊之時。固無從分別。但已學拳擊。不可不分析了。嘗見學習武藝數年之久者。仍莫明所以。殊屬憾事。須知力。由於骨。陷於肩背。而不能發。勁由於筋能發。且可達於四肢。力為有形。勁則無形。力方而勁圓。力澀而勁暢。力遲而勁速。力散而勁聚。力浮而勁沉。力鈍而勁銳。此力與勁不同也。少林拳中之力。有直力、橫力、虛力、實力之分。直力顯。而橫力隱。虛力剛。而實力柔。未學者力直而虛。是真力也。已學者。力橫而實。此乃勁也。但勁之中。又分創勁、功勁、崩勁、粘勁等。初學者多創勁、功勁、崩勁。創勁太直。難以起落。功勁（即藝勁）太死。難以變化。崩勁太促。難以斬接。要皆強勁露形而不靈。藝高者多為粘巧勁。又靈又捷。不見其形。手到勁發。未中之先無勁。既中之後無勁。惟中肯之頃。疾如閃電。一發便收。斂氣凝神。毫不費力。夫陽勁以剛勝。陰勁以柔勝。如大風過處。百草俱偃。此為少林拳中之上乘功夫。太極拳亦然。全尚巧勁而不尚拙力。其人呆力愈大愈厚。則巧勁愈小愈促。故勁之門類綦繁。例如沾黏勁、聽勁、懂勁、走勁、化勁、借勁、發勁、引勁、提勁、沉勁、拿勁、開勁、合勁、撥勁、棚勁、捋勁、擠勁、按勁、採勁、捌勁、肘勁、靠勁、搓勁、搬勁、捲勁、鑽勁、截勁、冷勁、斷勁、寸勁、分勁、抖跳勁、抖擻勁、摺疊勁、擦皮虛臨勁等。其中尤以沾黏勁、聽勁、懂勁、化勁等數勁。為該拳中之擅長特點。若能將此數勁了解。用之于身。則可明瞭太極拳之奧妙矣。雖云。太極拳至大成時。僅尚意而不尚勁。然初學者。升階有級。入室由門。必須從勁着手。蓋不知用勁。即不明運氣之功。不明用氣之功。則不知太極拳真意。所謂登高必自卑。行遠必自邇。可見用勁實為學習太極拳之初步綱領。故本篇對於勁之一項。撮其大要。分析述明。以為初學者之研究焉。茲將各勁分述如下。

Before learning boxing arts, there is no differentiating between power and force, but once you are learning, you have to clearly distinguish between them. I have seen martial artists who have gone through many years of

training and yet still do not understand the difference, which is something to be regretted. You need to understand that force comes from your bones, gets clogged up in your upper back, and cannot be issued, whereas power comes from your sinews, extends all the way through your limbs, and can be issued. Force is noticeable, whereas power is invisible. Force is square, whereas power is round. Force is rough, whereas power is smooth. Force is slow, whereas power is quick. Force is scattered, whereas power is concentrated. Force is floating, whereas power is sinking. Force is blunt, whereas power is sharp. This shows how different force and power are.

The types of force in Shaolin Boxing divide into direct, horizontal, false, and solid. Direct force is apparent. Horizontal force is hidden. False force is hard. Solid force is soft. One who has not learned has force that is direct and false, and this is indeed genuine force. One who has learned has force that is horizontal and solid, and this therefore is power. This power divides into the energies of dangerous, artful, explosive, and sticky. Beginners usually use the dangerous, artful, and explosive energies. The dangerous energy is too direct, making it difficult to rise and lower. The artful energy (or “contrived energy”) is too dead, making it difficult to be adaptive. The explosive energy is too urgent, making it difficult to decisively connect. Overly aggressive energies tend to be obvious and ineffective. Those at a high level usually use sticky energy, which is alert and agile, does not have an obvious pattern, and issues once there is contact. It is not there before it is upon the target nor after, only for that instant in between. Fast as lightning, recoil once you have struck. Gather energy and concentrate spirit, and do not use the slightest bit of effort.

Active power uses hardness to win, whereas passive power uses softness to win. It is like a strong wind blowing over, bending back all the grass. This is the highest level of skill in both Shaolin Boxing and Taiji Boxing, emphasizing skillfulness over awkward effort. While an opponent’s foolish force moves larger and more spread out, skillful power operates smaller and more focused.

The types of energies [in Taiji Boxing] are very numerous: sticking, listening, identifying, yielding, neutralizing, borrowing, issuing, drawing in, lifting, sinking, seizing, opening, closing, deflecting, warding off, rolling back, pressing, pushing, plucking, rending, elbowing, bumping, twisting, breaking, wrapping, drilling, severing, stiffening, interrupting, inching, dividing, leaping, shaking, folding, “brushing the skin to arrive unnoticed”, etc. The most noteworthy in this list are sticking, listening, identifying, and neutralizing, for they are the special characteristics within the art. If you can come to understand these energies and put them to use in your body, then you will be able to grasp the secrets of Taiji Boxing.

It is said: “Once you have reached this greatest achievement in Taiji Boxing, it becomes only a matter of intention, no longer an emphasis on power.” However, beginners must climb each of the steps, entering the room only by going through the doorway. You must work with these energies and techniques, for if you do not understand how to apply these energies, you will not comprehend the skill of wielding energy itself, and thus you will not know the true intention of Taiji Boxing. As it is said [in the *Zhong Yong*]: “To climb high, you must start low. To go far, you must start where you are.” From this it can be seen that the use of energies is the guiding principle in learning the basics of Taiji Boxing. This section regarding energies selects their major points for analysis and description as a reference for beginners. The energies are explained individually below:

沾黏勁

[1] STICKING

即不丟之勁。主前進。為太極拳中最需要之基本內勁。由推手而來。初練時。兩手不知所覺。猶如木棍。漸復由手而臂、而胸、而背。以至週身皮膚。逐漸生有感覺。有感覺。始可沾黏。有沾黏。始可將敵吸住。為我所制。此種沾黏。須由高明教師引領之。宛如蓄電池之過電。教師為一有電之發電機。學者為一無電之蓄電池。引領猶如過電。功成則如發電機已將電過入於蓄電池中。嗣後蓄電池亦能單獨發電。俗稱餵勁。以其如慈母餵食於小孩。日久

之後。小孩亦知自食方法。故練習此勁至相當程度後。皮膚上有似雲似霧之氣。如漆似膠。一遇敵手。即不丟不離。非但兩手如此。週身皆然。其藝愈高者。氣愈厚。而面積愈大。但此氣不能目覩。僅能自覺。或使具有同樣功夫者。互相感覺耳。故藝高之人。於推手時。一搭手即知對方程度。其理即在彼此沾黏圓圈面積之大小也。此勁為練習太極拳推手中最重要者。初步必須練習。否則不能研究其他諸勁。此為初學者不可不注意也。

Sticking is the energy of not coming away, of staying forward. It is the most important fundamental energy in Taiji Boxing and is developed through pushing hands. In the beginning of the training, your hands will not comprehend anything of what they are feeling and will seem like wooden sticks. Then sensitivity will gradually be generated in the skin of your hands, arms, chest, back, and finally your whole body. With sensitivity, you will begin to be able to stick. With sticking, you will begin to be able to lure the opponent under your control.

This kind of sticking requires the guidance of a wise teacher, just like sending electricity into a battery. The teacher is like a generator of electricity, while the student is like a battery with no electricity. Teaching is like sending the electricity, but once skill is achieved, it is like the generator has sent electricity into the battery and now the battery can generate its own. This is commonly called feeding energy, for it is like a mother feeding a child. Over time, the child will come to know how to feed himself.

Once you have trained sticking to a decent level, the energy on top of your skin will be like a cloud or a fog, and you will be sticking to the opponent like glue as soon as you touch his hands, meaning you will not be disconnecting from him. This is not only the case for your hands, but for your whole body. The higher your skill, the richer your energy and the larger its coverage. But this energy cannot be seen, only felt, meaning that if two people are of equal skill, they will be equally aware of each other. When someone at a high level is pushing hands, with one touch he knows what level his opponent is at, for it all comes down to the size of the sphere of stickiness between the two people [i.e. low level practitioners making larger circles, high level practitioner making smaller circles].

This is the most important energy in the practice of Taiji Boxing's pushing hands and must be the first to be trained, otherwise you will not be able to study the rest of the energies. This is why beginning students must give it attention.

聽勁

[2] LISTENING

此聽、乃週身皮膚感覺之聽。非通常用耳之聽也。故在未練聽勁之前。必須先練沾黏勁。若不明沾黏。則不能聽。或以推手之綱領。全在懂勁。而未知不聽。即不能懂。（懂其動作變化）猶如言語。若不用耳靜聽。即不能會解人意。故欲懂非聽不可。太極拳之聽勁亦然。非先將己身呆力俗氣拋棄。放鬆腰腿。靜心思索。而斂氣凝神以聽之不可。夫不懂如何能走。不走。如何能化。不化如何能發。由此可知太極拳中之聽勁。甚為重要。希學者深注意焉。 This kind of listening has to do with the sensitivity of the skin all over your body and is not the normal sort of listening that uses the ears. Before training the listening energy, it is first necessary to train the sticking energy. If you do not understand sticking, you will not be able to listen. The guiding principle in pushing hands entirely comes down to identifying energies. If you do not understand listening, you will not be able to identify (i.e. recognize the changes in the opponent's movements).

It is just like language: if you are not attentively listening with your ears, you will not be able to understand what someone is talking about. Hence if you wish to identify energies, you will not be able to do so without listening for them. (In the case of listening itself, if you do not cast off stiffness of strength and coarseness of energy, nor loosen your waist and legs, nor calm your mind and thoughtfully search, nor gather energy and concentrate spirit, you will not be able to listen.) And then without identifying, how could you yield? Without

yielding, how could you neutralize? Without neutralizing, how could you issue? From this can be known the extreme importance of Taiji Boxing's listening. I hope you will give it profound attention.

懂勁

[3] IDENTIFYING

能聽。然後能懂。此固為一定之理。然聽或不準確。即不能全懂。故懂勁一門。亦甚困難。非由名師口授與自己切實研究不可。經相當時期後。方能全明其理。在太極拳推手中。未懂勁之先。固易犯頂、偏、丟、抗、等病。然已懂勁後。往往易犯斷、結、俯、仰、各病。此乃後者在似懂非懂之間。斷結無一定之標準。皆因視聽不能準確。尚未能達於真正懂勁之境。倘能閃、還、撩、了、轉、換、進、退。行動自然。隨心所欲。如是方可謂真正懂勁也。真正懂勁之後。即能得屈、伸、動、靜、之妙。開、合、升、降之效。見入則開。遇出則合。看來則讓。就去即升。果能到此地步。即入神明之域。太極拳論中所云。「懂勁後。愈練愈精。」此之謂也。在未懂勁前。若先求尺、寸、分、毫。斯為小功。不過末技而已。所謂能尺於人者。實非先懂勁也。必須懂勁後。神而明之。自能量尺、量寸、量分、量毫。能量。然後能節、拿、抓、閉。到此境界。又分自己懂勁。於人懂勁二種。自己懂勁。接及神明。能反探戰己身中之陰。時時皆然。俗謂陽得其陰。水火既濟。乾坤交泰。性命葆真矣。此乃修道中要訣。若於人懂勁。視聽之際。隨遇變化。不着思慮形相而無往不宜。自得太極之妙。此即技擊中之要綱。上述兩種。乃為太極拳之大成。故習太極拳者。非懂勁不可。如莫明此道。則難與言太極拳者矣。

If you can listen, you will be able to identify. This is indeed a fixed principle. But if your listening is not accurate, you will not be able to perfectly identify. Thus the method of identifying energies is extremely difficult. Without both personal instruction from a noteworthy teacher and conscientious study on your own, you will not be able to achieve it. Once you have reached an adequate level, you will then be able to fully comprehend this principle.

In Taiji Boxing's pushing hands, [quoting from *Explaining Taiji Principles*, section ii:] "before you are identifying, you will very easily make the mistakes of crashing in, collapsing, coming away, and resistance. Once you are identifying, you will still often make the mistakes of disconnecting, tying up, leaning forward, and leaning back." At such a point, you will seem to be identifying but not really be identifying, your disconnecting and tying up will not be up to a reliable standard, which is because your seeing and hearing are not yet accurate, and so you will not yet be able to attain a condition of genuine identifying.

If you are able to evade, counter, incite, conclude, turn, switch, advance, and retreat with facility, and you can do as you please, you can at that point consider it genuine identifying. Once you are genuinely identifying, you will be able to obtain the subtleties of bending and extending, movement and stillness, as well as the effects of opening and closing, ascending and descending. [Again from section ii:] "Spread his attack aside when you see him enter, then merge with him as he tries to exit. Descend when you see his attack come in, then ascend as he withdraws." If you are able to reach this state, you have entered the domain of the miraculous. It is said in the Taiji Boxing Treatise: "Once you are identifying energies, then the more you practice, the more efficient your skill will be." This is exactly the idea.

[From *Explaining Taiji Principles*, section iii:] "If you strive for the reducing of measurements (from a foot to an inch, to a tenth of inch, to the width of a hair) before you are identifying energies, yours will amount to a small achievement and be but a smattering of skill. You will not be able to measure the opponent even at the level of a foot before you are identifying energies. After you have achieved identifying energies, you will have a miraculous understanding, and you will automatically have the ability to reduce measurements. From there you will then be able to control, seize, capture, and seal."

Once you have achieved this condition, identifying divides into two parts: identifying your own energies and identifying the opponent's. Identifying your own energies brings you to such an illumination that you will at all times be able to counterbalance with the passive aspect in your own body. And so it is said [in *Explaining Taiji*

Principles, section 15]: “When the active aspect is balanced by the passive, water and fire are in a state of mutual benefit, skyness and groundness are at peace with each other, and the genuineness of one’s life essence is preserved.” This is the secret to cultivating the Way.

When you are identifying the opponent’s energies, effectively seeing and hearing them, and adapting to them as they come to you, giving it no thought and yet always getting it right, you have naturally obtained the marvelous quality of grand polarity, the essential within this art. These two aspects of identifying represent the grand achievement in Taiji Boxing, whereas without identifying, you simply will not have it at all. If you are not clear about this principle, then it will be difficult for you to talk about Taiji Boxing.

走勁

[4] YIELDING

即不頂之勁。主後退。由懂勁而來。不懂如何能走。譬如人來勢。或高或低。或橫或直。或左或右。或長或短。原無一定標準。若不懂其勢。如何能走。走者。走避人之重力。而不與之相抵之謂也。故搭手時。手部一覺人有重意。即變為虛。如遇偏重。則偏鬆之。遇雙重。則偏沉之。瀉去其力。隨彼力之方向而去。不稍抵抗。使人處處落空。毫不得力。所謂左重則左虛。右重則右杳是也。然初學者非遇大勁不走。是尚有抵抗之意。而非懂勁後之真走也。走勁之樞紐。全在腰腿。腰腿無功。亦屬徒然。學者對於此節。亦不可不知焉。

Yielding is the opposite of crashing in and is a matter of retreating. It is based upon the energy of identifying, for if you cannot recognize what is coming at you, how can you yield to it? An opponent may attack high or low, directly or from the side, left or right, reached out or shortened. None of it will come out of a predetermined pattern, and so if you are not recognizing the situation, how will you be able to yield?

To yield is to evade the opponent’s major force so that you are not resisting each other. Therefore when making contact with the opponent, as soon as your hand senses he has any intention of pressure, switch to becoming empty. If you encounter pressure on one side, loosen that side, or if you encounter pressure on both sides, sink one side, thereby draining away his force, sending it away in the direction it is headed so there is not the slightest resistance, causing him to lose his balance entirely and achieve nothing at all.

Thus it is said [in the Taiji Boxing Classic]: “When there is pressure on the left, the left empties. When there is pressure on the right, the right disappears.” But in the beginning, you will not yield unless there is a large energy to yield to, for you will still have an intention of resisting, and will not have the genuine yielding that comes with identifying energies.

The key to yielding lies entirely with your waist and legs. If your waist and legs have no skill, all will be in vain. You must also understand this point.

化勁

[5] NEUTRALIZING

化勁由黏勁與走勁而成。不丟不頂。隨感隨化。前進後退。左顧右盼。相濟不離。化之要點。全在我順人背。若能達此境界。則彼雖有千斤之力。亦無所用。故化勁在太極拳中洵為重要。而化勁中須略含棚勁。無棚勁則又不能化。化勁要非以手或肩化之。全用腰腿。若用手或肩。是謂硬撥。非真太極拳之化勁也。倘能順人之勢。或高或低。或橫或直。快慢相合。（化之太快。不能引其入筭。過慢仍未化去。）沾而化之。至於直來曲化。或左或右。或上或下。使彼勁路變更方向。在乎隨機應用耳。但往復須有摺疊。進退須有轉換。使人不知己之勁路。直至對方勢背為止。是謂真化也。化後乃可拿可發。要亦不可化盡。化盡則己之沾黏勁易斷。而去勢隨之遠矣。又不能化之過後。過後則勢背。不能前進。至於化敵之發勁。須俟敵勁將出而未全出。將至而未全至之頃。隨勢而化。勿太早。或過遲。太早未到。無有所化。過遲已着。化之無益。至於化圈之大小。藝愈高者。圈愈小。反之則愈大。或以太極拳全尚軟化者。非也。該拳實乃有化有發。化之得勢。則發亦自可矣。化不得勢。何能言發。全由學者領悟

運用耳。藝高者後化即前進。其上身似往後化退。但下步同時已前進矣。此為以退作進之法。誠奧妙無窮焉。反之。初學者泰半以退步為後化。實不知此乃逃避。而非真化也。上乘者外操柔軟。內含堅剛。此堅剛非有意之堅剛。實乃練工日久。自然增長之內勁也。所難者。內含堅剛而不施於外。即迎敵化人時。亦以柔軟應付堅剛。使人堅剛盡化無存。然此步功夫。何等深玄。要非沾、黏、連、隨。已由懂勁而達神明之域者。不能輕靈玄妙。收四兩撥千金之效也。

Neutralizing is based upon sticking and yielding. Neither coming away nor crashing in, sense what is happening and neutralize it – these two things do not depart from each other, whether advancing, retreating, or moving to either side. The key to neutralizing lies entirely in smoothing as the opponent coarsens. If you can attain this condition, then even if the opponent uses a thousand pounds of force, he will not be able to do anything with it. Therefore neutralizing is crucial within Taiji Boxing.

However, neutralizing must contain something of warding off, for without ward-off energy, you will not be able to neutralize. Neutralizing should not be done by way of your hand or shoulder, but entirely depends on your waist and legs. If you use your hand or shoulder, it will be a stiff deflection, and that is not an authentic Taiji Boxing neutralization.

If you can go along with the opponent's technique, whether he is going high or low, across or straight, conform to his speed, stick to him, and neutralize. (Neutralizing too quickly leaves you unable to draw him in to you and find a way to get to him, while too slow leaves him not yet neutralized.) In the case of a straight attack being neutralized by a curve, whether to the left or right, up or down, you cause the path of his energy to change course and can then act according to the new situation. In the case of [Understanding How to Practice's] "with back and forth, there must be folding, and with advance and retreat, there must be variation", the opponent is made unaware of the path of your own energy until the moment his has reversed and come to a halt. This is authentic neutralizing.

After neutralizing, you can then seize and issue. But your neutralization must not get to its limit, otherwise your sticking energy will get easily interrupted and you will be sent far away. Or you will be unable to follow up your neutralization and end up backed off and unable to advance.

As for neutralizing the opponent's force, you must wait until his force has been sent forth but has not yet fully expressed, neutralizing it within that moment, neither too early nor too late. If too early, his force will not have arrived yet and there will be nothing to neutralize. If too late, his technique will already have finished and there will be no point in neutralizing.

As for the size of one's neutralization circle, the higher the skill, the smaller the circle, and the lower the skill, the larger the circle. It is not the case that Taiji Boxing is all about soft neutralization. The art actually has both neutralization and issuing. If the neutralization has done its work, then issuing will naturally succeed. If the neutralization has not worked out, how could there be any issuing?

It all comes down to your own comprehension of function. For one at a high level, neutralizing to the rear is a forward advance, his upper body seeming to retreat but his lower body already advancing in that moment. This is the method of using retreat as advance, very subtle indeed. Conversely, beginners usually consider retreating to be neutralizing and do not understand that this is actually evasion rather than authentic neutralization.

Those at the highest level are outwardly soft and inwardly hard. This hardness is not an intention of hardness, it is actually the effect of long-term practice naturally increasing one's internal power. The difficulty lies in containing the hardness within and not expressing it outwardly. When neutralizing the opponent, use softness to deal with his hardness, causing his hardness to reach its limit so that once neutralized he has none left. But this level of skill is so profound, it is no longer about sticking, adhering, connecting, and following. One who has already gone from identifying energies to the level of the miraculous is beyond nimbleness and subtlety, having achieved the efficiency of four ounces moving a thousand pounds.

引勁

[6] DRAWING IN

引勁即人不動。而引其動。或人既動。而引其入於己之路線是也。人僅知化勁、拿勁、發勁。而不知有此引勁。實則引勁處於化拿之間。而較化為難。蓋對方來勢。不能隨己心欲。故必須用引勁以引之。譬如兩物行走。方向不一。則無由相合。必須引之。然後乃能相合。至引之方法。須化到對方之勁將盡未盡時。如此方可引之入彀。易言之。引勁乃欲引出對方背勢中之焦點。遇對方藝淺者。固易為之。若稍有能為者。又須用假引之法。如引高打低。引直打橫。或故出一虛拳以引之。使彼丹田氣上升。失却重心。在驚惶之際。出其不備。即可拿而發矣。故在發之先。須有拿。在拿之先。須有引。在引之先。須有化。斯為一定之理。此種引勁之法。非專習有年者不能成。因引勁非僅手引。同時亦須應用身法、步法、腰法等。蓋引之愈長。則發之愈有勢。故太極拳論中所謂。進之則愈長。退之則愈促。即此意也。但終不離沾黏二字。是又不可不注意。

Drawing in is for when an opponent is not doing anything, luring him into action, or for when an opponent is already moving, enticing him along a path of your own choosing. People only know about neutralizing, seizing, and issuing, and they do not understand this energy of drawing in. Drawing in actually takes place between neutralizing and seizing, and is more difficult than neutralizing. If you are not able to go along with an opponent's incoming force as you would wish, you must then use drawing in to guide him. If two objects are traveling in different directions rather than uniformly, one of them has to be drawn in to get them to be conforming to each other.

For the method of drawing in, you must neutralize the opponent's power to the point that it is almost spent but not quite, and in this way you can then draw it in and harness it, which is easier said than done, and then the drawing in is primed to draw forth a target as he decides to get away. If you encounter an opponent with shallow skill, this is very easy to do. Or if he is one with some slight ability, you must draw him in with a feint, such as luring high then attacking low, or luring straight forward then attacking across. Or you can send out a fake punch to lure him, causing the energy in his elixir field to rise up so he loses his balance in the moment of panic, and by catching him off guard, you can then seize and issue.

Therefore, before issuing there must be seizing, before seizing, there must be drawing in, and before drawing in, there must be neutralizing. This is a fixed principle. This skill of drawing in cannot be achieved without years of concentrated practice. Because drawing in is not done only with the hands, you must also at the same time use your body, feet, and waist. The longer you draw in, the more presence your issuing will have. As is said in the Taiji Boxing Classic: "When advancing, it is even farther. When retreating, it is even nearer." This is exactly the idea. However, it must never depart from sticking, which also has to be given attention.

拿勁

[7] SEIZING

此勁較引化兩勁。尤為難學。且在太極拳中頗為重要。蓋不能拿。即不能發。能拿方可發。發之不中。皆由拿之不準。拿實為發之先鋒。拿至敵發呆頓而已之意到時。即發其焦點。未有不中的。惟拿時須動作輕靈。重則易為人知覺。變化脫去。其難亦即在斯將拿未拿到之頃。若拿到後。敵即不能脫去。故拿之妙。妙在人不知不覺之間。但拿人必須拿其活節。如腕、肘、肩、等處。否則易被人化脫。雙手拿人。猶如以秤衡物。重者秤錘移於外。輕者則移於內。務使高低輕重相等。勿失其衡。拿時除沉肩垂肘。含胸拔背。斂氣凝神外。己之重心。尤須注意。務須尾閭中正。頂懸步穩。勿失重心。所謂拿人不過膝。過膝即不拿。乃此意也。如離人遠。非己進步不可。不然有失去重心之虞。拿人非手拿。手拿鈍而易化。拿之樞紐。全在腰腿。拿人非力拿。力拿呆而易脫。拿之主使。全在意氣。而拿之步法、身法、方向、亦均重要。非口授不可。功深者拿人。一搭手無論何處。一索即得。且能使被拿者身不自主。隨其所欲。俗曰入筭。但藝高者。往往拿而不發。其理乃因拿到後。人既知勢敗必負。已認屈服。可毋庸再

施發勁。令人更覺難堪。此亦君子之道也。拿又分有形無形二種。有形者。拿之圓圈愈小。有功夫愈深。反之圓圈愈大。其功夫愈淺。無形者。在二人皮膚相黏。各施引拿時。藝淺者之圓圈。常被藝深者遮蔽。此種奧妙功夫。雖由名師教授。然非本身練之以恆。不克有成。

This energy is much more difficult to learn than either drawing in or neutralizing, but it is extremely important within Taiji Boxing. Unable to seize, you will be unable to issue. Able to seize, you will be able to issue. When the issuing is not on target, it is because of the seizing not being accurate. The seizing is indeed the vanguard of the issuing. When the seizing occurs, the opponent blanks in hesitation while your intention arrives, and then you issue with focus and are guaranteed to hit the mark.

However, you must when seizing act with lightness and sensitivity. If there is too much pressure, it will be easy for the opponent to know what you are doing, and he will neutralize it and cast it off. The difficulty lies in the instant between sending the seizing out and the seizing not yet arriving. If once the seizing has arrived, the opponent is unable to escape it, this seizing was therefore performed with subtlety, for it has occurred in a moment when the opponent was unaware.

When seizing an opponent, you must seize his active joints, such as the wrist, elbow, or shoulder area. Otherwise it will be easy for him to neutralize. To seize him with both hands is like using a steelyard scale to weigh an object, the counterpoise shifted outward for a heavier weight and inward for a lighter weight, ensuring that the height and weight are equalized so that a measurement can be successfully made.

When seizing, beyond gathering energy and concentrating spirit, your center of balance must be given particular attention. You must center your tailbone, suspend your headtop, steady your stance, and do not lose your balance. And so it is said: “When seizing an opponent, do not go beyond your knee. If you go beyond your knee, there will be no seizing.” It is this idea. If you get too far away from the opponent, it will not work unless you advance, otherwise you will be in danger of losing your balance.

Seizing the opponent is not a matter of seizing with your hand, for the hand is stupid and easily neutralized. The engine of seizing is entirely in your waist and legs. Seizing the opponent is not a matter of seizing with effort, for effort is idiotic and easily escaped from. Seizing is driven entirely by the intention. Equally important in seizing are the footwork, body maneuvering, and orientation, but these aspects cannot be gained without personal instruction.

When one with deep skill seizes an opponent, one touch is all it takes, no matter where, finding with a single search. He can cause the opponent, once seized, to lose control of his body. He does as he pleases, which is commonly called “walking between the bamboos”. But someone who is highly skilled will often seize without issuing. The reason for this is because once the seizing has happened, the opponent already knows his technique has failed and acknowledges defeat, and so it would be unnecessary to then issue and only cause him to feel even more humiliated. This is the way of a gentleman.

Seizing also subdivides into two aspects, formed and formless. As for the formed: the smaller the circle when seizing, the deeper the skill, while the larger the circle, the shallower the skill. As for the formless: when two people make contact and both perform drawing in and seizing, the circle of the one with shallower skill will typically get obstructed by the one with deeper skill. Even if you receive instruction from a noteworthy teacher for this type of skill, you will not be able to achieve it unless you also practice it perseveringly on your own.

發勁

[8] ISSUING

欲擊人。非發勁不可。不知發勁。焉能擊人。更無以言拳擊。其以太極拳為養身者可無言。如欲防身。則非知發勁不可。因太極拳若僅知化而不知發。是乃知守而不知攻。須知化中有時不能手手化淨。豈能安然無事。一有失敗。

即牽連全部。進言之。縱不求勝於人。至少亦應不敗於人。故非一化一發（即一守一攻）不可。如此可使敵不能致全力於發。亦須顧及於化矣。故前輩發人有「出手見紅」之語。意為一出手即使敵人跌倒。不令人攻而守。或已守而攻。免得多費時間與精神也。實為至理名言。否則既須注意於守。又須注意於攻。反使己之精神分散。為人所乘。太極拳中之發勁。分有截勁、長勁、沉勁、鑽勁、寸勁、分勁、冷勁、斷勁、抖跳勁等。其中截勁較長勁為猛。鑽勁較沉勁為厲。分勁較寸勁為狠。其發人能將人雙足離地。以一次騰出為佳。如人雙足不能離地。僅帶跳帶退為次。後者緣氣與勁不足。爰不能摧敵根騰起焉。至於冷勁。因引發人於不知不覺。故其勢甚猛。用之固不易。但為藝高者所不取。蓋有損於君子之道也。何謂斷勁。斷勁乃在引人得勢後。中間內勁稍斷。隨即以全身蓄勁。直發於人身。此勁猛烈異常。用於不知太極勁。或知而不精者。最為靈驗。習固不易。但亦為藝高者所不取。蓋因斯勁之發。全皆暗昧不明。殊非丈夫所為。相傳昔日楊班侯發人。能使人雙足離地。一跌騰出三丈六尺。在今人觀之。楊之藝事。可謂高超矣。然其父楊露禪反不以為是。其理亦以彼之發勁。實含有斷冷性。而非光明磊落。用心意巧發也。此外尚有抖跳勁。當己勁與敵勁黏住時。即用腰腿勁抖拍之。敵身則雙脚騰起。亦應之而拍於地。如拍毬然。尤奇者。先拍之若干下。復以長勁發之。敵發出後。亦能騰跳若干起。故此勁甚為奧妙。發勁中除借勁鑽勁外。其他諸勁在未發之前。均須有化引拿。拿之得勢。方能言發。不然。發亦無效。此在初學者固覺困難。然一勁通後。他勁亦可通矣。未有精一勁。而不能使用他勁者也。學者於習發勁之初。當先知勁路。人之全身。何處為根。何處為枝。何處為葉。人之上身。何處為根。何處為枝。何處為葉。人之下身。何處為根。何處為枝。何處為葉。夫人之全身。足為根。身為枝。頭為葉。人之上身。肩為根。肘為枝。手為葉。人之下身。腿為根。膝為枝。足為葉。故拿人發人。須先制其根。是謂登堂入室。亦即摧敵摧根是也。能明此旨。方可發人。否則猶如緣木求魚。終不可得。然以勁發人時。必有三種要點。（一）機勢。（二）方向。（三）時間。機勢、即己勢順敵勢背。敵之重心偏於一方。顯露其焦點。易言之。敵之重心已失。身上有一部份發呆。（即拘住之一點）同時其氣上升也。方向、或上或下。或左或右。或正或隅。必須隨敵之背向而發之。時間、須恰當其時。即在敵舊勁已完。新勁未生之時。（發呆時）或後退之時。不可或早或遲。早則敵勢未完。易生頂抗之弊。遲則敵已發覺。而生變化。此三者。不可缺一。如知機勢而不知方向。易犯落空。或與敵相頂之弊。然知機勢與方向。而不知時間。亦易犯頂抗。或發之不足等弊。果能三者俱全。則發人甚易。猶如彈丸脫手。無往不利。反之。發勢雖猛。仍無效用可言。除此三者以外。尚須注意。己與敵之距離。過遠則勁不能達。太近則己勁被悶閉。不能發出。至於發勁之高低上下。亦有關係。人高我高。人低我低。人過低則我發其上部。人過高則我發其中部。或下部。而敵之身軀長矮。大小輕重。亦概須留意。大抵矮者。宜發其上部。長者宜發其中部下部之間。上下輕重相當者。宜發其中部。上輕下重者。宜發其下部。上重下輕者。宜發其上部。此種輕重。可於推手時。用沾黏勁與引化勁偵知之。發之地點。有時發其呆實處。有時發其虛而不能變化處。有時手指引其力出。而以掌發之。總之。虛虛實實。先使敵意氣散亂。引出其焦點。然後發之。並隨屈就彎。人屈則隨其屈以發之。人彎則就其彎以發之。可隨機而運用。夫藝高者。己之焦點甚小。而發覺人之焦點甚大。且在敵之身上任何一部分。皆能引出焦點而發之。同時己身之任何一部分。均可以發人。而其發人。又在一剎那之間。隨引隨發。誠令人驚羨不置也。發勁時。須求週身一致。且出於不知不覺。發者本身自覺愈無勁。而受者愈覺沉重。反之。本身自覺出勁甚猛。但被擊者。並未受得如其理想中之重量。此中原由。實因發者自覺有勁。其勁並未全部透出。其自覺無勁者。彼勁已全部透出矣。故發勁須如放箭。曲中求直。當完全吐出。毋稍停留於手臂中。蓋發多不暢者。每有三停。以上肢言。一停於肩穴。二停於拐肘。三停於掌根。以下肢言。一停於髀。二停於膝。三停於踵。以中部言。一停於胸。二停於腹。三停於丹田。發時。己身應尾間中正。虛領頂勁。含胸拔背。沉肩垂肘。坐腕伸指。兩臂直而不屈。（內勁如九曲珠之成一大珠式）同時將背脊骨稍加凸出。並坐腰鬆胯。如鎗彈出鎗之狀。但坐腰不能向後。向後則勁縮於後。而不能前發矣。發勁中內部氣之運用有二。一由前往後。俗謂由先天往後天。是為丹田氣沉。再由丹田逼出。貫之於四肢。一為由後往前。俗謂由後天往先天。是為氣貼脊臂。再由脊臂而出貫之於四肢。發人之勁。一如拋物。欲拋則拋。切不可稍有要拋不拋之疑慮。設有此思慮。則意氣易斷。意氣既斷。何能發人。故發人時。須斂氣凝神。目注對方。切勿視地。防人跌倒。視地則勁往下。太極拳論中所謂。仰之則彌高。俯之則彌深。即此謂也。須知神之所在。意氣隨之。勁雖發出。而意氣依然不斷。所謂勁斷意不斷。意斷神可接是也。藝高者能隨化隨發。其中含有一小圓圈。功愈深則愈小。半圈化與半圈發。因此常不見其形。此即所謂進即是退。退即是進。收即是放。放即是收也。相傳昔時楊健侯一日坐於庭中。手持菸筒吸煙。其徒前趨請益。乃命徒以拳盡力擊彼腹。徒拳將着。楊在一笑一哈之頃。將腹一

鼓。徒跌出庭外。楊仍安坐吸煙如常。其徒竟不明由何勁而被拋出。楊之長子少侯。在金陵時。一日道遇瘋犬。犬撲其腿。將及未及之際。楊用膝一屈。犬即騰出數丈。此皆上乘發勁之妙用。亦神乎其技矣。

If you wish to attack an opponent, you cannot do so without issuing, and so if you do not understand issuing, how could you attack the opponent, or even talk about doing so? Those who use Taiji Boxing only for health would certainly have nothing to say about it, and if they wish to defend themselves, they will not be able to without understanding issuing. If you only understand neutralizing and you do not understand issuing, you will only know how to defend and you will not know how to attack. You must understand that if you are not able to neutralize completely when neutralizing, you would not be able to safely do anything, and so your defeat would be a defeat in every way. I submit to you that even if you do not wish to defeat opponents, you should at least not be defeated by opponents, and it will not work out this way without both neutralizing and issuing (i.e. without both defense and offense), although to keep the opponent from being able to issue with his full power, you would have to especially attend to the neutralizing.

When one of the earlier generation [Yang Banhou] issued against opponents, “they turned red the moment he sent out his hands at them.” This means that the moment he put out his hands, an opponent was made to fall. He did not induce the opponent to attack or defend, nor make himself defend and counter, thereby avoiding any waste of time and effort, and truly living up to those famous words. Otherwise he would have had to pay attention to defense and offense individually, counterproductively causing his attention to be divided into two moments and thus giving the opponent a moment in between to take advantage of.

Taiji Boxing’s issuing energy separates into the sub-energies of severing, extending, sinking, drilling, inching, dividing, stiffening, interrupting, shaking, and so on. Among them, severing is more fierce than extending, drilling is more cruel than sinking, and dividing is more ruthless than inching.

The issuing that can send opponents completely off the ground and flying away is best. If you cannot get both his feet to leave the ground and he is only made to jump a step back, that is second best. Least is when your energy and power are so inadequate that you are unable to break his root and lift him up at all.

Stiffening energy is the drawing in and shooting away of the opponent when he is unaware of what is happening. This technique is very aggressive and is truly difficult to apply. The reason those of high skill would not choose to use it is because it would be a betrayal of their gentlemanly ideals.

Interrupting energy is when you slightly cut off the opponent’s internal power after you have drawn him in, then issue the stored power of your whole body right into his body. This energy is unusually fierce and is the most effective energy to use on opponents who do not understand Taiji energies or who understand them but have not perfected them, although it is truly difficult to train. But again the reason those of high skill would not choose to use it is because this kind of issuing is thoroughly sneaky and covert, not at all the way a real man would behave.

Tradition has it that when Yang Banghou issued against opponents, he could send them completely off the ground and flying away more than thirty feet. Modern people think his skill was superb, but his father, Yang Luchan, thought otherwise. Although Banhou’s way also made some use of the opponent’s issuing, it was really a matter of applying the interrupting and stiffening energies, and so he was not playing fair, just being plain sneaky. [What makes the external styles “external” is the revealing of too much about your intent, wearing your heart on your sleeve. What makes the internal styles “internal” is the concealing of your intent, thereby mystifying your opponent and taking him always by surprise. But while on one hand it is foolish to let opponents know everything about you, there are on the other hand limits as to how much you should be tricking your practice partners. Cheat shots, no matter how powerful, are cheap shots.]

Beyond these, there is also shaking. While sticking to the opponent’s energy with your own energy, use power from your hips to shake. He will pop up with both feet, which will come down clapping the ground with a sound like slapping a ball. Those who are particularly good at this will issue with extending energy before the opponent

comes clapping down, and then once he has been shot away, he will also bounce up and down with several hops. This energy is therefore very subtle.

Apart from severing and drilling, the rest of the sub-energies within issuing take place before the actual issuing and require the use of neutralizing, drawing in, and seizing. Once you have seized the opponent's energy, then you will be able to issue. If not, your issuing would be ineffective. These things will be truly difficult for you to get a sense of in the beginning, but once you have had a breakthrough with one energy, the rest of them can be realized too. If you have not yet perfected one of the energies, you would be unable to apply any of the rest of them.

When you begin to learn issuing, you should first know the pathways of energy: What is the root, branch, and leaf of the whole body? Of the upper body? And of the lower? The root of the whole body is the foot, the branch is the torso, and the leaf is the head. The root of the upper body is the shoulder, the branch is the elbow, and the leaf is the hand. The root of the lower body is the thigh, the branch is the knee, and the leaf is the foot. Therefore when seizing an opponent and shooting him away, it is necessary first of all to control his sections of root. This is the way to reach a higher level, defeating an opponent by destroying his root. Once you can understand this principle, you will then be able to issue against opponents, but otherwise it would be as futile as climbing a tree to seek a fish, and for your entire life you will never get it.

When issuing, there are three essential requirements: 1. the opportunity, 2. the direction, 3. and the timing.

The opportunity is when your energy is smooth and the opponent's energy is coarse, when his balance is inclining more in one direction than any other, when his target is obvious, when he has already lost his balance, or when a part of his body has come to a mindless halt (i.e. a moment in which he has become fixated and stuck), for his energy at the time will be rising up.

The direction may be upward or down, to the left or right, straight or curved. You must follow the direction in which the opponent's energy is coarsening and issue along that direction.

The timing must be at exactly the right moment: the instant when the opponent's old energy has finished and his new energy has not begun, or when he comes to a mindless halt, or when he retreats. You must be neither early nor late. If you are early, the opponent will not yet be in the right position, easily leading to the errors of crashing in or resistance. If you are late, he will already sense your issuing and adapt to deal with it.

All three of these things are indispensable. If you know the opportunity but you do not know the direction, you will easily miss or crash into each other. If you know the opportunity and the direction but you do not know the timing, you will easily end up resisting or issue insufficiently. If you are capable with all three at once, then it will be very easy to shoot the opponent away as though a bullet is leaving your hand and you will be successful every time. Otherwise, even if your issuing is fierce it would still be useless.

Beyond these three essentials, you also have to pay attention to your distance from the opponent. If you are too far away, your power will not be able to reach him. If you are too close, your power will get sealed off, rendering you unable to issue it.

As for issuing high or low, above and below, there is also a relationship. If he goes high, go high. If he goes low, go low. But if he goes too low, issue to his upper body, and if he goes too high, issue to his middle or lower body.

The opponent's height, size, and weight also have to be given attention. Generally speaking, if he is short, you should issue to his upper body. If he is tall, you should issue to his middle or lower body. If he is light above and heavy below, you should issue to his lower body. If he is heavy above and light below, you should issue to his upper body. If he is equal above and below, you should issue to his middle. This awareness of lightness and heaviness can be ascertained during pushing hands by way of sticking energy along with drawing in and neutralizing.

The targets of issuing will sometimes be the areas where the opponent is stubbornly full, sometimes the areas where he is unadaptingly empty, and sometimes your fingers will draw forth the best places and then your palm

will issue into them. To sum up, whether he is over-emptying or over-filling, first make his intention and energy disorganized, draw out a target, then issue. Moreover, go along with his bending and go into his curving. When he bends, follow his bending in order to issue. When he curves, go into his curve in order to issue. Be able to respond according to the situation. If your skill is of a high level, you will have very small targets on yourself, but will find very large targets on the opponent, and will be able to draw out a target from any part of his body while at the same time being able to issue with any part of your own at any moment, drawing forth a target and issuing, catching him completely by surprise.

When issuing, you must strive for your whole body to be working in unison and express with spontaneity. As the issuer, the less power you have in mind, the heavier the receiver of it will find it to be. On the other hand, if you are conscious of your power, it will express too aggressively and you will get hit by the receiver before he feels the weight of it. The reason for this is actually because your awareness of your power prevents this power from getting all the way through, whereas if do not think about your power, that power will get all the way through. Thus it is said [in Understanding How to Practice]: “Issue power like loosing an arrow. Within curving, seek to be straightening.”

You should release power completely and not let any of it linger within your arms. If your issuing is typically not smooth, it is usually due to a “triple pausing”. The three points of pausing in the arms are the shoulder, elbow, and heel of the palm. The three points of pausing in the legs are the hip, knee, and heel of the foot. The three points of pausing in the torso are the chest, belly, and elixir field.

When issuing, you should center your tailbone, forcefully press up your headtop, contain your chest and pluck up your back, sink your shoulders and drop your elbows, settle your wrists and extend your fingers, and extend your arms rather than hold them back. (The internal power is like a large version of a winding-path pearl.) Your back should also be slightly rounded, and you should settle your waist and loosen your hips for the power to be like a rifle bullet boring a hole. But you must not settle your waist to the rear, or the power will recoil and you will be unable to shoot it forward.

There are two ways of moving internal energy when issuing. One is to go from front to back (“from innate to acquired”), which is energy sinking to your elixir field and then urging out from your elixir field to course through your limbs. The other is to go from back to front (“from acquired to innate”), which is energy sticking to your spine and then urging out from your spine to course through your limbs.

The energy of issuing against an opponent is like throwing something away. When you want to throw something away, you throw it away. There is no doubt at all, no wanting to throw it away but not throwing it away. If you had that kind of idea, your intention and energy would be easily interrupted, and then how would you be able to shoot away an opponent?

Therefore when issuing, you must gather energy and concentrate spirit, and gaze at the opponent rather than looking toward the ground. You are to guard against him from toppling you, and if you are looking toward the ground, your energy will be going downward [which he can simply follow to your disadvantage]. It is said in the Taiji Boxing Classic: “When looking up, it is still higher. When looking down, it is still lower.” It is this idea. You must understand that wherever your spirit is going, your intention and energy will follow it. Even after the power has issued, intention-energy will keep going, as it is said [in Understanding How to Practice]: “Although the power finishes, the intent of it continues.” But then even if your intention breaks off, your spirit may still keep going.

Those at a high level of skill are able to continue from neutralizing right into issuing, contained within a small circle. The deeper the skill, the smaller the circle, half of the circle being the neutralization and the other half of the circle being the issuing, and because of this, they are often invisible. This is why it is said that advancing is retreating and retreating is advancing, and gathering is releasing and releasing is gathering.

Tradition has it that Yang Jianhou was one day sitting in his courtyard smoking a pipe when a student hurried forward to ask for instruction, and in reply he told the student: "Hit me in the gut as hard as you can." As the student's fist was about to land, Yang suddenly laughed out with a "ha!" that made his belly bulge. The student fell down outside the courtyard while Yang remained sitting idly and smoking as before. The student had utterly no idea what energy Yang had used to throw him away like that.

When Yang's eldest son, Shaohou, was in Nanjing, one day he encountered a rabid dog in the road that pounced on his leg. In the instant the dog was almost upon him yet not quite upon him, Shaohou gave a bend of his knee and the dog flew away more than ten feet.

Both of these examples demonstrate the wonders of the highest level of issuing, a magical degree of skill.

借勁

[9] BORROWING

為太極拳中奧妙而上乘之發勁。非藝高者不能應用。因借勁之發人。無引無拿。其間僅含有少許化勁耳。隨到隨發。不加思慮。其速猶如風馳電掣。乘人之勢。借人之力。高來高往。低臨低去。無須覓其焦點背勢。能使敵不知不覺而出。其尤奇者。敵來亦去。敵不來亦往。來勢愈大。則被擊之勁愈猛。打手歌中所謂。牽動四兩撥千斤者。即借勁之謂也。能借勁。則力小可挫力大。弱者可攻強者。倘更能善於此道。則人之任何部份。皆可借之。而己之任何部分。咸可發之。惟發人時必須腰腿一致。沉肩垂肘。含胸拔背。尾閭中正。以意氣發出。尤須顧及時間。不可或早或遲。早則敵勁未出。何由假借。遲則己身已中。無能為矣。最恰當之時間。為敵勁將出猶未全出。或將到而未全到之際。在斯一剎那間。發之方為有效。猶如人之入室。一足正將踏入。而室門忽閉。人即無從入內。而反被門叩出。又若人之說話。正待開口發音時。即掩之。口被掩捫。氣阻音塞。無言矣。由此可知借勁之學習。實匪易事。倘能運用自如。是謂太極拳中之上乘者。上述發勁項內楊家父子所發之勁。蓋即此借勁也。

This is the highest and most profound level of issuing in Taiji Boxing. You will not be able to apply it if you are not highly skilled. This is because the borrowing type of issuing has no drawing in or seizing, and contains only a slight neutralization. When issuing against an opponent the moment he arrives, there is no added thought to it, and it is as fast as lightning. Take advantage of the opponent's position and borrow his force, going high if comes in high, going low if he closes in low. It is not necessary to seek a target to send him away, for you can make the opponent unconscious of what is happening and he will go out.

For someone who is especially skilled at this, the opponent is sent out as soon as he comes in, or is sent out even if he does not come in. The greater his force coming in, the fiercer the power he is struck by. As is said in the Playing Hands Song: "I will tug with four ounces of force to move his of a thousand pounds." This is about borrowing. If you are able to borrow, then a small force can defeat a large force and a weak person overcome a strong person.

For someone who is still more skilled at this method, he can borrow from any part of the opponent's body and issue with any part of his own. When issuing against an opponent, your waist and legs must work in unison, you must sink your shoulders and drop your elbows, contain your chest and pluck up your back, center your tailbone, and use intention to issue. You must especially consider the timing, for you cannot be either early or late. If you are early, the opponent's power will not yet be coming out and you will have nothing to borrow. If you are late, your own body will become the target and there will be nothing you can do.

The perfect timing is when the opponent's power is about to express but has not yet fully expressed, or is about to arrive but has not yet fully arrived. In this brief moment, issuing will then be effective. It is just like when a person is entering a room, one foot about to step through the doorway, and the door suddenly slams shut and he has no way to get in but to instead knock on the door. Or it is as though a person is about to speak and you cover his mouth, blocking off his air so he can say nothing.

It is clear from all this that learning borrowing energy is no simple matter. If you can apply it with facility, you can be said to have reached the highest level in Taiji Boxing. The kind of issuing that Yang Jianhou and his son were doing in the explanation of issuing above had to do with this borrowing energy.

開勁

[10] OPENING

見入則開。即見人勁來時化開之謂也。開勁乃方勁。而有開展之意。用以達人之內門。其勢非常勇猛。用時身法步法。皆有相聯關係。距離不能過遠。過遠則不能運用。開時須用腰腿勁。加之以意氣。並非祇用手臂。若僅以手臂硬開。則呆而鈍。開敵至適當程度。恰到好處時。當即發之。過則己勁易斷。即失效用。不足又反為敵所乘。總之。須開至己順人背時為止。開之得勢。即可直迫敵身。任意所為。但藝高者。往往故意自開其門。任敵進入。待彼深入。即乘機反攻之。此種反施之法。合於老子所謂。欲取姑先予之說。又如竊賊盜物相同。若不入汝室。何以捕之。待彼入後。將盜汝物時而捕之。既容易。又合理。開勁在十三勢拳架中。應用甚多。如提手上勢。白鶴涼翅。如封似閉等。要在學者自能檢討之耳。開勁非僅化人。亦可發人。其發人含有棚意。故開後即須發。不發則失其機矣。

When you see he has found an opening, open up. In other words, once you notice the opponent's power is on its way, neutralize it by spreading it aside. Opening is an energy of squareness, an intention of spreading open used to get to the inside of an opponent, and its technique is uncommonly bold. When using it, your body maneuvering and footwork should be coordinated with each other, and the distance should not be too great, for you will not be able to apply it if you are too far away.

When opening, you must use power from your waist and legs, as well as increased intention, not just your arms. If you only use your arms, you will open stiffly, rendering your action stupid and awkward. Spread the opponent aside to the appropriate degree, then once it is just right, immediately issue. If you overdo it, you will easily interrupt your own power, rendering it useless, and if you underdo it, the opponent will take advantage of it and reverse the situation. In general, you open only as far as it takes for his energy to become coarse while your energy stays smooth.

Opening can be expressed straight into the opponent's body, or as your intention dictates. However, those at a high level will often deliberately open their own gate to admit the opponent entry, waiting until he comes in far enough to take advantage of it and turn the tables on him. This method of counterattack conforms to Laozi's [the Chinese text here paraphrasing from the *Daodejing*, chapter 36] "If you want to take something, you first have to give it". It also resembles the scenario of a burglar: if he does not enter your house, how can you have him arrested? Wait for him to come in, and then once he steals something, he is caught red-handed, so easy and logical.

– Opening is used very often in the Thirteen Dynamics solo set, as in RAISE THE HAND, WHITE CRANE COOLS ITS WINGS, or SEALING SHUT, but the important thing is that you are able to examine it from your own experience. Opening does not have to be only for neutralizing an opponent, but can also be for issuing against him. This issuing contains the ward-off intention. Once you open, you must then issue. If you do not issue, then you have lost an opportunity.

合勁

[11] CLOSING

開之反為合。俗謂一陰一陽。一開為陽。一合為陰。有開必有合。有合必有開。故開合二字。有連帶關係。就去則合。即乘敵去合之謂也。合為圓勁。亦即緊湊之意。合時用腰腿勁。須沉肩垂肘。含胸拔背。氣黏脊背。在十三勢拳式中。如提手上勢。手揮琵琶。如封似閉。合太極等。皆有合勁之意。合勁於太極拳中。甚為重要。發勁時多

含此意。蓋能將週身之氣。合而發敵之焦點。則敵無不創焉。故十三勢行功心解所謂。「行氣如九曲珠。無往不利。」一說即發勁之時。合衆氣一鼓而出。如九珠合而為一。蓋發勁無此。則氣不能凝。不凝則散。發亦無效。The opposite of opening is closing, and they are commonly considered as one passive and the other active. To open is active. To close is passive. If there is opening, there has to be closing, and if there is closing, there has to be opening. Thus opening and closing are intimately related.

Upon sending an opponent away, there is closing, closing up [i.e. merging with him] when following him as he goes out. Closing is a round energy and with an intention of compactness. When closing, use power from your waist and legs, and you must sink your shoulders and drop your elbows, contain your chest and pluck up your back, and get energy to stick to your spine.

Within the Thirteen Dynamics solo set, it is like in RAISE THE HAND, PLAY THE LUTE, SEALING SHUT, and CLOSING POSTURE, all of which have the closing intention. Closing is very important in Taiji Boxing because issuing usually contains this intention. If you can send the energy of your whole body into closing up and then issuing into the target, the opponent is sure to be injured. Thus it is said in Understanding How to Practice: “Move energy as though through a winding-path pearl, penetrating even the smallest nook.” Think of it when issuing as if you are closing together all your energy into a single swollen force, like the winding paths of the pearl merging into one. If this is not part of issuing, then energy cannot be concentrated. If it is not concentrated, then it is scattered, and the issuing will thus be ineffective.

提勁

[12] LIFTING

提即提上拔高之謂。亦即太極拳中沾之一字。其效用乃拔敵之根。使其失去重心。敵重心既失。則勢敗矣。惟本身重而提身輕者固易。反之則難。非用巧法不可。此重巧法。即乘人不覺時。往前進步。用腰腿勁向上沾提。使人在不知不覺間。失去重心。至提之方法。全在腰腿。非用手提。手提則重而笨。易被人發覺。故提時足部當取穩實。丹田氣鬆。虛領頂頸。氣貼脊背。尾閭中正。斂氣凝神。眼神注視對方。大有拔山提嶺之概。此外對於方向、距離、身法及步法。尤應與對方湊合。不然。仍屬無效。是在運用者隨機應變耳。提之得勢。加以後引。則無論何勁。皆可發擊。敵未有不出焉。此即打手歌中所謂。「引進落空合即出」之意也。但提勁非藝高者不辦。不然反為人乘虛而入。弄巧成拙。學者不可不注意也。

To lift, as in “to lift up high” [*Explaining Taiji Principles*, section 4], is a component of Taiji Boxing’s sticking. Its effect is to pull out an opponent’s root, causing him to lose his balance. Once he has lost his balance, his technique will fail. It is very easy to lift someone lighter than yourself, difficult to lift someone heavier, and so it will not work without skill.

This kind of skill is a matter of capitalizing on a momentary lack of awareness in the opponent by advancing while sending power from your waist and legs upward to stick and lift, causing him during his inattentive moment to lose his balance. As for the lifting method, it lies entirely with your waist and legs, and is not just a matter of using your hands, which would be cumbersome and clumsy, as well as easily detectable by an opponent.

Therefore when lifting, you should make your stance stable, sink energy to your elixir field, forcefully press up your headtop, stick energy to your spine, center your tailbone, gather energy and concentrate spirit, and gaze toward the opponent with a strong intention of lifting up a mountain. Beyond these points, there are the issues of direction, distance, body maneuvering, and footwork, and for these you should take your cue from the opponent. If not, it will be ineffective, for this is something to be used according to circumstances.

For lifting to fully express, add drawing in, then whatever his energy, you will be able to issue against the opponent and he will not be able to escape it. This is what the Playing Hands Song means by: “Guiding him in to land on nothing, I then close on him and send him away.” However, lifting will not work if you are not highly

skilled, for an opponent will simply take advantage of a gap and you will end up lifting yourself. You must pay attention to this.

沉勁

[13] SINKING

沉與重。人均以為一也。實則非耳。蓋重為有形。沉為無形。重力呆而滯。沉勁活而有似鬆非鬆。似緊非緊之形。與重絕不相同。學者在推手時。對於沉、重、輕、浮。大都不能分析了。故每易誤入歧途。著者有鑒於斯。特將該「沉重輕浮」四字。縷述如下。俾習者有徑可踵。而達正途。蓋雙重為病。由於填實。填實則氣閉力呆。雙沉不為病。因其活潑能變。雙浮為病。由於飄渺。雙輕不為病。因其自然輕靈。然輕浮亦不等也。半輕半重不為病。偏輕偏重斯為病。因半者。半有著落也。偏者。偏無著落也。偏無著落。則失方圓。半有著落。不出方圓。半沉半浮為病。失於不及。偏浮偏沉為病。失於太過。半重偏重為病。滯而不進。半輕偏輕為病。靈而不圓。半沉偏沉為病。虛而不實。半浮偏浮為病。芒而不圓。然則果如何而後可。吾曰。雙輕不進於浮。是乃輕靈。雙沉不進於重。是乃離虛。此二者。斯為最佳也。總之。內須輕靈不昧。而外氣清明。能留於肢體。始為正法。發勁能沉。則敵出更厲。因丹田之氣。由背而臂而手。達於敵身。使敵騰空躍出。如拍球然。拍之愈急。其升愈高。此勁頗猛。為發勁中重要之一。太極拳論中所云。「如意要向上。即寓下意。若將物掀起而加以挫之之意。斯其根自斷。乃壞之速而無疑。」即上述大意也。學者不可不注意耳。

Sinking and heaviness are usually considered to be the same thing, but are actually not. Heaviness is visible. Sinking is invisible. Weighted effort is awkward and sluggish. Sinking is lively and has a manner of seeming to be loose but not loose, taut but not taut. This is obviously not the same as heaviness.

When learning pushing hands, you will generally be unable to clearly distinguish between sinking, heaviness, lightness, and floating, and thus it will often be easy for you to go astray. In view of this, I here present the explanations [from *Explaining Taiji Principles*, section 22] for sinking, heaviness, lightness, and floating, so that practitioners may have a path to follow which will get them to the right destination:

[1a] Both sides fully heavy [“double pressure”] is wrong. It is too full. With too much fullness, energy gets jammed up by awkward effort.

[1b] Both sides fully sinking is okay. It has to do with being lively and adaptable.

[1c] Both sides fully floating [“double vacuum”] is wrong. It is too empty.

[1d] Both sides fully light is okay. It has to do with natural nimbleness. However, lightness and floating are not the same thing.

[2a] One side under-light and one side under-heavy is okay. To underdo means one side is stable. Since to underdo is stable, it will not lose squareness and roundness.

[2b] One side over-light and one side over-heavy is wrong. To overdo means neither side is stable. Since to overdo is unstable, it will lose squareness and roundness.

[2c] One side under-sinking and one side under-floating is wrong, for it is not enough.

[2d] One side over-floating and one side over-sinking is wrong, for it is too much.

[3a] One side under-heavy and one side over-heavy is wrong, for you will be not only sluggish but also unadvancing.

[3b] One side under-light and one side over-light is wrong, for you will be nimble but unrounded.

[3c] One side under-sinking and one side over-sinking is wrong, for you will be emptying but not filling.

[3d] One side under-floating and one side over-floating is wrong, for you will be not only scattered but also unrounded.

What can be the result of all this? It continues: “Both sides fully light [1d] is not a matter of floating, and thus it is nimbleness. Both sides fully sinking [1b] is not a matter of heaviness, and thus it is alertness. The best technique is both light and heavy [2a].” Summing up: “Your inner nimbleness must not be obscured, and then it will manifest outwardly as purified energy, and is able to flow through your limbs.” Thus begins the authentic method.

With the ability for sinking as a part of your issuing, the opponent will be thrown out that much more powerfully. Energy goes from your elixir field to your back, to your arm, to your hand, and into the opponent’s body, causing him to be launched away. It is like slapping a ball. The harder you slap it, the higher it climbs. This energy is rather fierce and is one of the major aspects of issuing. As it is said the Taiji Boxing Treatise: “If your intention wants to go upward, then harbor a downward intention, like when you reach down to lift up an object. You thereby add a setback to the opponent’s own intention, thus he cuts his own root and is defeated quickly and certainly.” This describes the general idea and you must give it attention.

棚勁

[14] WARDING OFF

此勁在推手中。甚為重要。推手時如無棚勁。一搭手後。即為人所壓痛。無以相抗。但棚敵非用手臂。須用腰腿。加以意氣。使敵不易攻入。此為防守之法。若欲發敵。則未棚之先。應往後向下。用引勁誘之。使其勁出而顯有焦點。復藉其勁而棚之。無不獲勝。否則對方勢必空虛。無由借勁。不能棚也。棚之地點。以人活節。或拗處為最佳。蓋使其不易化脫也。棚至適當時機。亟須發擊。不然。徒勞往返。有何意義。棚發人時。須凝氣斂神。眼神注視對方。若棚東視西。則無效矣。

This energy is extremely important in pushing hands. During pushing hands, if there is no ward-off energy, then once there is contact with an opponent’s hands, you will collapse where he presses, for there will be nothing to stand in his way. But warding off an opponent is not a matter of using your arm, rather you must make use of your waist and legs, and increase your intention, thereby making it harder for him to find a way in.

This describes the defensive aspect of it. If you instead wish to issue against an opponent, then before you ward off, you should go to the rear and downward, using drawing-in energy to lure him, inducing his power to reveal its target, and then by taking advantage of his committed power and warding him away, you will always succeed. Otherwise he is bound to dissipate his power, leaving you with none to borrow and unable to ward him off.

Target your ward-offs into his flexible joints, especially when they are getting overly twisted, rendering him unable to easily neutralize or escape. When it is the right time to ward off, you must immediately issue. If not, the attempt will be in vain and of no consequence. When issuing a ward-off against an opponent, you must focus energy and concentrate spirit, and your gaze should be intent upon the opponent. If you for instance ward off to the east while looking to the west, it will be ineffective.

掙勁

[15] ROLLING BACK

掙者。一手（掌緣近腕處）沾人腕部。一手（肱部）黏人臂。掙其至己身後。所以補其他發勁之不足也。蓋其他發勁。敵多往後跌出。如彼已知此弱點。故將重心前仆。不使後仰。斯時當用掙勁。乘其前仆。即引掙之。使彼前仆而跌至己身後方。然功淺無沾黏勁者。可勿用之。蓋易被人乘隙而直入也。縱有沾黏勁者。若掙之不得其法。亦多不克制敵。其故有二。一則不能引敵。蓋未掙之前。須故意先用棚勁。棚則對方必起抵抗。有此抵抗力。方可掙也。二則不明掙之方向。初學者掙之方向。多用直線。此在藝高者有身法步法。固能為之。若技藝不精。反不如用三十度左右之斜角線為佳。因前者之勁。易被滑脫。後者猶可借人勁也。掙人之主動關鍵。全在腰腿與意氣。而非手臂也。夫掙之初。己身腰腿應略上升。棚至胸口前。人背己順時。乃坐腿鬆胯。轉腰而掙發之。但已過則不能發。未到亦然。蓋已過則勢盡。發亦無能。未到尚難得勢也。故以掙發勁時。須全身精神貫之。眼神尤須注視對

方。即對方跌倒。亦須注視勿怠。此即十三勢行功心解中所謂。「勁斷意不斷。」是也。捋勁在推手中。甚為重要。不能捋。即不能使對方前俯。更不能移動其重心。重心不動。取勝難矣。

Rollback is when you use one hand (using the edge of the palm near the wrist) to stick to an opponent's wrist while using the other hand (using the forearm area) to stick to his arm, sending him behind you. Therefore it is used to compensate for the inadequacies of the other forms of issuing. When issuing with the other energies, an opponent will typically go backwards as he falls away. If he is aware of this happening, he will soften and send his center of balance forward to keep himself from leaning back. Right at that moment, apply rollback energy, taking advantage of his forward lean by drawing him in with a rollback, making him lean forward so much that he falls down behind you.

However, if your skill is shallow and you do not have sticking energy, you should not use this technique, as it would be easy for an opponent to take advantage of any gap and come straight in at you. If on the other hand you have sticking energy but you have not grasped the rollback technique, you again would usually be unable to control the opponent.

There are two scenarios for it:

The first is for when you are unable to draw in the opponent. Before rolling back, you must deliberately initiate using ward-off energy. With the ward-off, the opponent will surely rouse to resist it. Once there is this force of resistance, then you may roll him back.

The second is for when you are unclear about the direction of the rollback. A beginner tends to apply the rollback in more of a straight line. One who is highly skilled and has the body method and footwork of it is truly capable, but if your skill is not perfect or is inferior to the opponent's, it is best to use a thirty-degree angle to either side. The energy of the first is easy for an opponent to escape from, whereas in the second scenario you are able to borrow his energy.

To roll back an opponent depends entirely on your waist and legs working in conjunction with your intention and energy, not merely the use of your arms. At the beginning of the rollback, your body, waist, and legs should slightly rise up as you ward off in front of your chest. While the opponent stiffens up and you smooth out, settle your legs, loosen your hips, turn your waist, and issue with the rollback. However, if you go too far, you will not be able to issue, and likewise if not far enough. This is because if you go too far, the posture will have reached its limit and you will be incapable of issuing, and if you do not go far enough, it will be difficult to get into the right position for it.

Therefore when issuing via rollback, you must get spirit to course through your whole body, your gaze must be upon the opponent, and as he is falling away, you must still gaze at him without letting up. This is what is meant in Understanding How to Practice by: "Although the power finishes, the intent of it continues." In pushing hands, rollback is extremely important. If you are unable to roll back, you will be unable to induce the opponent to lean forward, rendering you that much more incapable of affecting his center of balance. Unless his center of balance is affected, it will be difficult for you to succeed.

擠勁

[16] PRESSING

擠者。乃以肱部（即小臂）擠擊人身之謂也。為推手中主要動作之一。不可過高或過低。擠生於敵捋己之後。故欲擠之勢足。先須故意任彼捋足。而變擠擠之。擠亦可用於人靠之後。但擠不能用手臂之力。須用腰腿勁。加以意氣。其姿勢應圓滿。勿生棱角。頂懸身正。沉肩含胸。尾閭收住。上身勿向前仆。免失重心。若用力擠。則己臂反易為敵借勁。故藝高者能將擠氣貫於人之足部。使人處於背勢。身體不得自由。其發可用長勁、沉勁、截勁等。惟初學推手。在四手中。泰半缺擠一手。故推手盤圈不甚圓滿。希學者加以注意焉。

Pressing is the use of the forearm to crowdily attack an opponent's body and is one of the fundamental actions in pushing hands. It must not be performed either too high or too low. Your press arises once an opponent rolls you back, and if you wish for your press to be adequately expressed, you must first allow him to adequately roll you back, then change to the pressing technique in order to press him. Press can also be used after bumping an opponent.

However, pressing must not use arm strength, it must use power from your waist and legs, as well as increased intention. The posture should have complete roundness and should not give rise to edges or corners. Your headtop should be suspended and your body upright, you should sink your shoulders and contain your chest, and tuck in your tailbone. Your upper body should not lean forward or you will lose your balance. If you use exertion while pressing, your own arm will betray you as the opponent easily borrows your power.

One who is at a high level can send his energy squeezing through all the way to an opponent's feet, causing him to stumble away unable to gain control over his own body, and can use extending energy, sinking energy, or severing energy when issuing. When beginning to learn the exercise for the four basic pushing hands techniques, more than half the time you will skip right past the pressing technique, and as a result the pushing hands circles will not be fully rounded. I hope you will give this point extra attention.

按勁

[17] PUSHING

按、乃以單手或雙手按人身之謂也。按以順步為得勢。否則不易為也。按中有開合之意。並含有由前往後之一縱圓圈。如僅直按。既失效用。而反為人所制。至按之開合。須手足相應。前進後退。有升降之勢。藝高者用按法。以起步為虛。落步為實。虛則為引。實則為發。按須用腰腿勁。加以意氣。又須眼神注視。虛領頂勁。然亦不可去之太速。太速。反易被人借勁。如能藉腰腿之前伸。手臂蠕蠕按出。人必覺累而受制矣。按時須頂懸身正。沉肩垂肘。含胸拔背。坐腰鬆胯。收住尾閭。上身勿前仆。仆則重心向前。易被掙出。故須謹慎。凡藝高者按人。大都在其真勁未發之前。即可使對方勢背。自動傾仰跳跌。按之發勁中。亦分有長勁、截勁、沉勁等。尚望運用者隨機而施之也。

The pushing technique is done either single-handed or double-handed against an opponent's body. It is best expressed in a straight stance and not easily done in a crossed stance. Within the push, there are the intentions of opening and closing, and there is also a vertical arc contained in moving from front to back, for if it is only a straight push, it would lose its effectiveness and the opponent would take control of it.

There must be coordination between hands and feet during the push's opening and closing, and there is a rising and falling to its advance and retreat. When one at a high level applies the push, he empties with the lifting of [his front] foot and fills when putting it down. With emptying, there is drawing in. With filling, there is issuing. The push must use power from your waist and legs, as well as increased intention. You must also gaze attentively and forcelessly press up your headtop, and you must not send the push out too fast or the opponent will just borrow your power. If you can make use of the forward reaching of your hips as your arms squirm forth with the push, the opponent is sure to feel wearied and controlled.

During the push, you must suspend your headtop and straighten your body, sink your shoulders and drop your elbows, contain your chest and pluck up your back, settle your waist and loosen your hips, and tuck in your tailbone. Your upper body should not lean forward, which would bring your center of balance forward and make you vulnerable to a rollback, and thus you must be cautious.

When one at a high level performs push against an opponent, most of his true power barely issues forth and yet can cause the opponent to back away until leaning, leaping, or falling due to his own reactions. The issuing within

the push technique can be subdivided into extending, severing, and sinking, and should be applied according to the situation.

採勁

[18] PLUCKING

採、卽以手執人手腕或肘部。往下沉採之謂也。其效用與捋略同。欲使敵人重心已向前時。而乘機更使其前仆。此採非用手。手採則功效小。須用腰腿勁。加以意氣。採如得勢。能使對方頭昏眼眩。連跟全身採起。跟起卽可發之。惟採人不能採兩邊。因祇採一邊。可使對方重心偏於一方。否則反被其借勁而不失重心。夫採人不可採之過輕。輕則易為所借。故不採則已。採則必須採足。方為有效。採時宜己身中正。沉腰坐腿。含胸拔背。沉肩垂肘。氣沉丹田。眼神下視。太極拳論所云。「仰之則彌高。俯之則彌深。」卽此謂也。十三勢拳架中。海底針一勢。卽為採之用法。海底針後連以扇通背。是卽採後隨發之意。

Plucking is when you use your hand to grab an opponent's wrist or elbow and pluck downward heavily. The effect is somewhat similar to that of rollback for when you wish to make his center of balance go forward, but takes advantage of the opportunity to make him lean forward even further.

This technique is not a matter of using the hand. To pluck with your hand, the effect will be small. You must use power from your waist and legs, as well as increased intention. When the pluck is fully expressed, it can dizzy the opponent and make his whole body rise up, and once he has lifted, you can then issue against him. However, when plucking an opponent, you cannot pluck both sides at the same time, because it is by plucking only one side that you can get his balance to lean in a particular direction, otherwise he would just borrow the energy instead of losing his balance. You must not pluck too lightly. If it is too light, he will easily borrow the energy. Therefore do not merely pluck when plucking. When plucking, you must also yank his feet out, then it will be effective.

When plucking, your body should be balanced upright, you should sink your waist and settle your legs, contain your chest and pluck up your back, sink your shoulders and drop your elbows, sink energy to your elixir field, and gaze downward. As it is said the Taiji Boxing Classic: "When looking up, it is still higher. When looking down, it is still lower." This is exactly the idea.

In the Thirteen Dynamics solo set, the posture of NEEDLE UNDER THE SEA is an example of plucking being applied. NEEDLE UNDER THE SEA is followed by FAN THROUGH THE BACK, which is an example of issuing following plucking.

捌勁

[19] RENDING

此勁在太極拳中。不甚運用。故知者甚少。不如棚、捋、擠、按、採、靠、等勁。為人所熟悉。然此勁實甚重要。學者不可不知。譬如己在傾仰勢背之際。欲使轉順。卽須運用此勁。他勁不能為也。捌勁用於捋或採之後。其用法。一手按住人臂。一手卽用手背反捌人之領際。使人後仰傾跌。如己被人用野馬分鬚。至勢背後仰之時。卽可用捌以轉順勢。反借其勢。使之後仰。此卽藝高者所謂。吃何樣還何樣。彼欲使我仰跌。我卽以仰跌還彼也。捌又分橫捌採捌等法。但均須用腰腿之勁。而不用手也。用時應注意與對方之距離。不可過遠。遠則無效。故當用身法步法。使之湊合。方為有效。此外尤須防己內門。否則弄巧成拙。反為人乘隙而入矣。

This is not so frequently used in Taiji Boxing, and so those who understand it are very rare, unlike the case with ward-off, rollback, press, push, pluck, or bump, which people know well. However, this energy is actually very important and you have to understand it. If you get leaned back and you wish to reverse the situation, you must use this energy, for you will not be able at such a moment to use any of the other energies.

Rending is applied following from rollback or pluck. The method is to push down the opponent's arm with one hand while the other hand, using the back of the hand, rends across his neck area, causing him to lean back and

stumble away. For instance, if an opponent applies WILD HORSE VEERS ITS MANE against you, once you are leaned back, you can apply rending to reverse the situation, borrowing his energy and causing him to lean back. This has been described by a high level practitioner thus: “Whatever I take is whatever I give. If he wishes to make me lean back and stumble away, I counter by making him lean back and stumble away.”

Rending also divides into two versions: horizontal rending [technique 17 in the two-person set] and pluck & rend [techniques 25 and 41 in the two-person set]. In either case, you must use power from your waist and legs rather than using your hands. When applying it, you should pay attention to your distance from the opponent. You must not be too far away, for then it will be ineffective, and so you should use your body maneuvering and footwork to get yourself closer to him, and then it will be effective. Beyond this, you particularly need to guard yourself to the inside, otherwise you will only fall for your own trick as the opponent takes advantage of the gap and attacks.

肘勁

[20] ELBOWING

手之擊人。（包括指掌拳腕）應有相當距離。太遠固易犯手未到。而勁已斷之病。過近則勢閉。而又不能發。故欲彌此缺點。在距離過近。用手不得勢時。惟有用肘勁以助之。肘為人之二門。較手為短。發之得勢。較手為猛。可直攻人之心窩。是為毒手。發時須與膝相合。用腰腿勁加以意氣。而身體正直。虛領頂勁。含胸拔背。沉肩垂肘。尾閭收住。眼神注視對方。亦為主要條件。大捋中之肘。含於人捋己時。以肘還擊之。推手中之肘。含於分開人手之時。一手執人手。一手用肘擊其胸口。此勁雖屬兇猛。然用不得其法。反為敵借勢。故用時不可不注意之。

When striking an opponent with your hand (whether by way of finger, palm, fist, or wrist), it should be appropriately distanced. If too far, you will commit the error of your power finishing before the strike has arrived. If too near, the posture will be cramped and the power unable to issue. If you wish for a way around the problem when too close to use your hand, instead use elbowing energy to compensate.

Compared to using the hand, it is a shorter range technique and the power of it is more fierce, and since it can attack directly to an opponent's solar plexus, it is a treacherous technique. When issuing power, it must be coordinated with your knees and use power from your waist and legs, as well as increased intention. The main requirements are that you hold your body upright, forcefully press up your headtop, contain your chest and pluck up your back, sink your shoulders and drop your elbows, tuck in your tailbone, and keep your gaze upon the opponent.

As for the elbowing technique within the large rollback exercise, when the opponent rolls you back, you may use your elbow to counter with a strike [in place of a bump]. As for the elbowing technique within the pushing hands exercise, when you spread apart the opponent's hands, you may use one hand to grab his hand and strike with the other elbow to his solar plexus. Although this energy is fierce, if you try to use it without knowing what you are doing, an opponent will just borrow your momentum and send it back at you. Thus when you are applying it, you have to pay attention to what you are doing.

靠勁

[21] BUMPING

靠乃以肩靠人之胸口。其勢又較肘更厲。用之於己身與敵距離更近之處。助肘之被閉而不能發勁時。靠時己身中正。肩與胯合。不可以肩硬撞敵身。須在己身與敵雙方皮膚稍相接觸之際。以腰腿勁。加以意氣靠之。或上或下。隨機而行。至於己之身法步法。尤應注意。順步須插入敵之襠內。成丁字形。否則不能得勢。靠在大捋中。用之甚多。故學者極易明瞭。惟靠時應虛領頂勁。含胸拔背。尾閭中正。眼神注視對方。即對方已倒亦然。此外更須防護己之面部。及所靠之手臂。不然。一有疏忽。則易為人擊面。或擗臂之虞。故靠時另一手須護於靠之手臂肘彎處。

以防不測。能靠則身瘦勁小者。亦可以攻力厚之人。因肩勁較手勁肘勁為大故也。

To “bump” is to bump an opponent’s chest with your shoulder, a technique even more vicious than using your elbow. It is employed when your body is even closer to the opponent, and it compensates for when your elbow is sealed off and unable to issue.

When bumping, your body should be balanced upright, your shoulders united with your hips. You must not use your shoulder to stiffly collide with the opponent’s body, but should instead get close enough that there is a slight surface contact and then use power from your waist and legs, as well as increased intention, to do the bump. Whether the target is higher or lower, perform it according to the opportunity. You must pay particular attention to your body maneuvering and footwork. The shouldering is to be done with the same foot forward, and you must make a step between the opponent’s legs, perpendicular to his stance, otherwise you will not be able to express the technique.

Within the large rollback exercise, bump is used very often, thus it will very easily become clear to you. When bumping, you should forcefully press up your headtop, contain your chest and pluck up your back, center your tailbone, and gaze toward the opponent, who will already be falling away. In addition to these points, you must protect your face and the arm you are bumping with. If not, then one instant of carelessness will be all it takes for an opponent to easily hit you in the face or threaten your arm with getting broken. Therefore when bumping, your other hand must guard your bumping arm at the elbow to protect against eventualities.

With ability in the bumping technique, even the weak and small can attack opponents who are strong and large. This is because the power of the shoulder is greater than the power of the hand or elbow.

長勁

[22] EXTENDING

即柔慢而伸長之勁。用之於手、臂、肘、肩、腰、胯、膝、腿、足。或週身各部均可。在推手中。引拿人之後。將己勁漸漸伸長。發於敵身焦點之上。倘其後化至不能再化時。勢必騰出。如遇敵勁阻撓。則己勁須繞曲前進。隨其勢。勿丟勿頂。有隙則進。斯種情形。若以線穿一九曲之珠。勁大線折。不能進。勁小遇阻。亦不能進。非隨其曲彎勢。以巧勁穿之不可。十三勢行功心解內所謂。行氣如九曲珠。無往不利。一說即此謂也。發時須沉肩垂肘。尾閭中正。用腰腿勁。加以意氣。藝高者用長勁時。或先用截勁。參以長勁。或先用長勁。至敵將出未出時。補以截勁。先截後長。則對方先倒退。退至長勁完時復騰出。先長後截。則對方先騰出。後倒退。因先後所發之勁。咸蓄於敵身。先入後出。後入先出。譬如彈簧。旋之愈久。則弛亦愈久。旋之甚暫。則弛亦甚暫。非弛至盡處不止。夫太極拳之奧妙。即在於此。故練習太極拳者。長勁不可不知也。

The energy of soft and slow extension can be applied with hand, forearm, elbow, shoulder, waist, hip, knee, leg, foot, or your whole body. Within pushing hands, after drawing in and seizing the opponent, gradually extend and then issue, targeted upon his body. If he has gotten to the point that he has neutralized and is unable to neutralize any further, he will surely be launched away. If you get obstructed by the opponent’s energy, you will have to curve in order to go forward. Going along with the situation, neither coming away nor crashing in, advance once there is a gap.

This kind of situation is like putting a thread through a “winding-path pearl”. If the force is too great, the thread will snap and not be able to get through. If the force is too small, it will be obstructed and again not be able to get through. Without bending accordingly and applying the right touch, it will not work. As is said in Understanding How to Practice: “Move energy as though through a winding-path pearl, penetrating even the smallest nook.” This is one way of looking at it.

When issuing, you must sink your shoulders and drop your elbows, center your tailbone, and use power from your waist and legs, as well as increased intention. When one at a high level applies extending, he either first uses

severing and then extending, or first uses extending until the opponent is about to express but has not yet expressed, and then adds severing. By first severing then extending, the opponent will start by falling back, then once the extending is at its fullest extent, he will be launched away. By first extending then severing, the opponent will start by getting launched, then fall away.

Because this kind of issuing is a two-stage process, it all depends on the opponent's body. To either begin by finding a way in and then sending him away or begin by sending him away and then finding a way in, it is like a mechanical spring. The longer you wind it, the longer its release. The briefer you wind it, the briefer its release. And if it does not release fully, it was not sufficiently tightened. The secret to Taiji Boxing lies in this, and therefore the practitioner of Taiji Boxing has to understanding extending.

截勁

[23] SEVERING

一名剛勁。用之於手、臂、肘、肩、腰、胯、膝、腿、足。或週身各部均可。其運用全在引人落空。將知而不能變化之際。隨即對其中心發之。故其勢速而促。被擊之人。跌勢甚猛。發時應虛領頂勁。含胸拔背。沉肩垂肘。尾閭中正。斂氣凝神。用腰腿勁。加以意氣。眼神注視對方。即對方已倒亦然。此勁發出。有弧線形及直線形二種。隨勢應用。初學者欲用之得法。固非易事。

This is also called "hard energy". It can be applied with the hand, forearm, elbow, shoulder, waist, hip, knee, lower leg, foot, or whole body. Applying it lies entirely in drawing the opponent off balance, and in the instant when he is about to become aware of it but unable to adapt, immediately issue into his center. It has a dynamic therefore of speed and urgency. One who has been hit by it will fall down very abruptly.

When issuing, you should forcefully press up your headtop, contain your chest and pluck up your back, sink your shoulders and drop your elbows, center your tailbone, gather energy and concentrate spirit, use power from your waist and legs, increase your intention, and look right at the opponent. He will thereby topple away. When this energy comes out, it can be done in either a curve or a straight line according to the situation. For beginners who wish to make use of this method, it is really not an easy matter.

鑽勁

[24] DRILLING

即入勁。用之以指或拳。其用於與人皮膚相觸之時。如鑽之入木。旋轉而入。此勁甚為勇猛。可以擊傷人之內部。用時含胸拔背。沉肩垂肘。虛領頂勁。氣沉丹田。全以意氣發出。此勁亦可破人內功。如氣功閉口功之類。確為太極拳中之專長勁。但用之地點不合。即易傷人。初學者可不必深究。以免傷人。故本篇亦從簡而言。至於此勁之練法。及發人何處穴道。非經名師口授心傳不可。

This is a penetrating energy which is applied by way of finger or fist. It is used when making contact with an opponent's skin like drilling into wood, corkscrewing inward. This energy is especially fierce and can be used to injure an opponent internally. When applying it, contain your chest and pluck up your back, sink your shoulders and drop your elbows, forcefully press up your headtop, sink energy to your elixir field, and express it entirely by way of intention. This energy also can defeat an opponent's internal skill in a similar way to the technique of sealing.

This is indeed a specialized energy in Taiji Boxing, and yet the using of it is not compatible with the art. Since it can easily injure someone, beginners do not need to study it deeply, and will thereby avoid injuring others. This is the reason why this book describes it so simply. As for the practice method for this energy and which of the opponent's acupoints to attack, it cannot be learned without personal instruction from a qualified teacher.

凌空勁

[25] TRAVERSING EMPTINESS

此勁異常奧妙。近於神祕。而非目覩者所能信。實乃一種精神上之作用而已。藝高者發此勁時。僅須口中一哈。對方即雙足離地而後退。蓋因被發者。精神已為發者所吸引。無可抵抗。然被發者必須先明沾黏等勁。故一哈之後。即由感覺而後退。否則發者仍無效。此勁雖奧妙莫測。但學者可不必深求。僅作遊戲觀可耳。相傳昔時楊健侯少侯父子。能吸引燭火近尺。一手隔之。火光遂熄。即凌空勁中之一法。惟此功夫今已失傳云。

This energy is so extraordinary that it verges on the miraculous and has to be seen to be believed, truly a case of mind over matter. When one who has a high level of skill issues with this energy, there only needs to be a “ha!” and the opponent’s feet leave the ground and he falls back. This happens because the one being issued against had already been lured into mentally dropping his guard, leaving him with no capacity for resistance. The technique will only work if the one being issued against has been trained in basic energies such as sticking, and then once a “ha!” is sounded, he immediately retreats because of his own sense that something is coming [i.e. will only work by taking advantage of the startled overreacting of a novice]. Otherwise this kind of issuing will have no effect.

Although this energy is subtle and invisible, it is not something you ardently need to strive for, for it is really just a parlor trick. According to tradition, Yang Jianhou and his son Shaohou could draw in a candle flame from a foot away with but a flick of a hand and the flame would go out. This is one of the methods for traversing emptiness, but nowadays this skill is already lost.

以上為太極拳主要之勁。或黏、或走、或引、或化、或拿、或發。此外尚有撥勁、搓勁、搬勁、捲勁、寸勁、分勁、抖擻勁、摺疊勁、及擦皮虛臨勁等。種類甚多。因非必需。故從略。總之。功夫先練開展。後練緊湊。緊湊得法。再研究尺寸分毫。由尺而寸、而分、而毫。達乎縝密。乃不動而變。至於用法。能懂、能化、能拿、能發後。太極拳中任何一勢一式。或另一種散手法。或已至少林派拳中一著。均可參入應用。祇須分清外門內門。上中下三部。得機得勢。隨意運用。不必拘於一式。或一法也。學者如欲求各勁之澈底了解。非由高藝名師。口授心傳不可。本編僅述其大要耳。

These are the major energies in Taiji. Beyond the likes of sticking, yielding, drawing in, neutralizing, seizing, issuing, and so on, there are also deflecting, twisting, breaking, wrapping, inching, dividing, shaking, folding, as well as “brushing the skin to arrive unnoticed”. There are already so many, and because these nine are not essential, they have been left out.

Generally in your training, first practice opening up, then later practice closing up. Once you have become adept with shrunken movements, then study the reducing of measurements: foot, inch, tenth of an inch, width of a hair. Going from level of a foot to the level of an inch, then to a tenth of an inch, then to the width of a hair, you will achieve such a meticulousness that you will be adapting without even moving.

As to application, once you are able to identify, neutralize, seize, and issue, then it does not matter what Taiji Boxing posture, sparring technique, or Shaolin Boxing maneuver you use, everything you do will work. You need only distinguish between the internal school and the external school, the three sections of the body (upper, middle, lower), be in the right position at the right moment, and you can do as you please. You do not need to stick to specific postures or techniques.

If you wish to have a thorough understanding of the energies, it cannot be gained without personal instruction from a teacher who is at a very high level. This book only presents the general idea of each.

〔卷三〕

[PART THREE: STANCES]

太極拳之樁步

TAIJI BOXING'S STANCE WORK

太極拳之樁步。分為馬步及川字式二種。前輩練太極拳。必先練此兩種步法。使下部有勁。不至飄浮。而後進習架子推手。方克有濟。良以此種步法。正如建造房屋之基礎。基礎若不鞏固。試問極閣崇樓。高堂巨廈。又安能持載其上。惜現今學者。多不從此著手。以求漸進。初練即為盤架子推手。須知不經此步功夫。則下部無功。重心易失。故本編特揭而出之。以促學者之注意。而免盤架子時。腿部不能過於坐低。姿勢不能過於求其準確。推手時易犯一採即俯。一按即仰之弊。故欲練太極拳真功夫者。非先練樁步不可。此種練習。時間不拘長短。惟須持之有恆。行之有素。一月後即能見效。至練之方法。分列於後。

Taiji Boxing's stance training divides into the horse-riding stance and the three-line stance. When the earlier generations trained in Taiji Boxing, they first had to practice these two kinds of stances, which cause the lower body to have power rather than resulting in floating. They advanced to practicing the solo set and pushing hands later on, and were thereby able to achieve efficiency.

The best way is via this method of stance training, for it is just like constructing the foundation of a building. If the foundation were not solid, how could anything from lady's chamber to ancestral altar, or from tall hall to large room, be supported? Alas, those who learn these things nowadays typically do not put in this kind of work, which is geared toward gradual progress, but instead jump right into practicing the solo set and pushing hands at the beginning.

It must be understood that without a foundation in this stance training, your lower body will have no skill and your center of balance will easily be lost. Thus this book particularly exposes which students are in a hurry. If you ignore the stance training, then when practicing the solo set, your legs will be incapable of sitting very low and your posture will be incapable of reaching a great precision, and then also during the pushing hands, you will easily make the mistakes of leaning forward when plucked and leaning back pushed. Therefore those who wish to develop true Taiji Boxing skill will not be able to without first doing stance training.

There is no set length of time for this kind of practice. All that matters is that you stick at it perseveringly and work at it habitually. You will be able to see results after a month. The practice methods are as follows:

馬步站樁

HORSE-RIDING STANCE

兩足並行分開。距離較兩肩略闊。身體下蹲。兩膝微屈。（見圖）

Your feet are parallel, spread apart to almost double shoulder width. Your body squats down, knees slightly bent. See the drawing:



重心分於兩腿。上身正直。懸頂鬆腰。含胸拔背。沉肩垂肘。尾閭中正。眼神視手。斂氣凝神。以鼻呼吸。兩臂屈彎。雙手向前。掌心相對。宛如抱球。該時分為一升一降。一升即身略升上。兩手稍開。氣為吸。貼於脊背。一降即身略下坐。兩手稍合。氣為呼。沉於丹田。總之。兩手一開一合。如肺之動作然。初學時。每次祇須五分鐘。漸久漸加。日久以後。除下部穩實有功及週身四肢內勁皆加厚外。而丹田之氣。亦充足矣。

The weight is spread between both legs. Your upper body is upright. Suspend your headtop and loosen your waist. Contain your chest and pluck up your back. Sink your shoulders and drop your elbows. Center your tailbone. Your gaze is toward your hands. Gather energy and concentrate spirit. Breath through your nose. Both arms are bent. Both hands are forward, palms facing each other as if holding a ball.

The practice divides into ascending and descending. When ascending, your body slightly rises up and your hands slightly spread apart. Inhale, the energy sticking to your back. When descending, your body slightly sits down and your hands slightly come toward each other. Exhale, the energy sinking to your elixir field. This opening and closing of your hands is mostly imitating the movement of your lungs. In the beginning, you only need to do it each time for about five minutes, then gradually add more over time. After a long time, beyond solidifying the skill of your lower body and enriching the internal power of your whole body, the energy of your elixir field will become abundant.

川字式站樁

THREE-LINE STANCE

立正。右足向前踏出半步。足跟著地。足尖略翹起。屈左腿。兩足距離約一尺左右。勿過近或過遠。上身正直。臀部勿突出。含胸拔背。虛領頂勁。尾閭中正。眼神視手前方。無思無慮。氣一吸貼於脊背。一呼沉於丹田。身往下蹲。全身重心大部寄於左腿。兩臂略彎。雙手向前平伸。沉肩垂肘。坐腕。手指微屈。分開向上。右手在前。左手在後。略近胸前。掌心參差相對。宛如抱球。上身肩、肘、腕、與下身胯、膝、足。均須相合。即肩與胯合。肘與膝合。腕與足合。週身輕靈。無絲毫拙力。務求自然。姿勢與十三勢拳式中。提手上勢相同。（見卷五第五頁提手上勢圖）此為右式。左式一切動作如同右式。惟左手左足在前。狀如十三勢拳式中。手揮琵琶式。（見卷五第六頁手揮琵琶圖）練習該項樁步。不論時間長短。如能有恆。於人身內部意氣。週身內勁及腰腿功夫。皆有莫大之益助。按此式含有前進、後退、左顧、右盼、中定。以及攻守等勢。故在太極拳中極為重要。前輩對於此步功夫。雖練之數十年。每晨仍練習不怠。蓋此式乃練意、練神、練氣、故也。故練習太極拳者。切勿等閒視之。至於其他單式練法。十三勢拳式中。任何一式。均可依此法單獨練習。此種單式練法。自古迄至清季楊健侯。咸以此單式練法。教授學徒。其重要可知。

Standing straight, your right foot takes a half step forward, heel touching down, toes slightly lifted, left leg bent, your feet about a foot apart from each other, neither too near nor too far. Your upper body is upright and your butt should not stick out. Contain your chest and pluck up your back, forcelessly press up your headtop, and

center your tailbone. Your gaze is toward your forward hand. Free yourself of thoughts and worries. During inhalation, energy sticks to your spine, and during exhalation, energy sinks to your elixir field. Your body is squatting down with the weight of your whole body mostly on your left leg. Your arms are slightly bent, both hands extended forward. Sink your shoulders, drop your elbows, and settle your wrists. Your fingers are slightly bent, spread apart, and pointing upward. Your right hand is forward, your left hand behind it and somewhat near to your chest, the palms facing each other at an angle as if holding a ball.

Your upper body and lower body are united with each other, shoulder united with hip, elbow united with knee, and wrist united with foot. Your whole body is alert, not using the slightest bit of clumsy effort, and strives for naturalness. The posture is the same as RAISE THE HAND in the Thirteen Dynamics solo set (Part Five, Posture 9). This is the posture on the right side. The posture on the left side is the same as the right side except that your left hand and foot are forward, and it is like PLAY THE LUTE in the solo set (Posture 12).

However much time you put into these stances, if you can be persevering, there will be tremendous benefit toward your body's internal energy, whole-bodied power, and the skill of your waist and legs. In this posture, there is advance and retreat, working of both left and right, and staying centered, as well as offense and defense. Thus within Taiji Boxing it is extremely important.

The regard that earlier generations had for this stance training was such that even after decades of practice, they would still practice it every morning without slacking, and the reason for this was because these postures train intention, spirit, and energy. Therefore those who practice Taiji Boxing should be sure not to regard it as unimportant. As for practicing other postures in this way, any posture from the solo set can be used for this method of training. This kind of single posture practice lasted from ancient times up to Yang Jianhou in the last years of the Qing Dynasty, everyone using it in the instructing of students, and so its significance is clear.

單練式基本採腿法

SINGLE POSTURE TRAINING OF THE BASIC STAMPING KICK METHOD

拳術中採腿較翹腿尤為凶猛。翹腿以足尖或足緣踢人。採腿則用足心採踏人膝蓋。或迎面骨。其勢甚厲。凡被採者。非死即傷。太極拳中用此腿甚多。但教者多不願明言之。恐傷人故也。惟求太極拳踢腿穩實。非練採腿不可。練法如右足採人。則右手作引拿往後。左手掌伸前。閃人面部。手臂宜彎。不宜過直。同時右足心即往前下採。採時身體略斜而往下蹲。雙手同時前後分開。左膝略彎。重心寄於左腿。（見圖）

In boxing arts, stamping kicks are more aggressive than snapping kicks, which use the tip or edge of the foot to kick an opponent, while stamping kicks use the sole of the foot to trample his knee or shin. This technique is very fierce, and usual when you have been hit by it, although you will not be killed, you will be injured. This kick is used very often in Taiji Boxing, but teachers usually do not want to talk too revealingly about it for fear of people being injured. Nevertheless, you must seek to kick stably in Taiji Boxing, and you will not be able to if you do not practice stamping kicks.

To practice, if stamping an opponent with your right foot, your right hand goes to the rear, drawing in and seizing, and your left palm extends forward with a slap to his face, the arm staying bent to keep it from being too straight, while your right sole stamps forward and downward. When stamping, your body slightly leans in and squats down, both hands spread apart forward and back in unison, and your left knee slightly bends, the weight on your left leg. See the drawing:



上身含胸拔背。氣沉丹田。虛領頂勁。坐腰鬆胯。左足採人時。則左手作引拿往後。右手掌伸前。閃人面部。左足心即同時往前下採。右膝略彎。重心寄於右腿。餘同上。此種左右採腿。可同時繼續練習。久練之後。除週身四肢能一致外。並使腰腿皆有坐勁。否則如欲以腿踢人。一足未起。而一足已浮。人未倒而已已先倒矣。故此種單練式基本採腿法。學者不可不知也。

In your upper body, contain your chest and pluck up your back, energy sinks to your elixir field, forcelessly press up your headtop, and settle your waist and loosen your hips.

When stamping an opponent with your left foot, your left hand goes to the rear, drawing in and seizing, and your right palm extends forward with a slap to his face, while your left sole stamps forward and downward, your right knee slightly bent, the weight on your right leg. The rest is the same as above. These stamping kicks can also be practiced continuously, one after the other.

After practicing it over a long period, in addition to your body and limbs being able to operate with perfect coordination, it will also cause your waist and legs to have a settling energy. Without such a quality, if you wished to kick an opponent, one foot would already be floating before your other foot has even lifted, and you would be toppling away before he is. Thus this kind of solo training in the basic stamping kick method must be understood.

〔卷四〕

[PART FOUR: ENERGY-MOVING EXERCISE SET]

太極拳初步健身運氣法

TAIJI BOXING'S BEGINNING METHOD FOR INVIGORATING THE BODY & MOVING THE ENERGY

人身內部氣之重要。已詳述於卷一第七頁「論意與氣」及第九頁「太極拳中氣之呼吸及運氣法」二章內。惟學者不由初步簡易方法入手。終恐不易得其真諦。本篇為求闡述詳明計。爰將初步健身運氣方法。用圖繪出。以明呼吸與動作之脗合。及先天氣與後天氣（即上層氣與下層氣）之降升。俾學者有徑可踵。作為升堂入室之階梯。而免誤入歧途。枉費工夫。斯種健身運氣方法。除學者能藉以鍛鍊內氣外。尚可使習太極拳者。在旅行或環境不許可練習太極拳（即盤架子）時。得以舒展筋骨。調和氣血。增加內勁。使工夫不致中輟。嘗見前輩精於楊派太極拳者。多諳練此法。但均視為珍秘。不願輕易傳人。洵屬可惜。倘有人以之作為八段錦而練深呼吸者。則獲益更非淺鮮。希學者切勿漠視之。

The significance of the body's internal energy was explained in Part One, Chapters Five and Six. But if you do not start with a basic and simple method, I fear it will not be easy for you to gain the true sense of it. The intention of

this book is to omit no details, and so for the beginning method of strengthening the body and moving energy, drawings have been made so as to show the conformity between breath and movement, as well as the ascending and descending of innate (lower) energy and acquired (upper) energy [this aspect being actually written into the drawings]. You will thereby be equipped with a path to follow, a ladder to success, and you will avoid going astray and wasting your energy.

Apart from enabling you to train your internal energy, this method of invigorating the body and moving energy can also be employed in your practice of Taiji Boxing. For instance, when you are traveling or when your environment will not allow you to practice the solo set, you can use it to stretch out your sinews and bones, harmonize your energy and blood, and enhance your internal power, so that your skill-building does not have to be interrupted.

I have seen many older masters of Yang Style Taiji Boxing who are proficient in practicing this exercise set, but they looked upon it as a treasure to be guarded and were unwilling to casually teach it to others, truly a pity. Though some people will look upon it as a kind of Baduanjin [“Eight Sections of Brocade”] or a mere practice of deep breathing, the benefits they would get from this exercise would be far greater. I hope you will not underestimate it.

（注意）氣之呼吸。須求其自然。不論呼時。或吸時。當徐徐而行。切勿操之太速。或屏壓抑制。致生流弊。望學者慎之。

Note:

You must strive for naturalness of breathing, and regardless of inhale or exhale, you should breathe slowly. Be sure not to go through this exercise set too quickly, or you will hold or inhibit your breath, which will cause problems to arise. I hope you will be mindful of this.

第一式

POSTURE 1 [Breath 1 (exhale)]

兩足平齊立定。頭正直。（虛領頂勁）眼向前平視。舌抵上腭。唇齒相合。（與太極拳起勢同）以鼻呼氣。（中焦之氣分為上下二層。上由鼻呼出。下漸漸沉入丹田。）沉肩垂肘。含胸拔背。兩手掌心下按。手指前伸。勿用拙力。臂之肘部略曲。勿太伸直。週身鬆開。精神提起。貫至頭頂。「見圖1」此式動作一個。內氣呼吸轉換亦祇有一呼字。

Your feet are standing parallel next to each other, your head is upright (i.e. forcefully press up your headtop), and your gaze is straight ahead. Your tongue touches your upper palate, your mouth is closed (same as in the BEGINNING POSTURE in the boxing set), and you are to be breathing through your nose (meaning that with the energy of the “central warmer” dividing into upper level and lower level, [inhaling through your nose above corresponds to the energy below urging upward to stick to your spine and] exhaling through your nose above corresponds to the energy below gradually sinking into your elixir field). Sink your shoulders and drop your elbows. Contain your chest and pluck up your back. Your palms push down, fingers extended forward, without using any clumsy effort, arms slightly bent at the elbows, not too straight. Your whole body loosens and your spirit lifts, penetrating to your headtop. This posture has but one movement, the breath comprising of merely an exhale. See drawing 1:



虛領頂勁

Forcelessly press up your headtop.

沉肩垂肘

Sink your shoulders and drop your elbows.

週身鬆開

Your whole body loosens.

呼—氣沉丹田

Exhale – energy sinking to your elixir field.

(註) 初學者。當先由動作入手。至於鼻之呼吸。氣之升降。隨其自然可矣。不必有所拘泥。因在內氣未貫通前。倘若過於注及內氣。或有流弊發生。初學者宜加注意焉。

Note:

In the beginning of learning this, before you even start moving, the inhaling and exhaling through your nose and the ascending and descending of energy need only be natural. It is not necessary for you to have strict rules about it and this is because your internal energy is not yet coursing through. If you focus too much on the internal energy, you might cause problems to arise. Be mindful of this in the beginning.

第二式

POSTURE 2 [Breath 2 (inhale & exhale)]

兩手同時左右平行向上分開。與肩齊。掌心向下。手指伸直。〔見圖2〕

Your hands in unison spread apart upward until horizontal to the sides at shoulder level, palms facing down, fingers extended straight. See drawing 2:



丹田氣逼上 氣貼脊背

Energy from your elixir field urges upward to stick to your spine.

兩臂平肩伸直後 改吸為呼（氣沉丹田）

Switch from inhale to exhale once your arms are extended to shoulder level (energy sinking to the elixir field).

吸—氣貼脊背

Inhale – energy sticking to your spine.

呼—氣沉丹田

Exhale – energy sinking to your elixir field.

氣在兩手分開時。由鼻吸入。（丹田氣「即下層氣」逼上貼於脊背）至兩手分齊後。動作將定時。改吸為呼。（下層氣沉入丹田）此式雖祇有一個動作。但內氣呼吸有二次轉換。

As your hands spread apart, energy is inhaled through your nose. (The elixir field's energy, or "lower energy", urges upward to stick to your spine.) Once your hands are fully spread and the movement is about to settle into place, switch from inhale to exhale (the lower energy sinking into your elixir field). Although this posture has only a single movement, it nevertheless has a full breath.

第三式

POSTURE 3 [Breath 3 (inhale & exhale)]

兩手同時向內抱合。（上層氣由鼻吸入。下層氣貼於脊背。）右手置於左手上。成斜十字形。掌心朝下。「見圖3 黑線手臂部」

Your hands in unison embrace inward (the upper energy being inhaled through your nose, the lower energy sticking to your spine), your right hand placed on top of your left hand, making a diagonal X shape [i.e. more of a horizontal X than a vertical one], palms facing down. See drawing 3 (solid-lined arms):



兩手下垂時 改吸為呼

Switch from inhale to exhale when your hands hang down.

吸—氣貼脊背

Inhale – energy sticking to your spine.

呼—氣沉丹田

Exhale – energy sinking to your elixir field.

含胸拔背。兩手同時下翻。掌心向裏。手指下垂。（上層氣為呼。下層氣沉入丹田。）「見圖3虛線手臂部」此式動作有二。內氣呼吸亦有二。

Containing your chest and plucking up your back, your hands in unison turn over downward so the palms are facing inward, fingers hanging down. (The upper energy is being exhaled, the lower energy sinking to your elixir field.) (See drawing 3's dotted-lined arms.) This posture has two movements and a full breath.

第四式

POSTURE 4 [Breath 4a (inhale)]

兩手同時向裏往上翻轉。右手轉至左手內部。兩手掌心均向裏。上身漸漸略下蹲。雙膝漸漸微屈。「見圖4」（上層氣為吸。下層氣貼於脊背。）此式動作內氣均為一。

Your hands in unison go inward and turn over upward, your right hand rotating until to the inside of your left hand, palms facing inward. Your upper body is gradually and slightly squatting down, your knees gradually and slightly bending. (The upper energy is being inhaled, the lower energy sticking to your spine.) This posture has one movement and half a breath. See drawing 4:



吸—氣貼脊背

Inhale – energy sticking to your spine.

第五式

POSTURE 5 [Breath 4b (continuing to inhale)]

兩手同時向下往裏收至兩胯旁。掌心朝上。手指前伸。身漸漸上升。膝漸漸撐直。「見圖5」（上層氣仍為吸。下層氣仍貼脊背。與第四式內氣聯貫為一。）此式動作內氣均為一。

Your hands in unison go downward and inward, withdrawing until beside your hips, palms facing upward, fingers extended forward. Your body is gradually rising up, your knees gradually pressing straight. (The upper energy continues to be inhaled. The lower energy continues to stick to your spine.) This posture has one movement and half a breath (continuing from Posture 4). See drawing 5:



吸—氣貼脊背

Inhale – energy sticking to your spine.

第六式

POSTURE 6 [Breath 4c (exhale)]

兩手同時向上往前伸出。與胸齊。掌心朝上。手指前伸。上身漸漸向下略蹲。雙膝漸漸微屈。（上層氣為呼。下層氣沉入丹田。）「見圖6」此式動作內氣均為一。

Your hands in unison extend upward and forward until at chest level, palms facing upward, fingers extended forward. Your upper body is gradually and slightly squatting, your knees gradually and slightly bending. (The upper energy is being exhaled, the lower energy sinking into your elixir field.) This posture has one movement and half a breath. See drawing 6:



呼—氣沉丹田

Exhale – energy sinking to your elixir field.

第七式

POSTURE 7 [Breath 5 (inhale & exhale)]

兩手同時左右平肩分開。掌心朝上。手指伸直。「見圖7」

Your hands at the same time spread apart at shoulder level, palms facing upward, fingers extended straight. See drawing 7:



兩臂平肩伸直後 改吸為呼

Switch from inhale to exhale once your arms are extended at shoulder level.

吸—氣貼脊背

Inhale – energy sticking to your spine.

呼—氣沉丹田

Exhale – energy sinking to your elixir field.

氣在兩手分開時為吸。（下層氣貼於脊背）至兩手分齊後。動作將定時。改為呼。身漸漸上升。膝漸漸撐直。（下層氣沉入丹田。）此式動作一。內氣二。

When your hands spread apart, inhale (the lower energy sticking to your spine). Once your hands are fully spread and the movement is about to settle, switch to exhaling (the lower energy sinking into your elixir field). Your body is gradually rising up, your knees gradually pressing straight. This posture has one movement and a full breath.

第八式

POSTURE 8 [Breath 6a (inhale)]

兩手漸漸握拳向上往內。同時升至兩耳旁。虎口朝上。拳勿握緊。兩臂勿稍有拙力。週身當鬆開。含胸拔背。身漸漸向下略蹲。雙膝漸漸微屈。「見圖8」（上層氣為吸。下層氣貼脊背。）此式動作內氣均為一。

Your hands gradually grasp into fists and go upward and inward, rising in unison until beside your ears, tiger's mouths facing upward. Your fists should not squeeze tightly and your arms should not use clumsy effort. Your whole body should loosen. Containing your chest and plucking up your back, your body is gradually and slightly squatting, your knees gradually and slightly bending. (The upper energy is being inhaled, the lower energy sticking to your spine.) This posture has one movement and half a breath. See drawing 8:



吸—氣貼脊背

Inhale – energy sticking to your spine.

第九式

POSTURE 9 [Breath 6b – continuing to inhale]

兩拳同時外翻。虎口左右相對。拳心向外。「見圖9」（上層氣仍為吸。下層氣仍貼脊背。與第八式內氣聯貫為一。）此式動作內氣均為一。

Your fists in unison turn outward so the tiger's mouths are aligned toward each other, the centers of the fists facing outward. (The upper energy continues to be inhaled. The lower energy continues to stick to your spine.) This posture has one movement and half a breath (continuing from Posture 8). See drawing 9:



吸—氣貼脊背

Inhale – energy sticking to your spine.

第十式

POSTURE 10 [Breath 6c – exhale]

兩拳變掌。同時左右往下分開。與肩齊。掌心向下。手指伸直。身漸漸上升。膝漸漸撐直。「見圖10」（上層氣為呼。下層氣沉入丹田。）此式動作內氣均為一。

Your fists change into palms and in unison spread apart to the sides and downward until at shoulder level, palms facing downward, fingers extended straight. Your body is gradually rising up, knees gradually pressing straight. (The upper energy is being exhaled, the lower energy sinking into your elixir field.) This posture has one movement and half a breath. See drawing 10:



呼—氣沉丹田

Exhale – energy sinking to your elixir field.

第十一式

POSTURE 11 [Breath 7a (inhale)]

兩掌復漸漸握成拳形。（1）向上往內同時升至兩耳旁。虎口朝上。含胸拔背。身漸漸向下略蹲。雙膝漸漸微屈。如第八式。「見圖11黑線手臂部」（上層氣為吸。下層氣貼脊背。）

1. Your palms again gradually grasp into fists. They go upward and inward in unison, rising until beside your ears, tiger's mouths facing upward. Containing your chest and plucking up your back, your body is gradually and slightly squatting, your knees gradually and slightly bending. It is the same as in Posture 8. (The upper energy is being inhaled, the lower energy sticking to your spine.) See drawing 11 (solid-lined arms):



吸—由脊背上升

Inhale – energy rising up your spine.

(2) 兩拳同時上升至太陽穴旁。身漸漸上升。膝漸漸撐直。「見圖11虛線手臂部」(上層氣仍為吸。下層氣仍貼脊背。)(3) 兩拳同時再上升至頭頂。「見圖11虛線手臂部」(上層氣仍為吸。下層氣仍貼脊背。)此式動作三。內氣一。

2. Your fists in unison rise up until beside your temples. Your body is gradually rising up, knees gradually pressing straight. (See drawing 11's [lower] dotted-lined arms.) (The upper energy continues to be inhaled. The lower energy continues to stick to your spine.)

3. Your fists in unison continue to rise up until level with your headtop. (See drawing 11's [higher] dotted-lined arms.) (The upper energy continues to be inhaled. The lower energy continues to stick to your spine.)

This posture has three movements and half a breath.

第十二式

POSTURE 12 [Breaths 7b (exhale) & 8a (inhale)]

兩拳變掌。(1) 復同時向上舉托。掌心朝上。手指相對。身再漸漸上升。膝再漸漸撐直。足跟略提起。「見圖12黑線手臂部」(上層氣為呼。下層氣沉入丹田。)

1. Your fists change into palms, and in unison they continue upward, propping up, palms facing upward, fingers toward each other. Your body continues to gradually rise up, your knees continue to gradually press straight, and your heels are slightly lifting. (The upper energy is being exhaled, the lower energy sinking into your elixir field.) See drawing 12 (solid-lined arms):



呼—氣沉丹田

Exhale – energy sinking to your elixir field.

吸—氣貼脊背

Inhale – energy sticking to your spine.

(2) 兩手向內叉合。成斜十字形。右手在上。左手在下。掌心均向外。「見圖12虛線手臂部」(上層氣改為吸。下層氣貼脊背。)(3) 兩手同時左右下落。置於胯旁。掌心朝上。手指前伸。身膝足漸漸下落。歸至第五式原狀。「見圖12虛線手臂部」(上層氣仍為吸。下層氣仍貼脊背。)(此式動作三。內氣二。

2. Your hands go inward and cross over, making a diagonal X shape, right hand on top, left hand underneath, palms facing outward. (See drawing 12's dotted-lined arms.) (The upper energy switches to being inhaled, the lower energy sticking to your spine.)

3. Your hands in unison lower to the sides to be placed beside your hips, palms facing upward, fingers extended forward. Your body, knees, and heels are gradually lowering until you have returned to the position in Posture 5. (See drawing 12's dotted-lined arms.) (The upper energy continues to be inhaled. The lower energy continues to stick to your spine.)

This posture has three movements and half a breath followed by half a breath.

第十三式

POSTURE 13 [Breaths 8b (exhale), 9 (inhale & exhale), and 10a (inhale & exhale)]

(1) 頭部正直。兩手同時向內叉合。置於小腹前。掌心朝上。兩手大指相對。左手在上。右手在下。「見圖13」(上層氣為呼。下層氣沉入丹田。)

1. With your head upright, your hands in unison go inward and cross over, placed in front of your lower abdomen, palms facing upward, thumbs toward each other, left hand on top, right hand underneath. (The upper energy is being exhaled, the lower energy sinking into your elixir field.) See drawing 13:



呼—氣沉丹田

Exhale – energy sinking to your elixir field.

吸—氣貼脊背

Inhale – energy sticking to your spine.

(2) 兩手臂不動。頭部隨腰腿向左旋轉勢往後轉視。至頸部不能再轉時為止。(上層氣為吸。下層氣貼脊背。)(3) 頭部回轉至原狀。(上層氣為呼。下層氣沉入丹田。)(4) 頭部隨腰腿向右旋轉勢往後轉視。至頸部不能再轉時為止。(上層氣為吸。下層氣貼脊背。)(5) 頭部復回轉至原狀。(上層氣為呼。下層氣沉入丹田。)(此式

動作內氣均為五。

2. With your arms not moving, your head goes along with your hips as they pivot to the left by turning to look behind until reaching the point that your neck is unable to turn any further. (The upper energy is being inhaled, the lower energy sticking to your spine.)
3. Your head returns to its original position. (The upper energy is being exhaled, the lower energy sinking into your elixir field.)
4. Your head goes along with your hips as they pivot to the right by turning to look behind until reaching the point that your neck is unable to turn any further. (The upper energy is being inhaled, the lower energy sticking to your spine.)
5. Your head returns to its original position. (The upper energy is being exhaled, the lower energy sinking into your elixir field.)

This posture has five movements and two and a half breaths.

(註) 此式頭部左右往後轉視。加行二次三次均可。惟轉至頭部正直時為止。

Note:

For this posture of your head turning to the sides to look behind, it is okay to do it two or three more times as long as you finish with your head in the original position.

第十四式

POSTURE 14 [Breath 10b (continuing to exhale)]

兩手掌心同時往內下翻。手背朝上。上身向前彎腰下俯。兩手掌心着地。手指相對。膝部仍直勿曲。倘初學者兩手不能着地。則彎至適當處為止。可勿勉強。日久腰部柔軟後。自能着地。「見圖14」(上層氣為呼。下層氣沉入丹田。) 此式動作呼吸均為一。

Your palms in unison go inward and turn over downward so the backs of your hands are facing upward, and your upper body goes forward, bending at the waist and bowing down so that your palms touch the ground, fingers toward each other. Your knees are to remain straight and should not bend. In the beginning, you might not be able to get your hands all the way to the ground and should thus bend only as far as is comfortable and must not force it. Over the course of time, your waist will become more supple and you will naturally be able to touch the ground. (The upper energy is being exhaled, the lower energy sinking into your elixir field.) This posture has one movement and half a breath [continuing from Posture 13]. See drawing 14:



呼—氣沉丹田

Exhale – energy sinking to your elixir field.

(註) 此式升俯彎腰動作。亦可加行二次或三次。

Note:

For this posture, you may do the movement of rising up and bending over at the waist two or three more times [the rising up coordinated with inhalations].

第十五式

POSTURE 15 [Breath 11a (inhale)]

身上升。立直。兩手交叉成斜十字形。掌心向內。右手在外。左手在裏。含胸拔背。身漸漸向下略蹲。雙膝漸漸略屈。「見圖15」(上層氣為吸。下層氣貼脊背。)

Your body rises up until you are standing straight, your hands crossing to make a diagonal X shape, palms facing inward, right hand on the outside, left hand on the inside. Containing your chest and plucking up your back, your body gradually and slightly squats, knees gradually and slightly bending. (The upper energy is being inhaled, the lower energy sticking to your spine.) See drawing 15:



吸—氣貼脊背

Inhale – energy sticking to your spine.

第十六式

POSTURE 16 [Breaths 11b (exhale) and 12a (inhale)]

(1) 左手向上舉托。掌心朝上。右手同時下按。掌心朝下。手指伸直。身漸漸上升。膝漸漸撐直。「見圖16黑線手臂部」(上層氣為呼。下層氣沉入丹田。)

1. Your left hand goes upward, propping up, palm facing upward, and your right hand at the same time pushes down, palm facing downward, the fingers [of both hands] extended straight. Your body is gradually rising up, knees gradually pressing straight. (The upper energy is being exhaled, the lower energy sinking into your elixir field.) See drawing 16 (solid-lined arms):



呼—氣沉丹田

Exhale – energy sinking to your elixir field.

吸—氣貼脊背

Inhale – energy sticking to your spine.

(2) 兩手同時上下抱合。復交叉成斜十字形。如第十五式。惟左手在外。右手在裏。含胸拔背。身漸漸向下略蹲。雙膝漸漸微屈。「見圖16虛線手臂部」(上層氣為吸。下層氣貼脊背。)此式動作呼吸均為二。

2. Your hands in unison embrace from above and below, again crossing to make a diagonal X shape as in Posture 15, but with your left hand on the outside, right hand on the inside. Containing your chest and plucking up your back, your body is gradually and slightly squatting, knees gradually and slightly bending. (See drawing 16's dotted-lined arms.) (The upper energy is being inhaled, the lower energy sticking to your spine.)

This posture has two movements and two half breaths.

第十七式

POSTURE 17 [Breaths 12b (exhale) and 13a (inhale)]

(1) 右手向上舉托。掌心朝上。左手同時下按。掌心朝下。手指伸直。身漸漸上升。膝漸漸撐直。「見圖17黑線手臂部」(上層氣為呼。下層氣沉入丹田。)

1. Your right hand goes upward, propping up, palm facing upward, and your left hand at the same time pushes down, palm facing down, the fingers [of both hands] extended straight. Your body is gradually rising up, knees gradually pressing straight. (The upper energy is being exhaled, the lower energy sinking into your elixir field.) See drawing 17 (solid-lined arms):



呼—氣沉丹田

Exhale – energy sinking to your elixir field.

吸—氣貼脊背

Inhale – energy sticking to your spine.

(2) 兩手同時上下抱合。復交叉成斜十字形。如第十五式。含胸拔背。身漸漸向下略蹲。雙膝漸漸微屈。「見圖17虛線手臂部」(上層氣為吸。下層氣貼脊背。)此式動作呼吸均為二。

2. Your hands in unison embrace from above and below, again crossing to make a diagonal X shape as in Posture 15. Containing your chest and plucking up your back, your body is gradually and slightly squatting, knees gradually and slightly bending. (See drawing 17's dotted-lined arms.) (The upper energy is being inhaled, the lower energy sticking to your spine.)

This posture has two movements and two half breaths.

第十八式

POSTURE 18 [Breath 13b (exhale)]

(1) 兩手同時下翻。掌心向裏。手指下垂。身與膝之狀態同上式。(上層氣為呼。下層氣沉入丹田。)[見圖3虛線手臂部]此式動作內氣均為一。

Your hands in unison turn over downward so the palms are facing inward, fingers hanging down. Your body and knees are doing the same as in the previous posture. (The upper energy is being exhaled, the lower energy sinking into your elixir field.) (See drawing 3's dotted-lined arms [but with left on top of right].) This posture has one movement and half a breath.

第十九式

POSTURE 19 [Breath 14a (inhale)]

兩手同時向裏往上翻轉。右手轉至左手內部。兩手掌心向裏。身與膝之狀態同上式。「見圖18」(上層氣為吸。下層氣貼於脊背。)此式動作內氣均為一。(與第四式同)

Your hands in unison go inward and turn over upward, your right [left] hand rotating until to the inside of your left [right] hand, palms facing inward. Your body and knees are doing the same as in the previous posture. (The upper energy is being inhaled, the lower energy sticking to your spine.) This posture has one movement and half a breath. See drawing 18 [same as drawing 4 (but should actually be the same as drawing 15)]:



吸—氣貼脊背

Inhale – energy sticking to your spine.

第二十式

POSTURE 20 [Breath 14b (continuing to inhale)]

兩手同時往下向後收至兩胯旁。掌心朝上。手指伸直。身漸漸略上升。膝漸漸略撐直。「見圖19」（上層氣仍為吸。下層氣仍貼脊背。）此式動作呼吸均為一。（與第五式同）

Your hands in unison go downward and to the rear, withdrawing until beside your hips, palms facing upward, fingers extended straight. Your body is gradually and slightly rising up, your knees gradually and slightly pressing straight. (The upper energy continues to be inhaled. The lower energy continues to stick to your spine.) This posture has one movement and half a breath [continuing from Posture 19]. (It is the same as in Posture 5.) See drawing 19 [same as drawing 5]:



吸—氣貼脊背

Inhale – energy sticking to your spine.

第二十一式

POSTURE 21 [Breath 14c (exhale)]

兩手同時左右略分。上提至兩脅旁。復向下按沉。掌心朝下。身漸漸再上升。膝漸漸再撐直。歸至第一式原狀。

「見圖20」（上層氣為呼。下層氣沉入丹田。）與第一式同。全套完畢後。略停片刻。使週身氣血行走歸回原狀而止。

Your hands in unison slightly spread to the sides and lift up until beside your ribs, then push downward heavily, palms facing down. Your body then gradually rises up, your knees gradually pressing straight, and you have returned to your original position in the first posture. (The upper energy is being exhaled, the lower energy sinking into your elixir field.) It is the same as in Posture 1. After the whole exercise set is completed, there a slight pause to get your energy and blood to return to their original state, and then you have finished. See drawing 20 [same as drawing 1]:



虛領頂勁

Forcelessly press up your headtop.

沉肩垂肘

Sink your shoulders and drop your elbows.

週身鬆開

Your whole body loosens.

呼—氣沉丹田

Exhale – energy sinking to your elixir field.

(附註) 在練畢全套健身運氣法（或盤架子或推手或大捋等）後。倘能兩足並行分開。距離較兩肩略闊。身體下蹲。兩膝微屈。成馬步式。上身正直。虛領頂勁。鬆腰鬆胯。含胸拔背。沉肩垂肘。尾閭中正。兩臂屈彎。手指向前。掌心朝下。〔見圖21黑線手臂部〕

Note [supplementary finishing exercise]:

After you have finished this complete exercise set for invigorating the body and moving the energy (or even the boxing set, pushing hands, or large rollback), you can spread your feet apart to almost double shoulder width, squat your body down, and slightly bend your knees, making the horse-riding stance. With your body upright, forcelessly press up your headtop, loosen your waist and hips, contain your chest and pluck up your back, sink your shoulders and drop your elbows, and center your tailbone. Your arms are bent, fingers forward, palms facing down. See drawing 21 (solid-lined arms):



呼—氣沉丹田

Exhale – energy sinking to your elixir field.

將兩手臂及兩膝部。用腰腿勁。隨意抖動一二百下。抖畢後。兩臂左右平肩分開。手指伸直。掌心朝下。復抖動一二百下。「見圖21虛線手臂部」使週身氣血流通。心身舒暢。其獲益之甚。則尤非言可喻。

Then your arms and knees use power from your hips to shake, maybe a hundred times, maybe two hundred, as you see fit. After you have finished shaking, your arms spread apart to the sides at shoulder level, fingers extended straight, palms facing down. (See drawing 21's dotted-lined arms.) Then shake another hundred or so times. This exercise gets your energy and blood to circulate, and your mind and body to feel comfortable and free. The benefits are so great, words can scarcely describe them.

【卷五】

[PART FIVE: TAIJI BOXING SOLO SET]

太極拳（即長拳亦即十三勢拳）名稱

TAIJI BOXING SET (ALSO CALLED LONG BOXING SET OR THIRTEEN DYNAMICS SET) POSTURE NAMES

（一）太極拳起勢

1. BEGINNING POSTURE

（二）攬雀尾（右式）

2. CATCH THE SPARROW BY THE TAIL – RIGHT

（三）攬雀尾（左式）

3. CATCH THE SPARROW BY THE TAIL – LEFT

（四）棚

4. WARD-OFF

（五）掙

5. ROLLBACK

（六）擠

6. PRESS

（七）按

7. PUSH

（八）單鞭

8. SINGLE WHIP

（九）提手上勢

9. RAISE THE HAND

（十）白鶴涼翅

10. WHITE CRANE COOLS ITS WINGS

（十一）搜膝拗步（左式）

11. BRUSH KNEE IN A CROSSED STANCE – LEFT

（十二）手揮琵琶

12. PLAY THE LUTE

（十三）搜膝拗步（一）

13. BRUSH KNEE IN A CROSSED STANCE – PART 1

（十四）搜膝拗步（二）

14. BRUSH KNEE IN A CROSSED STANCE – PART 2
(十五) 摟膝拗步 (三)
15. BRUSH KNEE IN A CROSSED STANCE – PART 3
(十六) 手揮琵琶
16. PLAY THE LUTE
(十七) 摟膝拗步 (左式)
17. BRUSH KNEE IN A CROSSED STANCE – LEFT
(十八) 撇身捶
18. TORSO-FLUNG PUNCH
(十九) 上步搬攔捶
19. STEP FORWARD, PARRY, BLOCK, PUNCH
(二十) 如封似閉
20. SEALING SHUT
(二一) 抱虎歸山
21. CAPTURE THE TIGER AND SEND IT BACK TO ITS MOUNTAIN
(二二) 棚捋擠按
22. WARD-OFF, ROLLBACK, PRESS, PUSH
(二三) 斜單鞭
23. DIAGONAL SINGLE WHIP
(二四) 肘底捶
24. PUNCH UNDER THE ELBOW
(二五) 倒攆猴 (右式)
25. RETREAT, DRIVING AWAY THE MONKEY – RIGHT
(二六) 倒攆猴 (左式)
26. RETREAT, DRIVING AWAY THE MONKEY – LEFT
(二七) 斜飛勢
27. DIAGONAL FLYING POSTURE
(二八) 提手上勢
28. RAISE THE HAND
(二九) 白鶴涼翅
29. WHITE CRANE COOLS ITS WINGS
(三十) 摟膝拗步 (左式)
30. BRUSH KNEE IN A CROSSED STANCE – LEFT
(三一) 海底針
31. NEEDLE UNDER THE SEA
(三二) 扇通背
32. FAN THROUGH THE BACK
(三三) 轉身撇身捶
33. TURN AROUND, TORSO-FLUNG PUNCH
(三四) 進步搬攔捶
34. ADVANCE, PARRY, BLOCK, PUNCH
(三五) 上步棚捋擠按
35. STEP FORWARD, WARD-OFF, ROLLBACK, PRESS, PUSH
(三六) 單鞭

36. SINGLE WHIP
(三七) 雲手
37. CLOUDING HANDS
(三八) 單鞭
38. SINGLE WHIP
(三九) 高探馬
39. RISING UP AND REACHING OUT TO THE HORSE
(四十) 右分脚
40. KICK TO THE RIGHT SIDE
(四一) 左分脚
41. KICK TO THE LEFT SIDE
(四二) 轉身蹬脚
42. TURN AROUND, PRESSING KICK
(四三) 左右攪膝拗步
43. LEFT & RIGHT BRUSH KNEE IN A CROSSED STANCE
(四四) 進步栽捶
44. ADVANCE, PLANTING PUNCH
(四五) 轉身撇身捶
45. TURN AROUND, TORSO-FLUNG PUNCH
(四六) 進步搬攔捶
46. ADVANCE, PARRY, BLOCK, PUNCH
(四七) 右踢脚
47. RIGHT KICK
(四八) 左打虎
48. LEFT FIGHTING TIGER POSTURE
(四九) 右打虎
49. RIGHT FIGHTING TIGER POSTURE
(五十) 右踢脚
50. RIGHT KICK
(五一) 雙風貫耳
51. DOUBLE WINDS THROUGH THE EARS
(五二) 左踢脚
52. LEFT KICK
(五三) 轉身蹬脚
53. TURN AROUND, PRESSING KICK
(五四) 撇身捶
54. TORSO-FLUNG PUNCH
(五五) 進步搬攔捶
55. ADVANCE, PARRY, BLOCK, PUNCH
(五六) 如封似閉
56. SEALING SHUT
(五七) 抱虎歸山
57. CAPTURE THE TIGER AND SEND IT BACK TO ITS MOUNTAIN
(五八) 棚捋擠按

58. WARD-OFF, ROLLBACK, PRESS, PUSH
(五九) 橫單鞭
59. SIDEWAYS SINGLE WHIP
(六十) 野馬分鬃 (右式)
60. WILD HORSE VEERS ITS MANE – RIGHT
(六一) 野馬分鬃 (左式)
61. WILD HORSE VEERS ITS MANE – LEFT
(六二) 野馬分鬃 (右式)
62. WILD HORSE VEERS ITS MANE – RIGHT
(六三) 左攬雀尾
63. CATCH THE SPARROW BY THE TAIL – LEFT
(六四) 上步棚捋擠按
64. WARD-OFF, ROLLBACK, PRESS, PUSH
(六五) 單鞭
65. SINGLE WHIP
(六六) 玉女穿梭 (一)
66. MAIDEN WORKS THE SHUTTLE – PART 1
(六七) 玉女穿梭 (二)
67. MAIDEN WORKS THE SHUTTLE – PART 2
(六八) 玉女穿梭 (三)
68. MAIDEN WORKS THE SHUTTLE – PART 3
(六九) 玉女穿梭 (四)
69. MAIDEN WORKS THE SHUTTLE – PART 4
(七十) 左攬雀尾
70. CATCH THE SPARROW BY THE TAIL – LEFT
(七一) 上步棚捋擠按
71. WARD-OFF, ROLLBACK, PRESS, PUSH
(七二) 單鞭
72. SINGLE WHIP
(七三) 雲手
73. CLOUDING HANDS
(七四) 單鞭
74. SINGLE WHIP
(七五) 蛇身下勢
75. SNAKING BODY LOW POSTURE
(七六) 金雞獨立 (右式)
76. GOLDEN ROOSTER STANDS ON ONE LEG – RIGHT
(七七) 金雞獨立 (左式)
77. GOLDEN ROOSTER STANDS ON ONE LEG – LEFT
(七八) 倒攢猴
78. RETREAT, DRIVING AWAY THE MONKEY
(七九) 斜飛勢
79. DIAGONAL FLYING POSTURE
(八十) 提手上勢

80. RAISE THE HAND

(八一) 白鶴涼翅

81. WHITE CRANE COOLS ITS WINGS

(八二) 摟膝拗步

82. BRUSH KNEE IN A CROSSED STANCE

(八三) 海底針

83. NEEDLE UNDER THE SEA

(八四) 扇通背

84. FAN THROUGH THE BACK

(八五) 轉身白蛇吐信

85. TURN AROUND, WHITE SNAKE FLICKS ITS TONGUE

(八六) 進步搬攔捶

86. ADVANCE, PARRY, BLOCK, PUNCH

(八七) 上步棚捋擠按

87. STEP FORWARD, WARD-OFF, ROLLBACK, PRESS, PUSH

(八八) 單鞭

88. SINGLE WHIP

(八九) 雲手

89. CLOUDING HANDS

(九十) 單鞭

90. SINGLE WHIP

(九一) 高探馬

91. RISING UP AND REACHING OUT TO THE HORSE

(九二) 十字手

92. CROSSED HANDS

(九三) 轉身十字腿

93. TURN AROUND, CROSSED-BODY KICK

(九四) 摟膝指裆捶

94. BRUSH KNEE, PUNCH TO THE CROTCH

(九五) 上步棚捋擠按

95. STEP FORWARD, WARD-OFF, ROLLBACK, PRESS, PUSH

(九六) 單鞭

96. SINGLE WHIP

(九七) 蛇身下勢

97. SNAKING BODY LOW POSTURE

(九八) 上步七星

98. STEP FORWARD WITH THE BIG DIPPER

(九九) 退步跨虎

99. RETREAT TO SITTING TIGER POSTURE

(一〇〇) 轉身擺蓮

100. TURN AROUND, SWINGING LOTUS KICK

(一〇一) 彎弓射虎

101. BEND THE BOW, SHOOT THE TIGER

(一〇二) 撇身捶

102. TORSO-FLUNG PUNCH

(一〇三) 上步搬攔捶

103. STEP FORWARD, PARRY, BLOCK, PUNCH

(一〇四) 如封似閉

104. SEALING SHUT

(一〇五) 合太極

105. CLOSING POSTURE

太極拳

TAIJI BOXING SET

(一) 太極拳起勢

1. BEGINNING POSTURE

兩足平行分開立定。距離略與兩肩相齊。頭正直。眼向前平視。舌抵上腭。唇齒相合。以鼻呼吸。沉肩垂肘。含胸拔背。兩手掌心向下。手指前伸。勿用呆力。臂之肘部略曲。勿太伸直。鬆腰鬆胯。體靜神舒。胸腹中之氣漸漸沉於丹田。精神提起。貫至頭頂。週身鬆開。使處處自然舒適。氣血流行。無使稍有呆力。或背拗之狀。(見圖1)

Your feet stand parallel, shoulder width apart. Your head is upright and your gaze is straight ahead. Your tongue touches your upper palate, your mouth is closed, and breathing is done through your nose. Sink your shoulders and drop your elbows. Contain your chest and pluck up your back. Your palms are facing downward, fingers pointing forward but not stiffly, elbows slightly bent so as not to be overly straight. Loosen your waist and hips. Your body is at ease and your spirit is carefree. With energy in your chest and belly gradually sinking to your elixir field, your spirit lifts and courses through to your headtop. Loosen your whole body and make every part feel natural and comfortable, energy and blood flowing through. Do not give rise to the slightest stiffening effort nor any appearance of discomfort. See drawing 1:



肩不宜高 高曰寒肩

Your shoulders should not rise. Rising shoulders are called “cold shoulders”.

此乃沉肩

Therefore sink your shoulders.

手指勿墜下墜下 則神不貫頂

Your fingers should not droop. If your fingers droop, spirit will not course through.

(用法) 兩臂含有棚意。雙手含有按意。肩能靠。胯能擊。

Application:

There is a ward-off intention in your forearms and a push intention in your hands. Your shoulders have the capacity to bump and your hips have the capacity to strike.

(註) 太極拳每式用法。千變萬化。本篇為使學者容易了解及使用起見。祇將簡易用法。列入闡明。至於練時呼吸。初步當由鼻轉換。以免神散氣亂。

Note:

For every posture in the boxing set, there are limitless applications. The purpose of this book is for students to be able to easily understand and apply, and so only simple applications are included and explained. When practicing the breathing, it should in the beginning be done through your nose, which will keep your spirit from scattering and your energy from slipping into disorder.

(二) 攬雀尾 (右式)

2. CATCH THE SPARROW BY THE TAIL – RIGHT

由前式。兩手隨腰向前往上提起。掌心向下。提與胸平。(為立體圓形之半圈)沉肩。垂肘。坐腕。在肘處稍曲。兩手隨腰腿下沉。(左手在前。右手在後。用法同提手上勢。)(合立體圓形之另一半圈)同時屈膝蹬身。(如坐式)尾閭中正。氣沉丹田。神貫於頂。(太極拳中手足動作。全由腰腿為主動樞紐。)兩手隨腰腿。(鬆肩鬆胯)先向左繞成平面圓圈。繞至盡端處。向右繞圈。繞至將盡端處時。右手轉至左肘下。掌心翻上。右足向右側斜上一步。左右兩手同時分開。(左掌向下。右掌向上。)右手肱部向右側前棚。須中正。勿太直。或太前。(右掌斜形向上)與胸齊。左手(掌心朝下)往左側後攬。勿太後。同時屈右膝。成右斜弓步式。右步為實。左步為虛。腰腿向右側轉至將盡時。鬆腰鬆胯。身往下略蹲。惟不可太前仆。當頭正。身正。尾正。含胸拔背。(見圖2)此為右式攬雀尾。

Continuing from the previous posture, your hands go along with your waist by going forward and lifting up until at chest level, palms downward. (The movement curves to make a semicircle.) Sink your shoulders, drop your elbows, and settle your wrists. Your elbows are slightly bent. Your hands go along with your waist by sinking downward (with your left hand forward and your right hand drawing back, similar to the application for RAISE THE HAND). (The movement curves to make another semicircle.) At the same time, your knees bend and your body squats (as in a sitting posture). Your tailbone is centered. Energy sinks to your elixir field. Spirit courses through to your headtop. (In Taiji Boxing, the movements of the hands and feet are directed entirely from the hips.) Your hands go along with your hips (with the loosening of your shoulders and hips) by first going to the left in a level arc, then arcing to the right so that your right hand is under your left elbow, palm turned upward. Your right foot steps diagonally forward to the right as your hands spread apart (left palm facing downward, right palm facing upward), your right forearm warding off forward to the right (palm facing diagonally upward) at chest level. (You must be upright and should not extend too far forward.) Your left hand (palm facing downward) is pulling to the left rear, but not too far to the rear. At the same time, your right knee bends to make a diagonal right bow stance with your right foot full, left foot empty, your hips turning to the right. Loosen your waist and hips. Your body is slightly squatting, but must not lean too far forward. Your head should be upright, body upright, and tailbone centered. Contain your chest and pluck up your back. This is CATCH THE SPARROW BY THE TAIL to the right. See drawing 2:



正身懸頂

Your body is upright and your headtop is suspended.

鬆腰鬆胯

Loosen your waist and hips.

含有棚意

There is a ward-off intention.

膝勿過足尖

Your right knee should not go beyond the toes.

(用法) 左手執人左手腕。上右步。如己右手在人手臂下。則以右肱用橫勁棚人胸腋部。設己右手在人手臂上。則棚彼臂部及胸口。

Application:

Your left hand grabs the opponent's left wrist, your right foot steps forward, your right hand goes under his arm, and your right forearm applies ward-off energy to his chest or armpit area. [This is the same as technique 63 of the two-person set.] Or if your right hand goes over his arm, ward off to his arm or solar plexus.

(三) 攬雀尾 (左式)

3. CATCH THE SPARROW BY THE TAIL – LEFT

由前右式。右手掌心翻下。隨腰腿向左後攬。左手往左由外向內。隨腰腿繞圈。轉至右肘下。手掌翻上。右足尖向右橫移。左足向左側斜上一步。左右兩手同時分開。左手肱部向左側前棚。(左掌斜形向上) 與胸齊。右手往右側後攬。同時屈左膝。蹲身、坐腰、鬆胯。成左斜弓步勢。左步為實。右步為虛。姿勢如右式。(見圖3) 此為左式。

Continuing from the previous posture, your right palm turns downward and goes along with your hips by pulling to the rear, your left hand going along with your hips by arcing inward until under your right elbow, palm turned upward, your right toes shifting across to the right. Your left foot steps diagonally forward to the left as your hands spread apart, your left forearm warding off forward to the left (the palm facing diagonally upward) at chest level, your right hand pulling to the right rear. Squat your body, settle your waist, and loosen your hips. At the same time, bend your left knee to make a diagonal left bow stance, left foot full, right foot empty. The posture is the same as on the right side. This is CATCH THE SPARROW BY THE TAIL to the left. See drawing 3:



正身懸頂

Your body is upright and your headtop is suspended.

鬆腰鬆胯

Loosen your waist and hips.

含有棚意

There is a ward-off intention.

膝勿過足尖

Your left knee should not go beyond the toes.

(用法) 右手執人右手腕。上左步。如己左手在人手臂下。則以左肱用橫勁棚人胸腋部。設己左手在人手臂上。則棚彼臂部及胸口。

Application:

Your right hand grabs the opponent's right wrist, your left foot steps forward, your left hand goes under his arm, and your left forearm applies ward-off energy to his chest or armpit area. [This is the same as technique 61 of the two-person set.] Or if your left hand goes over his arm, ward off to his arm or solar plexus.

(四) 棚

4. WARD-OFF

由前勢。左手掌心翻下。向後往下收攏。右手往右由外向內隨腰腿繞圈。轉至左肘下。手掌翻上。左足尖向左橫移。右足向前踏出一步。右手肱部隨腰腿勢向前往右朝上棚起。同時左手貼於右肱內部。助右肱前進。至上胸部齊。(勿太高。或太側。)同時屈右膝蹲身。右步實。左步虛。含胸拔背。虛領頂勁。沉肩垂肘。尾閭中正。氣沉丹田。眼神視前。(見圖4)

Continuing from the previous posture, your left palm turns downward and withdraws downward to the rear, your right hand goes along with your hips by going inward until under your left elbow, palm turned upward, your left toes shifting across to the left. Your right foot takes a step forward, your right forearm goes along with your hips by going upward and forward to the right until at chest level (neither too high nor going too much to the side) with your left hand near to the inside of your right forearm, assisting it as it goes forward. At the same time, bend your right leg and squat your body so your right foot is full, left foot empty. Contain your chest and pluck up your back. Forcelessly press up your headtop. Sink your shoulders and drop your elbows. Your tailbone is centered. Energy sinks to your elixir field. Your gaze is forward. See drawing 4:



身勿前仆

Your body should not lean forward.

虛領頂勁

Forcelessly press up your headtop.

眼神視前

Your gaze is forward.

手臂宜稍屈勿太高

Your right arm should be bent and should not go too high.

膝勿伸過足尖

Your right knee should not extend beyond the toes.

(用法) 人手擊來。己用雙手棚架。

Application:

If an opponent strikes at you, ward off with both hands.

(五) 捋

5. ROLLBACK

左右兩手隨腰腿勢。向前往右圓轉。復向左側往後收回。右手掌隨收勢翻下。左手掌翻上。向下往左後捋。眼視左側。含胸。沉氣。左步實。右步虛。全身重心寄於左腿。(見圖5) 身勿太蹲低。勁如抽絲。勿使少斷。

Your hands go along with your hips by arcing forward and to the right, then withdrawing to the left rear, rolling back, your right palm turning downward as it withdraws, your left palm turning upward. Your gaze is to the left. Contain your chest and sink your energy. Your left foot is full, right foot empty, the weight shifted onto your left leg. Your body should not squat too low. The energy should be like drawing silk and you should not allow the slightest discontinuity. See drawing 5:



太短 勁不易出

If the energy is too short, it will not be easily expressed.

過長 勁易斷

If the energy is too long, it will easily be interrupted.

(用法) 接前棚式用法。設己棚開人之右手。人換以左手擊己腹部。(或脅部) 己將右肱黏貼其左肘。同時以左手掌緣黏採彼左腕。往左側以腰腿勁捋之。

Application:

Continuing from the application for WARD-OFF, if your ward-off takes aside the opponent's right hand and he switches to punching to your belly or ribs with his left fist, stick to his left elbow with your right forearm while performing a sticking-plucking to his left wrist with your left palm, using power from your hips to roll him back to the left.

(六) 擠

6. PRESS

捋之勁將盡時。右手掌隨轉勢翻向胸部。(較棚式為低) 左手掌貼於右肱內部。(左手臂較棚式為平) 隨腰腿勢。兩臂向前擠出。屈右膝成弓步。右步實。左步虛。沉肩垂肘。虛領頂勁。含胸拔背。眼神前視。(見圖6) 尾閭中正。氣沉丹田。

When your rollback energy is expended, your right palm then turns inward to be facing toward your chest (lower than during the ward-off), your left palm close to the inside of your right forearm (at the same level as in the ward-off posture). Going along with your hips, your arms press out forward, your right knee bending to make a bow stance, right foot full, left foot empty. Sink your shoulders and drop your elbows. Forcelessly press up your headtop. Contain your chest and pluck up your back. Your gaze is forward. Your tailbone is centered. Energy sinks to your elixir field. See drawing 6:



過高 上身易出而不沉肩

If your hands are too high, your body will easily overextend and your shoulders will not sink.

(用法) 接前捋式用法。如人往下抽回其手。己則屈右膝。伸腰腿。隨其勢向前擠進。至己勁入筭時。將右肱部向外往上翻出。

Application:

Continuing from the application for ROLLBACK, if the opponent withdraws his hand downward, bend your right knee and reach with your hips, going along with the momentum by pressing forward. Once your power is getting through, your right forearm has turned over outward and upward. [See also technique 46 of the two-person set.]

(七) 按

7. PUSH

擠之後。兩手向前分開。隨腰腿勢。向左繞圈往後收回。坐左腿。(兩手收至胸前。與胸約距數寸。)手指朝上。手掌向前。含胸。沉肩。垂肘。全身重心寄於左腿。復隨腰腿前進勢。屈右膝。向前按進。右步變實。左步變虛。

(見圖7) 虛領頂勁。含胸拔背。沉肩垂肘。坐腕伸指。尾閭收住。眼神隨動作向前上視。上身勿太前仆。膝勿過足尖。

After the press, your hands go forward, spread apart, and go along with your hips by arcing to the left and withdrawing to the rear as you sit onto your left leg. Your hands withdraw until they are about seven inches in front of your chest, fingers pointing upward, palms facing forward. Contain your chest, sink your shoulders, and drop your elbows. The weight is on your left leg. Then going along with the advancing momentum of your hips as your right knee bends, push forward, your right foot becoming full, left foot empty. Forcelessly press up your headtop. Contain your chest and pluck up your back. Sink your shoulders and drop your elbows. Settle your wrists and extend your fingers. Your tailbone is tucked in. Your gaze goes along with the movement to look forward and upward. Your upper body should not lean too far forward. Your right knee should not go beyond the toes. See drawing 7:



太出 勁易過鬆失去重心

If you overextend, the energy will easily become too loosened and you will lose your balance.

(用法) (一) 接前擠式用法。如人雙手下壓己肱部。己可將兩手向左往後分化。空其來勢。俟其勁將斷時。兩手進按其胸口。(二) 由擠式人從左側還擠。己則將兩手向左上提。空緩其來勢。遂雙手按之。

Application:

1. Continuing from the application for PRESS, if the opponent pushes down your forearm with both hands, you can send your hands to the left rear to neutralize his incoming power, and when his power has discontinued, your hands then push forward toward his chest.
2. Or also continuing from PRESS, if the opponent goes along with your technique by going to his left and then returns with a press, send your hands lifting upward to the left to slow his momentum, and then push with both hands.

– [See also technique 31 of the two-person set.]

(八) 單鞭

8. SINGLE WHIP

由前按式。兩手沉肩垂肘。與上胸齊。手掌向外。隨腰腿勢往左轉動。同時右足尖翹起。向左移轉。全身重心先寄於左腿。後移於右腿。兩手轉至胸前時。遂將右手五指下垂。合成鈎手式。左手向下轉至腰間時。手掌翻上。與右手上下掌心相對。如抱球式。隨腰腿勢兩手復轉向右側。重心寄於右腿。上身向左轉動。並翻身向後。同時左足提起向左側斜踏半步。左手自右胸部由下往上。掌心向裏。經面部向左翻成一掌。手心朝外往前。並向下略沉。同時身往下蹲。重心大部份隨勢移於左腿。屈左膝。右腿伸直。膝部略曲。兩足成為弓步式。鬆腰鬆胯。尾間中正。兩臂平齊。沉肩。垂肘。坐腕。氣沉丹田。眼神隨左手前視。(見圖8)

Continuing from the previous posture, sink your shoulders and drop your elbows to be at chest level, your palms facing outward and going along with your hips by turning to the left. At the same time, your right toes lift and shift to the left, and the weight goes to your left leg, then it shifts back to your right leg as your hands arc in front of your chest, the fingers of your right hand drooping to make a hooking hand, your left hand arcing downward to your waist area, palm facing upward, both hands above and below each other as if holding a ball. Your hands then go along with your hips by arcing to the right, the weight on your right leg while your upper body turns toward the left rear. Then your left foot lifts and takes a half step diagonally to the left, your left hand going upward along the right side of your chest, palm facing inward, passes in front of your face, turns over and extends to the left as a palm, the palm facing outward and forward, slightly sinking down. At the same time, your body squats down and the weight shifts mostly to your left leg as your left knee bends, right knee straightening but staying slightly bent,

your legs making a bow stance. Loosen your waist and hips. Your tailbone is centered. Your arms are both horizontal. Sink your shoulders, drop your elbows, and settle your wrists. Energy sinks to your elixir field. Your gaze follows your left hand to look forward. See drawing 8:



太極勁偏

If your right arm is too high, it will have more energy than your left arm.

膝彎重心易下坐

If your right knee bends, the weight will easily sit onto it.

(用法) (一) 人左拳擊己左胸。己以左手分開。按其左肩。(二) 人右拳擊己右胸。己右手鉤開。以右手腕背(或拳)攻其胸口。(三) 人右手來擊。己右手掙開。隨勢身腰步同時一併前進。以左掌按擊其腋部。(或胸口)

Application:

1. If an opponent punches with his left fist to the left side of your chest, your left hand spreads it away to the side and then pushes to his left shoulder.
2. Or if an opponent punches with his right fist to the right side of your chest, use your right hand to hook it to the side, then use the back of your right wrist (or fist) to attack his solar plexus. [This counter is similar to the use of the posture in technique 85 of the two-person set.]
3. Or if an opponent attacks with his right hand, use your right hand to rend it aside, then take advantage of the opportunity to advance, torso and step working in unison, and use your left palm to push to his armpit area (or chest).

(九) 提手上勢

9. RAISE THE HAND

由前單鞭式。身腰由左向右側回轉。重心移於右腿。左足尖隨勢向右稍移。重心復寄於左腿。右足提起。向前踏出半步。足跟著地。足尖翹起。蹲身坐腰。兩手互相往裏提合。兩掌斜對。右手在前。左手在後。沉肩垂肘。含胸拔背。鬆腰鬆胯。尾閭收住。眼神視前。兩臂鬆開棚起。不可夾緊。身勿太高。亦勿過低。(見圖9)

Continuing from the previous posture, your torso turns back to the right, the weight shifts to your right leg, your left toes shift slightly to the right, then the weight shifts back to your left leg, your right foot lifts and takes a half step forward, heel touching down, toes lifted. Squat your body and settle your waist. Your hands go inward toward each other, lifted up, palms facing each other diagonally, right hand forward, left hand behind it. Sink your shoulders and drop your elbows. Contain your chest and pluck up your back. Loosen your waist and hips. Your

tailbone is tucked in. Your gaze is forward. Your arms are loosened and have a ward-off energy, and must not be pincering tightly. Your body should stand neither too tall nor too low. See drawing 9:



沉肩

Sink your shoulders.

肘宜下垂

Your elbows should hang down.

身勿太高 太高勁斷

Your body must not be too high, which would cause your power to get interrupted.

(用法) (一) 人左手來擊己胸部。己右肱夾其臂之外部。左手執其腕。兩手合而搓之。(二) 左手可採。右手可捋。(三) 左手採人左手。右掌閃人面部。(四) 右手肱部先向左往後下捋。再以右肱前擠。同時右足踢彼足踝骨。(五) 拿後往上擲。(六) 隨合隨按。同時以右足踢其下部。

Application:

1. If an opponent attacks your chest with his left hand, press the outside of his arm inward with your right forearm while grabbing his wrist with your left hand, your arms working together to break his arm.
2. Or your left hand can pluck and your right hand can roll back.
3. Or your left hand can pluck the opponent's left hand while your right palm slaps to his face.
4. Or begin by rolling back to the left rear with your right forearm, then press forward while kicking to his ankle.
5. Or after seizing, jolt upward.
6. Or bring your hands together then push while kicking to his lower body.

– [See also techniques 2 and 13 of the two-person set.]

(十) 白鶴涼翅

10. WHITE CRANE COOLS ITS WINGS

由前提手式。右足收回提起。隨身腰向左轉落着地。少屈坐實。(該時身腰已轉向左側正面。內含一右靠。)右手向左沉下。轉至左肘下。左手向右置於右肘上面。兩手同時上下分開。左足踏出一步。足尖點地。為虛步。右手提至胸齊。向右展開至右額上。掌心向外。左手同時向下往左採分。至左胯旁。掌心向下。兩手距離勿太開。太開勁易斷。身體隨兩手分勢下蹲。重心寄於右腿。虛領頂勁。含胸拔背。尾部收住。氣沉丹田。眼神前視。(見圖10)兩手開後。內含有一合勁。

Continuing from the previous posture, your right foot withdraws, lifting up, comes down as your body turns to the left, the knee bending, and becomes full. (As your body turns to be squared to the left, there is contained within

this action a bump to the right.) At the same time, your right hand sinks down and arcs to the left below your left elbow as your left hand goes to the right to be placed above your right elbow. Then your hands spread apart in unison upward and downward as your left foot steps out, toes touching down, making an empty stance, your right hand lifting to chest level and spreading to the right to be above the right side of your forehead, palm facing outward, while your left hand goes downward and plucks away to the left until beside your left hip, palm facing downward. Your hands should not spread open too far, which would cause the energy to be interrupted. While your hands spread, your body squats down, the weight shifting to your right leg. Forcelessly press up your headtop. Contain your chest and pluck up your back. Your tailbone is tucked in. Energy sinks to your elixir field. Your gaze is forward. Once your hands have spread apart, they have an energy of joining together. See drawing 10:



勿太開 太開勁斷

Do not spread open too far, which would cause your power to be interrupted.

(用法) (一) 接前提手式用法。人以左手擊己胸部。己以提手式解之。若其上頂。己可乘勢雙手捋之。倘彼將左手抽出。向外繞擊己右太陽穴。己可用白鶴涼翅式解而攻之。(二) 人左手擊己右太陽穴。己右手架格之。如人復以右拳擊己腹部。己用右手向左往下採開。同時以左足踢其陰襠。(三) 左右兩手在格住人雙手後。可用腰腿勁。由腰腿而脊、而臂、而手、向前棚發。(或先開後合)

Application:

1. Continuing from the application for RAISE THE HAND, in which the opponent strikes to your chest with his left fist and you use RAISE THE HAND to deal with it, as described above, you can take advantage of the situation by rolling back with both hands, but if he pulls his left hand away and arcs around from the outside to now strike to your right temple, you can use this posture to intercept it and then counter.
2. Or if an opponent strikes to your right temple with his left hand, prop it away with your right hand, and if he then punches to your belly with his right fist, pluck it away downward to the left with your right [left] hand, while kicking to his crotch with your left foot.
3. Or after blocking an opponent's hands with both of your hands, you can send power from your hips through your spine, to your arms, to your hands, and issue as a ward-off forward (i.e. the hands spreading apart then coming together).

– [See also techniques 28 and 68 of the two-person set.]

(十一) 擣膝拗步 (左式)

11. BRUSH KNEE IN A CROSSED STANCE – LEFT

由前白鶴涼翅式。身向下蹲。重心先寄於右腿。右手同時隨腰腿勢向左往下圓轉。復向右往後側轉。升至右耳旁。手指朝上。掌心向前。左手同時隨右手轉勢。向左往後圓轉升至胸齊。復隨腰腿往右轉至右胸前。左足提起向前踏出半步。屈左膝。右腿隨勢漸漸伸直。左手掌（掌心向下）往下向左摟左膝。同時右手掌由右耳旁。隨腰腿漸漸向前按進。坐腰下蹲。重心寄於左腿。沉肩垂肘。含胸拔背。坐腕伸指。鬆腰鬆胯。尾閭收住。眼神隨右手前視。身宜中正。勿前仆。右臂肘部宜下垂。勿太直。（見圖11）

Continuing from the previous posture, squat your body down, the weight on your right leg, as your right hand goes along with your hips by arcing downward to the left and then to the right rear, rising until beside your right ear, fingers upward, palm facing forward, while your left hand goes along with the movement of your right hand by arcing to the left rear and rising until at chest level, then goes along with the rightward turning of your hips by coming across to be in front of the right side of your chest. Your left foot lifts and takes a half step forward, the knee bending as your right leg gradually straightens, while your left palm brushes downward to the left until past your left knee (palm facing downward), and your right palm gradually pushes forward, your waist settling downward, the weight shifting to your left leg. Sink your shoulders and drop your elbows. Contain your chest and pluck up your back. Settle your wrists and extend your fingers. Loosen your waist and hips. Your tailbone is tucked in. Your gaze follows your right hand to look forward. Your body should be upright rather than leaning forward. Your right elbow should hang down and not overly straighten. See drawing 11:



臂勿太直

Your right arm should not be too straight.

身宜中正 勿前仆

Your body should be upright rather than leaning forward.

（用法）（一）接前白鶴涼翅用法。人以左手擊己右太陽穴。己用右手架格而以右手還擊其太陽穴。如其亦以左手架格。己可用左手擊其胸口。倘彼以右手下摟。己則以右手向左下摟其右臂。左足鉤其右足。同時復用左手乘勢向右往下摟開。抽出右手。變掌按擊其胸。（二）人以手或足攻己中下二部。己左手下摟。右掌按擊其胸口。

Application:

1. Continuing from the application for WHITE CRANE SPREADS ITS WINGS, in which the opponent strikes to your right temple with his left hand and you use your right hand to prop it away and counter with a strike to his temple, if he then props your attack away with his left hand, you can use your left hand to strike to his solar plexus. If he then brushes this attack downward with his right hand, use your right hand to brush his right arm downward to the left, your left foot hooking his right foot, then send your left hand along with the momentum as you twist to the right to draw back your right hand, and then brush aside downward to the left as your right palm strikes to his chest.

2. Or an opponent uses his hand or foot to attack your body in the middle or below, so you brush downward with your left hand while pushing out to his chest with your right hand.

(十二) 手揮琵琶

12. PLAY THE LUTE

由前摟膝拗步式。右手掌隨身前俯下蹲勢。往下按拍。右足提起。并上半步。重心移於右腿。左足向前踏出半步。足跟着地。足尖翹起。兩足成丁字式虛步。同時右手隨勢（掌心向下）往左繞圈。復往後收合。與胸齊。左手亦同時繞圈。向前往上收合。食指約與鼻齊。兩手掌心參差相對。若抱琵琶狀。（左手在前。右手在後。）屈右膝。坐實。身往下略蹲。（見圖12）虛領頂勁。沉肩垂肘。含胸拔背。氣沉丹田。尾閭中正。眼神前視。身勿太低。兩臂鬆開。含有棚意。勿使內勁稍斷。

Continuing from the previous posture, your right palm pushes downward as your body leans forward and squats down. Your right foot lifts and comes a half step forward, the weight shifts onto your right leg, and your left goes forward a half step, heel touching down, toes lifted, making a T-shaped empty stance. At the same time, your right hand (palm facing downward) arcs to the left rear, drawing inward to be in front of your chest, while your left hand arcs forward and upward, drawing inward until the forefinger is at about nose level, both palms facing each other diagonally. It looks like you are holding a lute (left hand in front, right hand behind). With your right knee bent, sit fully on that leg, your body slightly squatting downward. Forcelessly press up your headtop. Sink your shoulders and drop your elbows. Contain your chest and pluck up your back. Energy sinks to your elixir field. Your tailbone is centered. Your gaze is forward. Your body should not be too low. Your arms loosen and have a ward-off intention. Do not allow your internal power to be even slightly interrupted. See drawing 12:



身勿太低 太低勁斷

Your body should not be too low, which would cause your power to be interrupted.

（用法）（一）接前摟膝拗步用法。己右掌按擊人胸口。若彼用右手橫摟己手。己則乘勢兩手向左繞住彼右手。己右手合彼腕部。左手合彼肘部。左足鉤住彼足。（或踢其下部）用腰腿勁向前搓合。成手揮琵琶式。倘彼退後一步。己則左手下摟其右手。復以右掌按擊其胸口。再成為摟膝拗步式。（二）人右手擊己胸部。己先含胸後化。緩其勢。右手繞沾其右腕。左手沾其右肘。俟兩手得勢入簪時。同時互相對合。並向前放出。與提手上勢用法。左右適成相反。餘法亦可依照提手上勢用法。改為左式。

Application:

1. Continuing from the application of BRUSH KNEE, in which your right palm was pushing to the opponent's chest, if he brushes aside your hand with his right hand, take advantage of the opportunity by sending both hands

to the left [inward] to catch his right arm, your right hand closing in on his wrist, your left hand closing in on his elbow, your left foot hooking his foot (or kicking to his lower body), and send power from your hips forward and inward to break his arm. When you make the PLAY THE LUTE posture, if he retreats a step, then brush his right hand downward with your left hand and push to his chest with your right palm, repeating the BRUSH KNEE posture.

2. Or if an opponent uses his right hand to strike to your chest, first hollow your chest to neutralize to the rear, delaying his power, while your right hand arcs inward to stick to his right wrist and your left hand sticks to his right elbow. Once your hands have come toward each other enough that they are lined up, release forward. Compared to the application for RAISE THE HAND, left are right are merely reversed, and further application explanation can be gleaned from that posture, but changed to the other side.

– [See also technique 83 of the two-person set.]

(十三) 摟膝拗步 (一)

13. BRUSH KNEE IN A CROSSED STANCE – PART 1

由前手揮琵琶式。右手隨腰腿後鬆勢。轉至右脅旁。復往後繞圈。向上翻至右耳旁。掌心向前。指尖上翹。左手隨右手圓轉勢。向右轉至右胸前。左足提起。向前再踏出半步。屈左膝。右腿隨勢漸漸伸直。左手掌（掌心向下）往下向左摟左膝。同時右手掌由右耳旁。隨腰腿漸漸向前按進。坐腰下蹲。重心寄於左腿。餘見前摟膝拗步（左式）內載。

Continuing from the previous posture, your right hand arcs to be beside your right ribs as your hips loosen to the rear, then arcs to the rear and upward until beside your right ear, palm facing forward, fingers upward, your left hand at the same time arcing to the right to be in front of the right side of your chest. Your left foot lifts, steps forward a half step, and the knee bends as your right leg gradually straightens, your left palm brushing down to the left past your left knee (palm facing downward), your right palm pushing out as your hips gradually come forward. Your waist settles into squatting, the weight shifting to your left leg. The rest is the same as in Posture 11.

（用法）見前第十一節摟膝拗步內載。

Application:

Same as in Posture 11.

(十四) 摟膝拗步 (二)

14. BRUSH KNEE IN A CROSSED STANCE – PART 2

由前式。左足尖向左橫移。腰腿向左往下後鬆。左手隨腰腿後鬆勢。往後繞圈。向上翻至左耳旁。（掌心向前）手指朝翹。右手隨左手轉勢。同時向左繞轉至左胸前。右足提起。向前踏出一步。屈右膝。左腿隨勢漸漸伸直。右手掌（掌心向下）往下向右摟右膝。同時左手掌由左耳旁。隨腰腿漸漸向前按進。坐腰下蹲。重心寄於右腿。（見圖 13）餘如前摟膝拗步（左式）內載。

Continuing from the previous posture, your left toes shift across to the left as your hips turn to the left and loosen downward to the rear, your left hand arcing to the rear and then upward until beside your left ear, palm facing forward, fingers upward, your right hand at the same time arcing to the left to be in front of the left side of your chest. Your right foot lifts, steps forward a full step, and the knee bends as your left leg gradually straightens, your right palm brushing down to the right past your right knee (palm facing downward), your left palm pushing out as your hips gradually come forward. Your waist settles into squatting, the weight shifting to your right leg. The rest is the same as in Posture 11. See drawing 13:



臂勿太直

Your arm should not be too straight.

身宜中正 勿前仆

Your body should be upright rather than leaning forward.

(用法) 如前第十一節摟膝拗步 (左式。) 惟左右動作相換可也。

Application:

Same as in Posture 11, but with left and right reversed. [See also technique 56 of the two-person set.]

(十五) 摟膝拗步 (三)

15. BRUSH KNEE IN A CROSSED STANCE – PART 3

由前式。右足尖向右橫移。腰腿向右往下後鬆。右手隨腰腿後鬆勢。往後繞圈。向上翻至右耳旁。(掌心向前) 手指上翹。左手隨右手圓轉勢。同時向右繞轉至右胸前。左足向前踏出一步。屈左膝。右腿隨勢漸漸伸直。左手掌(掌心向下) 往下向左摟左膝。同時右手掌由右耳旁。隨腰腿漸漸向前按進。餘見摟膝拗步 (左式) 內載。

Continuing from the previous posture, your right toes shift across to the right as your hips turn to the right and loosen downward to the rear, your right hand arcing to the rear and then upward until beside your right ear, palm facing forward, fingers upward, your left hand at the same time arcing to the right to be in front of the right side of your chest. Your left foot lifts, steps forward a full step, and the knee bends as your right leg gradually straightens, your left palm brushing down to the left past your left knee, your right palm gradually pushing forward, driven by your hips. The rest is the same as in Posture 11.

(用法) 見前第十一節摟膝拗步 (左式) 內載。

Application:

Same as in Posture 11. [See also technique 58 of the two-person set.]

(十六) 手揮琵琶

16. PLAY THE LUTE

見前第十二節內載。

Same as Posture 12.

(十七) 摟膝拗步 (左式)

17. BRUSH KNEE IN A CROSSED STANCE – LEFT

見前第十一節內載。

Same as Posture 11.

(十八) 撇身捶

18. TORSO-FLUNG PUNCH

由前擡膝拗步式。右手掌隨腰腿左轉勢。往右朝下。復向左繞轉。（同時左足尖向左轉移。重心寄於左腿。）漸漸握成拳形。（拳背朝上）向左收至左胸前。往上向前翻腕圓轉撇下。（拳心朝上）左手隨右手繞轉勢。向後圓轉。復向前置於右肘內部上面。右拳改為掌。右足提起。向前橫踏半步。（足心向前）蹲身坐腰坐腿。左肘下撇。兩手掌心上下相對。（見圖14）

Continuing from the previous posture, as your hips turn to the left, your right palm goes to the right, facing downward, then arcs to the left (At the same time, your left toes turn out to the left and the weight shifts onto your left leg.), gradually grasping into a fist (the back of the fist facing upward), withdrawing to the left until in front of the left side of your chest, then arcs upward and forward, the wrist turning over, and flings downward (so the center of the fist is facing upward). At the same time, your left hand arcs to the rear then comes forward to be placed above the inside of your right elbow as your right fist becomes a palm, your right foot lifting and taking a sideways step forward a half step (sole facing forward). Squat your body and settle your waist and legs. Your left elbow is pressing downward, palms facing each other diagonally. See drawing 14:



虛領頂勁

Forcelessly press up your headtop.

臂勿拗屈

Your left arm should not overly bend.

身勿前仆

Your body should not lean forward.

尾闕中正

Your tailbone is centered.

右掌收至右腰旁。復為拳。左手掌隨即由胸前向前撲出。沉肩垂肘。含胸拔背。氣沉丹田。眼神前視。

Then your right palm withdraws to be beside the right side of your waist, again becoming a fist, and your left palm promptly strikes forward from in front of your chest. Sink your shoulders and drop your elbows. Contain your chest and pluck up your back. Energy sinks to your elixir field. Your gaze is forward.

（用法）撇身捶（一）人自左側用拳擊來。己則偏身以左手棚架。右拳還擊之。（二）復有人自正面擊來。己隨即

轉身。先以右肘平擊之。再用右拳往上繞圈向前撇下。用沉勁壓住其手。（或採其手）同時以右足心蹬其膝蓋。或迎面骨。左手掌乘勢撲擊其面部。（左手在未撲前。或用肘撇其臂亦可。）（三）已走側面斜上人身。先用肘擊。或撇人臂。隨後用搬攔捶法。

Application:

1. If an opponent punches from the left, lean your body into it while using your left hand to ward it away upward and then return a punch with your right fist.
2. Or if an opponent attacks from directly in front, turn your body, first striking across with your right elbow, then flinging your right fist upward, forward, and downward, using sinking energy to press down (or pluck) his hand. At the same time, use the sole of your right foot to press his knee or shin, your left palm striking to his face (or using your elbow to break his arm).
– [See also technique 15 and 66 of the two-person set.]
3. Or if you yield on your left side and are now diagonally facing the opponent's body, first use your right elbow to strike him or break his arm, then go right into the following technique:

（十九）上步搬攔捶

19. STEP FORWARD, PARRY, BLOCK, PUNCH

由前式。左手掌隨腰右轉。掌心向下。往左下沉。（此謂搬）沉後。復提起。隨腰向左繞一圓圈。（此謂攔）同時左足向前踏出一步。屈膝坐實。右腿漸漸伸直。右拳（虎口朝上）同時隨腰腿向前平擊。含有弧線形。右臂勿太伸直。左手置於右肘內部。虛領頂勁。含胸拔背。沉肩垂肘。鬆腰鬆胯。氣沉丹田。眼神前視。（見圖15）

Continuing from the previous posture, as your waist turns to the right, your left palm sinks down to the left, palm facing downward – this is the “parry” action. After sinking, it again lifts and arcs to the left along with your waist – this is the “block” action. At the same time, your left foot steps forward, the knee bends, and the leg fills, your right leg gradually straightening, while your right fist (tiger's mouth facing upward) goes along with your hips by striking forward. Your right arm makes a curved shaped and so should not overly straighten. Your left hand is placed to the inside of your right elbow. Forcelessly press up your headtop. Contain your chest and pluck up your back. Sink your shoulders and drop your elbows. Loosen your waist and hips. Energy sinks to your elixir field. Your gaze is forward. See drawing 15:



弧線形 勿太伸出

Your right arm makes a curved shaped and should not overly straighten.

(用法) 人右拳擊來。己左手向下沉化。倘彼手轉至己手外部。己則即將左手向上往左攔去。(防人右手擊己頭部) 上左步。以右拳擊彼胸口。

Application:

If an opponent strikes with his right fist, sink your left hand down to neutralize it. If he brings his hand around to the outside of your hand, send your left hand upward to the left to block it away (guarding against his fist potentially striking to your head), stepping your left foot forward, and strike to his chest with your right fist. [See also techniques 3, 4, 16, and 34 of the two-person set.]

(二十) 如封似閉

20. SEALING SHUT

由前進步搬攔捶式。身略後坐。微屈右腿。右拳在左手肱上。向左往內後抽。漸漸變為掌。(掌心向下。同時右足隨上半步亦可。) 左手掌心向上。在右手肘肱下。往左格去。(兩手後化成斜十字交叉形) 兩手隨即左右分開。約與兩肩齊。(掌心朝外) 隨腰腿向前按進。勿太出。太出勁過。(如右足已隨上。左足當踏前半步。) 左腿屈。右腿直。重心寄於左腿。(見圖16) 頂懸身正。尾閭收住。氣沉丹田。含胸拔背。沉肩垂肘。坐腕伸指。眼神前視。

Continuing from the previous posture, your body slightly sits back as you bend your right knee, your right fist going to the left and inward over your left forearm, drawing back, gradually becoming a palm, the palm facing downward. (Your right foot can also come forward a half step.) At the same time, your left palm, facing upward, blocks away to the left under your right elbow (your hands now making an X shape). Your hands then spread apart to about shoulder width (palms facing outward) and then push forward along with your hips, not pushing out too far, which would cause your power to overextend, while your left leg bends, right leg straightens, the weight shifting to your left leg. (If your right foot has come forward, your left foot should then go forward a half step.) Suspend your headtop and straighten your body. Your tailbone is tucked in. Energy sinks to your elixir field. Contain your chest and pluck up your back. Sink your shoulders and drop your elbows. Settle your wrists and extend your fingers. Your gaze is forward. See drawing 16:



勿太出 太出勁過

Do not push out too far, which would cause your power to overextend.

(用法) 接前式用法。人用手握己右拳。己以左手在右肱下。向其手腕格去。收回右拳。兩手變掌向前按擊。此種按擊人身方法。分內外兩部。如彼用右手握己右拳。己可按其胸口。(內門) 倘其以左手握己右拳。己可按彼肩臂之外部。(旁門)

Application:

Continuing from the application of PARRY, BLOCK, PUNCH, if the opponent grabs your right fist, send your left hand under your right forearm to block his wrist away, withdrawing your right fist, which then becomes a palm as both your hands push forward. This method of pushing can be done to the inside or outside. If he grabs your right fist with his right hand, you can push to his chest (inside), and if he grabs your right fist with his left hand, you can push to his shoulder or arm (outside).

(二一) 抱虎歸山

21. CAPTURE THE TIGER AND SEND IT BACK TO ITS MOUNTAIN

由前如封似閉式。身往右轉。左足尖亦隨之向右往內移轉。與右足略平齊。兩手向上往左右分開。隨腰腿下蹲勢。往下轉沉。(如抱起一物然)復由下往上合成一斜十字形。掌心向裏。往上棚起至胸齊。右足提起。向左并進半步。(見圖17)

Continuing from the previous posture, your body turns to the right, your left toes also turning inward to the right to be almost parallel with your right foot, as your hands go upward and spread apart to the left and right then sink into a downward arc with the squatting of your hips, and again come upward and join to make an X shape, palms facing inward (as if embracing and lifting something). While your hands ward off upward to chest level, your right foot lifts and comes in a half step to the left. See drawing 17:



手與胸齊 勿高勿低

Your hands are at chest level, neither too high nor too low.

腰往右轉。同時右足向右側踏出半步。兩手隨轉勢。掌心翻下。同時前後分開。右手隨轉腰及蹲身勢。向右側擽去。勿太低。屈右膝。蹲身。重心寄於右足。左腿伸直。(見圖18)

Your waist turns to the right as your right foot goes out to the right a half step. Your hands go along with the turning by spreading apart to the front and rear, palms downward. Your right hand goes along with the turning of your waist and the squatting of your body by brushing away to the right, but does not go too low, as you bend your right knee and squat your body, the weight shifting to your right leg, your left leg straightening. See drawing 18:



身勿太前

Your body should not lean too far forward.

虛領頂勁

Forcelessly press up your headtop.

兩肩宜沉

Your shoulders should sink.

手勿過低

Your right hand should not be too low.

腰腿向右旋轉。左手向右往前撲出。（見圖19）

Your hips turn to the right, your left hand striking out forward to the right. See drawing 19:



身勿太偏 偏則勢背

Your body should not overly lean, which would make your energy coarse.

右手臂復隨腰腿後撤勢。往左轉於左手肱部上面。朝上復向右側棚出。兩手隨腰腿往下向左成為捋式。捋後為擠。為按。

After this, your hips will draw back as your right arm goes to the left and arcs upward to be higher than your left forearm, facing upward, and wards off outward to the right. Then your hands will go along with your hips by going downward to the left with a rollback, then perform a press, then a push.

（用法）接前如封似閉式用法。人從右側自上擊下。己則以右臂向上分開。倘彼乘虛再擊己胸部。己兩手交叉向上棚住（封閉）其臂。倘又有人在己身後以右拳。自右側擊來。己則向右轉腰。踏出右足。以右手攔開其臂。（或採

執其手) 遂用左掌迎撲其面部。如其將右臂上抬外逃。或左轉。隨手擊己頭部。己即用左手執拿彼右手。同時以右肱搯擊。或用右掌撲擊其面部。如再被化去。而以左手擊來。己即可用捋式、擠式、及按式。

Application:

Continuing from the application of SEALING SHUT, if an opponent on the right side strikes downward from above, send your right arm upward to spread it aside. If he takes advantage of the gap to strike to your chest, cross your hands to ward off his arm upward (sealing yourself off). If another opponent attacks with his right fist from your right rear, turn your waist to the right, stepping out your right foot, use your right hand to brush aside his arm (or pluck his hand), then strike to his face with your left palm. [See also technique 88 of the two-person set.]

If the opponent were then to send his right arm upward to block your left palm outward, or turns to the left to come back with a strike to your head, grab his right hand with your left hand, and perform a ward-off strike with your right forearm or strike to his face with your right palm. If he then happened to neutralize and used his left hand to strike, you could use roll back, press, and push.

(二二) 棚捋擠按

22. WARD-OFF, ROLLBACK, PRESS, PUSH

見前第四、五、六、七、四節。

Same as Postures 4-7.

(二三) 斜單鞭

23. DIAGONAL SINGLE WHIP

動作如單鞭。(見前第八節) 惟面向斜角。

Same as Posture 8, but now angled toward the corner.

(二四) 肘底捶

24. PUNCH UNDER THE ELBOW

由前斜單鞭式。左右兩手同時隨腰腿左轉。右掌(掌心向下)轉至胸前往下沉。左掌往後轉至左脅旁。復向前穿過右手。向上伸出。(掌緣向外。手指朝上。)同時左足尖向左側移轉。右掌握成拳。虎口朝上。置於左肘下。同時右足向右側斜上半步。坐實。左足提起。足跟着地。脚尖翹起。屈成丁虛步。(見圖20)肘須與膝齊。勿偏勿斜。沉肩垂肘。頂懸身正。尾閭收住。

Continuing from the previous posture, your hands go along with your hips as they turn to the left, your right palm (facing downward) arcing to be in front of your chest and sinking downward, your left palm arcing to the rear until beside your left ribs then threading forward over your right hand and reaching out upward (the palm edge facing outward, fingers upward). At the same time, your left toes shift to the left and your right palm grasps into a fist, tiger's mouth facing upward, which is placed under your left elbow as your right foot comes forward diagonally a half step and the leg fills, and your left foot lifts to be touching down with the heel, toes lifted, making a T-shaped empty stance. Your left elbow must be aligned directly with your left knee so they are not lining up with each other along a diagonal. Sink your shoulders and drop your elbows. Suspend your headtop and straighten your body. Your tailbone is tucked in. See drawing 20:



肘與膝齊 勿偏勿斜

Your left elbow is aligned directly with your left knee so they are not lining up with each other along a diagonal.

(用法) (一) 人右手擊來。己左手腕平接其右腕。向右推開。同時即將左指下垂。鈎其腕部。倘彼以左手來解。己右手向左往下黏沉之。至其兩手均被封閉時。左掌撲其面部。或叉其喉部。右拳同時前擊彼胸口。(二) 人右手擊來。己左手執拿其右肘。向前引領。復轉左腕。朝上托去。即用右拳擊彼胸口。或脅部。(三) 人左手橫擊己右太陽穴。己左手執拿之。右手還擊彼左太陽穴。倘其將左臂上抬。己則用右肱壓其臂。而以左手變拳。擊其下頰。

Application:

1. If an opponent attacks with his right hand, bring your left wrist across to meet his right wrist and push it aside to the right, your left fingers hanging down to hook over his wrist. If he tries to escape by bringing in his left hand, your right hand goes to the left and sinks down on it. With both his hands sealed off, use your left palm to strike to his face or do a finger jab to his throat, your right fist striking forward to his chest.
2. Or when an opponent attacks with his right hand, grab his right elbow with your left hand, draw him in, then turn your wrist over, propping upward and away, and use your right fist to strike to his chest or ribs.
3. Or if an opponent's left hand comes across to strike to your right temple, seize it with your left hand and return a strike with your right hand to his left temple. If he tries to lift his left arm up, press it down with your right forearm and make your left hand into a fist to strike to his chin.

– [See also technique 86 of the two-person set.]

(二五) 倒攆猴 (右式)

25. RETREAT, DRIVING AWAY THE MONKEY – RIGHT

由前肘底捶式。腰腿向右旋轉。右拳變掌。同時隨身腰轉勢。向下往後圓轉。(眼神視手)復翻上至右耳旁。左手同時向前沉按。左足後退一步。屈膝坐實。右腿變虛。右掌隨勢向前按出。左手掌心翻上。隨勢往後收同。置於左胯旁。重心寄於左腿。頂懸身正。沉肩垂肘。坐腕伸指。氣沉丹田。眼神前視。(見圖21)

Continuing from the previous posture, your hips turn to the right as your right fist becomes a palm and goes along with your hips by circling downward and to the rear (your gaze following your hand) then turns over and goes upward until beside your right ear. At the same time, your left palm comes forward with a sinking push, while your left foot retreats a step, and the knee bends, the leg filling as your right leg becomes empty. Your right palm goes along with the movement by pushing forward, your left palm turning over and correspondingly withdrawing to the rear to be placed beside your left hip. The weight is on your left leg. Suspend your headtop and straighten your body. Sink your shoulders and drop your elbows. Settle your wrists and extend your fingers. Energy sinks to your elixir field. Your gaze is forward. See drawing 21:



身宜正 勿太前仆

Your body should be upright rather than leaning too far forward.

(用法) (一) 接前肘底捶用法。人用左手托住己肘底右拳。並以右手執住己左手。己先將左掌向前沉按。復隨左足後退勢。往後收回。同時右拳變掌。隨腰腿旋轉勢。先往後化。復繞至右耳邊。向前按去。(二) 人右手擊來。進勢甚猛。己退左步。左手向下格攔。右掌隨勢撲擊其面部。

Application:

1. Continuing from the application of PUNCH UNDER THE ELBOW, if the opponent props up your right fist with his left hand and grabs your left hand with his right hand, first send your left palm forward with a sinking push, withdrawing it as your left leg retreats, while your right fist becomes a palm and goes along with the turning of your hips by first neutralizing to the rear, then arcing upward beside your right ear, and pushing out forward.
2. Or if an opponent strikes with his right hand, advancing fiercely, retreat your left leg while blocking downward with your left hand and striking to his face with your right palm.

– [See also technique 77 of the two-person set.]

(二六) 倒攆猴 (左式)

26. RETREAT, DRIVING AWAY THE MONKEY – LEFT

由前式。身腰向左旋轉。左掌隨勢向下往後圓轉。(眼神視手) 翻上至左耳旁。右掌向前沉按。右足後退一步。屈膝坐實。左足變虛。左掌隨勢向前按出。右手掌心翻上。隨勢往後收回。置於右胯旁。(見圖22) 餘如前式。倒攆猴左右式。練時退三步。或五步。或七步均可。惟至右式為止。

Continuing from the previous posture, your torso turns to the left as your left palm circles downward and to the rear (your gaze following your hand) then turns over and goes upward until beside your left ear. At the same time, your right palm comes forward with a sinking push, while your right foot retreats a step, and the knee bends, the leg filling as your left leg becomes empty. Your left palm goes along with the movement by pushing forward, your right palm turning over and correspondingly withdrawing to the rear to be placed beside your right hip. The rest is the same as in the previous posture [but with the weight on your right leg]. When practicing DRIVING AWAY THE MONKEY, you may retreat three, five, or seven steps, all that matters being that the last one is on the right side. See drawing 22:



目視手

Your gaze is to your left hand.

氣沉丹田

Energy sinks to your elixir field.

(用法) 如右式。惟左右手相換可也。

Application:

Same as on the right side, only with left and right reversed. [See also techniques 75 and 79 of the two-person set.]

(註) 太極拳老架子中。倒攢猴之兩手收回至胯旁為止。不再往後旋轉。

Note:

In the old frame of the boxing set, the hands in DRIVING AWAY THE MONKEY withdraw only to be beside the hips and do not circle any farther to the rear.

(二七) 斜飛勢

27. DIAGONAL FLYING POSTURE

由前倒攢猴（右式。）左掌隨腰腿向前下沉。重心漸漸移於右腿。右手掌心朝下。左手（掌心朝上）向前插於右掌下。兩手同時翻繞。左掌轉至右掌上面。左足向左側橫邁一步。左右兩手如抱球狀。隨腰腿同時向左側按出。左手在上。右手在下。重心移於左腿。兩手復隨腰腿右轉至胸前。左手心向下。右手向左轉至左肘下。（掌心朝上）同時左足尖向右往內稍移。兩手掌心相合。右足向右側踏出一步。漸漸屈膝坐實。左腿伸直。兩手同時前後分開。右手向前往上棚出（掌心朝上）左手向後往下採沉（掌心朝下）眼視右手。重心寄於右腿。右膝勿出足尖。身勿前仆。沉肩垂肘。（見圖23）

Continuing from the previous posture, your left palm goes along with your hips by going forward and downward, the weight shifting gradually to your right leg, and reaches forward (the palm facing upward) below your right palm (facing downward). Your hands turn over together, your left palm arcing to be above your right palm, as your left foot takes a sideways step to the left, and with your hands seeming to be holding a ball, they go along with your hips by pushing out to the left in unison, left hand above, right hand below, the weight shifting to your left leg. Your hands then go along with your hips by turning to the right until in front of your chest, left palm facing downward, right hand arcing to be under your left elbow (palm facing upward), the palms facing each other, as your left toes turn inward to the right. Your right foot steps out to the right, and the knee gradually bends, the leg filling as your left leg straightens, your hands spreading apart in unison to the front and rear, right hand warding off forward and upward (palm facing upward), left hand plucking downward to the rear (palm

facing downward). Your gaze is to your right hand. The weight shifts to your right leg, but the knee should not go beyond the toes. Your body should not lean forward. Sink your shoulders and drop your elbows. See drawing 23:



身勿前仆 仆則失重心

Your body should not lean forward, which would make you lose your balance.

膝勿出足尖

Your right knee should not go beyond the toes.

(用法) 接前倒撐猴 (右式) 用法。人用左手分開己右掌時。己以左手指尖叉其胸口。倘彼再用左手下撩。己則以右手由下抄上化解之。同時兩手掌擊其胸部。若其再用左手擊來。己即將腰右轉。左手採拿彼手。上右步。右手向上往前橫擗之。

Application:

Continuing from the application of DRIVING AWAY THE MONKEY (on the right side), if the opponent spreads aside your right palm with his left hand, jab to his solar plexus with your left fingers. If he props this up from below with his left [right] hand, neutralize by scooping underneath with your right hand, then strike to his chest with both palms in unison. If he then attacks with his left hand, turn your waist to the right, seizing and plucking his hand with your left hand, and step forward with your right foot, your right arm going forward and upward, warding off across. [See also technique 72 of the two-person set.]

(二八) 提手上勢

28. RAISE THE HAND

見前第九節。

Same as Posture 9.

(二九) 白鶴涼翅

29. WHITE CRANE COOLS ITS WINGS

見前第十節。

Same as Posture 10.

(三十) 搜膝拗步 (左式)

30. BRUSH KNEE IN A CROSSED STANCE – LEFT

見前第十一節。

Same as Posture 11.

(三一) 海底針

31. NEEDLE UNDER THE SEA

由前摟膝拗步（左式。）右掌隨腰腿後收勢。先向下往後繞圈。至胸前。右足踏上半步。右掌心向左。掌緣後鉤。指尖下垂。左手附於右肘內部。屈右膝。坐實。同時左足收回半步。足尖點地。成虛步。兩手隨折腰勢向下沉。（見圖24）氣沉丹田。眼神前視。

Continuing from the previous posture, your right palm goes along with the withdrawing of your hips by first going downward, to the rear, and arcing upward until in front of your chest, your right foot coming forward a half step, your right palm facing to the left, the edge of the palm hooking to the rear, fingers hanging down, your left hand near your right elbow. As your right knee bends and the leg fills, your left foot withdraws a half step, toes touching down, making an empty stance, and your hands sink down as you bend at the waist. Energy sinks to your elixir field. Your gaze is forward. See drawing 24:



彎腰目視前 勿失重心

Though bending at the waist, your gaze is forward, keeping you from losing your balance.

膝勿太出

Your left knee should not stick out too far.

（用法）（一）接前摟膝拗步（左式）用法。人以左手下沉己右掌。並用右手擊己頭部。己先以左肱向右棚開其右臂。右手由下轉至左肱外。繞上執拿其右腕。（或右肘）用腰腿勁往下採沉。如彼往上頂抬。己可隨其勢。用扇通背法。右手抬上。左掌擊其腰穴。（二）人右手執住己右腕。己左手覆於彼右手背上。右手掌緣向左由下往上。繞鉤其右腕。兩手同時隨腰腿往下採沉。採之得勢。人無不雙足離地。向前仆俯。且後腦震動。頭昏眼眩。

Application:

1. Continuing from the application for BRUSH KNEE – LEFT, if the opponent sinks your right palm down with his left hand and strikes to your head with his right hand, first ward away his right arm with your left forearm while your right hand arcs around from below to the outside of your left forearm and goes upward to seize his right wrist (or elbow), then use power from your hips to pluck down. If he were to resist upward, you could follow his momentum by performing FAN THROUGH THE BACK, your right hand lifting, your left palm striking to acupoints on his torso.
2. Or if an opponent grabs your right wrist with his right hand, your left hand covers the back of his hand, the edge of your right palm goes upward to the left and arcs around to hook his right wrist, then your hands go along with your waist and legs by plucking downward, causing his feet to leave the ground as he topples forward, the pluck

also jolting his head, producing dizziness.

– [See also technique 81 of the two-person set.]

(三二) 扇通背

32. FAN THROUGH THE BACK

由前海底針式。兩手隨腰腿上升勢。右掌向上往外棚起。掌心翻轉向外。掌緣朝上。至右額角旁。左掌至胸前。掌心向外。隨左足踏前一步勢。向前按出。（見圖25）左足脚尖朝前。左腿成為實步。右腿隨腰胯前進勢。漸漸伸直。沉肩。垂肘。坐腕。伸指。鬆腰。鬆胯。收住尾閭。身體中正。勁由脊背發出。眼神前視。

Continuing from the previous posture, your hands go along with your hips by rising up, your right palm warding off upward and outward, the palm turning over to face outward, the palm edge facing upward, until beside your right temple, your left palm rising until in front of your chest, the palm facing outward. Push out forward as your left foot steps forward, toes pointing forward, and the leg becomes full as your hips advance, your right leg gradually straightening. Sink your shoulders and drop your elbows. Settle your wrists and extend your fingers. Loosen your waist and hips. Tuck in your tailbone. Your body is upright. Power issues from your spine. Your gaze is forward. See drawing 25:



身中正勿前仆勁由背發

Your body is upright and should not lean forward. Power issues from your spine.

（用法）（一）接前海底針用法。右手採住人右手。以腰勁下沉。倘彼將右手臂上抬。己則乘其上抬之勢。右手向上往外棚開彼手。左掌隨左足踏前一步及腰胯前進之勢。擊彼腰部。（二）人右手擊來。己即以右手反刁其右腕。上提。并往外棚開。同時用左掌擊其右腰部。

Application:

1. Continuing from the application of NEEDLE UNDER THE SEA, in which your right hand plucked the opponent's right hand, sinking downward with power from your waist, if he lifts his right arm upward, take advantage of the momentum by warding off his hand upward and outward with your right hand, then as your left foot steps forward and your hips advance, your left palm strikes to his waist.
2. Or if an opponent strikes with his right hand, turn over your right hand, drawing his right wrist upward, and ward away outward while striking to the right side of his waist with your left palm.

– [See also technique 82 of the two-person set.]

(三三) 轉身撇身捶

33. TURN AROUND, TORSO-FLUNG PUNCH

由前扇通背式。兩手上升隨腰腿右轉。左足尖隨勢向右轉移。兩手轉至右側時。右手漸漸握拳。(虎口朝上)向左侧平行擊出。同時左手掌往上棚起。置於額前。兩手復隨腰腿右轉。右拳(拳背朝上)平橫於胸前。左手掌仍置於額前。(見圖26)

Continuing from the previous posture, your hands go upward as your hips turn to the right, your left toes turning to the right, and once your hands are to your right, your right hand gradually grasps into a fist (tiger's mouth facing upward) and does a level strike across to the left, your left palm warding off upward to be placed in front of your forehead. Your hands then go along with the rightward turning of your hips, your right fist (the back of the fist facing upward) sideways in front of your chest, your left palm still in front of your forehead. See drawing 26:



拳勿偏過

Your right fist should not go too far to the side.

宜中正

Your body should be upright.

掌勿太高

Your left palm should not be too high.

右足向右側斜上一步。右拳翻腕(拳心朝上)往上向前撇下。左手置於右肘內部上面。右拳收回至右腰旁。左手隨即向前撲出。(見圖27)

Your right foot steps diagonally forward to the right as your right fist turns over (so the center of the fist is facing upward), flinging upward, forward, and downward, your left hand placed over the inside of your right elbow. Your right fist withdraws to be beside the right side of your waist as your left hand strikes out forward. The rest is the same as in Posture 18. See drawing 27:



身勿太偏 須求勢順

Your body should not overly lean, for you must seek to have a smooth energy.

(三四) 進步搬攔捶

34. ADVANCE, PARRY, BLOCK, PUNCH

由前轉身撇身捶式。右拳（虎口朝上）隨腰腿向右侧擊出。同時左掌向後收至右肘內部。兩手同時隨腰腿向下往左後捋。右足提起。向內橫式落地。身往下蹲。左腿彎擱於右腿之上。腰腿往右偏轉。屈左肘。左臂橫於胸前。（掌心朝下）右臂亦屈肘。合於左臂下。（掌心朝上）左掌向前撲出。復往後收至右肘內部。上左步。右拳（虎口朝上）向前擊出。（見圖28）餘見前第十九節內載。

Continuing from the previous posture, your right fist (tiger's mouth facing upward) goes along with your hips by striking out to the right as your left palm withdraws to the inside of your right elbow. Then both hands go along with your hips by rolling back downward to the left rear, your right foot lifting and stepping down inward and turned out sideways. Your body squats down with your left knee bending over your right lower leg, your hips turning to the right, as you bend your left elbow to put your arm across in front of your chest (palm facing downward), your right elbow bending to put the hand below your left hand (palm facing upward). Then your left palm strikes forward, withdraws to the inside of your right elbow as you step forward with your left foot, and your right fist strikes forward (tiger's mouth facing upward). The rest is the same as in Posture 19. See drawing 28:



身勿前仆

Your body should not lean forward.

肘垂 臂略彎 勿太直

Your right elbow hangs down, arm slightly bent, not too straight.

拳直平略鬆

Your fist is level and slightly loose.

(三五) 上步棚捋擠按

35. STEP FORWARD, WARD-OFF, ROLLBACK, PRESS, PUSH

由前進步搬攔捶式。左右兩手隨腰腿往內向左。復往右朝下。繞成一圓圈。隨右足上步勢。以腰腿勁向前往上棚起。餘見前第四、五、六、七、四節。

Continuing from the previous posture, your hands go along with your hips by going inward to the left [right] then downward to the right [left] to make a complete circle as your right foot steps forward, then they use power from your hips to ward off forward and upward. The rest is the same as in Postures 4-7.

(三六) 單鞭

36. SINGLE WHIP

見前第八節。

Same as Posture 8.

(三七) 雲手

37. CLOUDING HANDS

接前單鞭式。左掌隨腰腿向右轉至胸前。復向左往下繞至腹前。（掌心朝上）同時右手變掌。（掌心朝下）向左亦繞一小圈。復往下向左。由左小腹部起。往上向右棚至右下顎。（掌心朝裏）左足尖隨勢向右往內移置。與右足略成平行。右足向左橫邁半步。「重心寄於兩足」（見圖29）

Continuing from the previous posture, your left palm goes along with your hips by arcing to the right until in front of your chest, then to the left and downward until in front of your abdomen (palm facing upward). At the same time, your right hand becomes a palm (palm facing downward), and arcs downward to the left, then rises from the left side of your abdomen, warding off upward to the right until below the right side of your jaw (palm facing inward). Your left toes go along with the movement by turning inward to the right to be almost parallel with your right foot and your right foot takes a half step sideways to the left. (The weight is now in both feet.) See drawing 29:



身勿太下坐

Your body should not sit too low.

上身宜中正

Your upper body should be upright.

雙手如捧球式

Your hands seem to be holding a ball.

右足向左橫并半步。與左足并齊。屈雙膝。蹲身。右手隨腰腿向右側往下按沉。成一大圓圈。左手在右手繞圈上棚時。向右往上棚至右乳部齊。（見圖30）

Your right foot takes a half step sideways to the left to stand next to your left foot. With both knees bent and your body squatting, your right hand goes along with your hips by continuing to the right and pushing down, fulfilling a complete circle, as your left hand goes to the right and upward, warding off until level with the right side of your chest. See drawing 30:



虛領頂勁

Forcelessly press up your headtop.

眼神前視

Your gaze is forward.

身體中正

Your body is upright.

尾閭收住

Your tailbone is tucked in.

按勢下沉

Your right hand sinks downward with push energy.

左足隨左手上升經過下顎勢。向左橫邁半步。右手同時向左轉至腹前。（先虛後實）（見圖31）

As your left hand rises past your lower jaw, your right hand arcs until in front of your chest and your left foot takes a half step sideways to the left (first touching down empty, then filling). See drawing 31:



雙手勿太高

Your hands should not go too high.

身勿太下坐

Your body should not sit too low.

上身宜中正

Your upper body should be upright.

左手隨腰腿向左側往下按沉。亦成一大圓圈。右手復由下往上繞圈。右足隨右手上升勢。向左橫并半步。兩手隨腰腿上下、左右、升降、捌按。如雙輪之圓轉。兩足亦隨勢向左橫邁。循環練習。身勿太下蹲。上身宜中正。尾間當收住。眼神在右手繞圈捌按時。注視右手。在左手繞圈捌按時。注視左手。左右雲手。三次、五次、七次均可。至轉單鞭式時。先將左手隨腰腿轉至右側。與右手平齊。兩手（掌心朝下）復隨腰腿往左下沉勢。向左往下圓轉。至胸口前。兩手指尖遂向右側叉出。左足向左側斜角踏出一步。左手掌向左經面部按去。右手變為鉤手式。成為單鞭。

Your left hand goes along with your hips by continuing to the left and pushing down, fulfilling a complete circle, as your right hand arcs upward from below and your right foot takes a half step sideways to the left. Your hands go along with your hips, moving up and down, left and right, rising and falling, warding off and pushing, like two wheels [rolling in opposite directions], as your feet constantly step sideways to the left, the movements repeating over and over. Your body should not squat too low. Your upper body should be upright. Your tailbone should be tucked in. Your gaze goes along with the circling of your right hand as it wards off and pushes, then with your left hand as it wards off and pushes.

Clouding with your hands to the left and right can be performed three, five, or seven times. When it changes to another SINGLE WHIP posture, your left hand first arcs to the right, along with your hips, to be level with your right hand. Your hands (palms facing downward) then arc to the left and sink downward until in front of your chest, then the fingers of both hands poke out to the right as your left foot steps diagonally to the left corner, and your left palm passes your face and pushes out, your right hand now shaped as a hook, making the SINGLE WHIP.

（用法）人手擊來。己手捌化。隨手按去。或一手捌化。另一手以掌擊之。至於練架子時。據云乃捌去身內肝肺混俗之氣。

Application:

When an opponent's hand attacks, your hand wards off to neutralize it and pushes it away, or you use one hand to neutralize with a ward off and the other hand to attack with a palm strike [similar to techniques 62 and 64 of the

two-person set]. When practicing the solo set, it is said that during warding off there is inside the body the “mixing of energy from the liver and lungs”.

(三八) 單鞭

38. SINGLE WHIP

見第八節。

Same as Posture 8.

(三九) 高探馬

39. RISING UP AND REACHING OUT TO THE HORSE

由前單鞭式。右足隨腰前進勢提起。往前踏進半步。左手向下鬆沉。右手掌（掌心朝下）隨勢向左往上朝前圓轉。左足同時略向後收進。足尖落地。左手掌（掌心朝上）收至胸前。右膝稍屈。重心寄於右腿。含胸拔背。鬆腰鬆胯。（見圖32）眼神前視。虛領頂勁。身勿前仆。右掌全由腰背前伸。

Continuing from the previous posture, your right foot goes along with your waist as it advances forward by lifting and stepping down a half step forward, while your left hand loosens and sinks, your right palm (the palm facing downward) arcing to the left, upward, and forward. At the same time, your left foot slightly withdraws, toes touching down, your left palm (the palm facing upward) withdrawing until in front of your chest, your right knee slightly bending, the weight on your right leg. Contain your chest and pluck up your back. Loosen your waist and hips. Your gaze is forward. Forcelessly press up your headtop. Your body should not lean forward. Your right palm extends forward entirely due to your lower back. See drawing 32:



手掌勿太高過首

Your right hand should not go higher than your head.

（用法）（一）左手採執人左手。（或以腕背疊住人手）右掌撲擊其面部。（二）右手隨腰腿右轉圓圈勢。執人右拳。左手叉入其右腰部。（下跌左腿）倘彼化讓。已右手下採。左手轉上叉其喉部。如其左手來解。已上右步。左手執彼左腕。同時用右肱撥之。

Application:

1. Your left hand plucks the opponent's left hand (or the back of your left wrist flops onto his hand) while your right palm strikes to his face.
2. Or your right hand goes along with the rightward [leftward] turning of your hips by grabbing an opponent's right fist and your left hand jabs to the right side of his waist (as you sit down onto your left leg). If he adjusts to

this, instead pluck downward with your right hand, your left hand arcing upward to jab to his throat. If his left hand then comes out to intercept, step forward with your right foot as your left hand grabs his left wrist, and use your right forearm to break his arm.

– [See also technique 67 of the two-person set.]

(四十) 右分脚

40. KICK TO THE RIGHT SIDE

由前高探馬式。左右兩手隨腰腿往前向右繞圈。復向左往後捋回。兩手轉至左胸前。左足同時往前向左側踏出半步。（重心寄於左腿）左右手再向右繞圈。復向左往後捋回。（見圖33）

Continuing from the previous posture, your hands go along with your hips by arcing forward to the right, then rolling back to the left rear until in front of the left side of your chest. Your left foot takes a half step out to the forward left corner and the weight shifts to your left leg, your hands again arcing to the right and rolling back to the left rear. See drawing 33:



身勿前仆

Your body should not lean forward.

膝勿過足尖

Your left knee should not go beyond the toes.

同時右足往前向左側并上半步。足尖落地。足跟提起。兩手轉至胸前相合。往上向內抱起。成十字手式。兩掌同時翻轉向下。往左右平肩分開。將身上聳。以右足尖向右角平直踢出。左腿略屈。重心寄於左腿。（見圖34）虛領頂勁。含胸拔背。足尖向前。身勿太後仰。眼神向右側前視。

Your right foot takes a half step to the forward left corner, toes touching down, heel lifted, as your hands arc upward in front of your chest, embracing inward to make an X shape. Your palms then turn over to face downward and spread apart to the sides at shoulder level as your body rises and you do a right toe kick to the right corner, your left leg slightly bent and with all the weight on it. Forcelessly press up your headtop. Contain your chest and pluck up your back. Your right toes are pointed forward. Your body should not lean too far back. Your gaze is forward to the right side. See drawing 34:



身勿太往後

Your body should not lean too far back.

足尖向前

Your right toes point forward.

(用法) (一) 由前高探馬式。人左手來接己右掌。己左手執人左手腕。右手隨即轉至人左肘外部向左捋之。若彼後化。復以右手擊來。己雙手向上架開。隨勢將右手向前劈下。同時以右足尖踢刺彼胸口穴。或左脅部。(二) 己左臂被人拿住。且將被擰時。己右手隨腰腿左轉。由下翻至人右肘外。執其肘部。乘勢以右足尖踢刺彼右脅部。

Application:

1. Continuing from the application for REACHING OUT TO THE HORSE, if the opponent's left hand connects to your right palm, grab his left wrist with your left hand, then place your right forearm behind his left elbow and roll him back to the left. If he neutralizes by pulling back and then attacks with his right hand, send both your hands up to prop it away, then chop down forward with your right hand while stabbing a right toe kick to his solar plexus or left ribs.
2. Or if your left arm has been grabbed by an opponent and he is about to break it, your right hand goes along with your hips, arcing to the left and coming around from below to the outside of his right elbow, then grab his elbow and take advantage of the opportunity to stab a right toe kick to his right ribs. [This scenario appears in techniques 54 & 55 of the two-person set.]

(四一) 左分脚

41. KICK TO THE LEFT SIDE

由前右分脚式。右足落於右側前斜角。屈右膝。重心移於右腿。兩手隨腰腿向右。往後採捋。(見圖35) 含胸拔背。眼神前視。

Continuing from the previous posture, your right foot comes down to the forward right corner, the knee bends and the weight shifts to your right leg, your hands going along with your hips by rolling back to the right rear. Contain your chest and pluck up your back. Your gaze is forward. See drawing 35:



身勿太偏

Your body should not overly lean.

兩手採捋至胸前。隨腰腿往前向左繞圈。復向右往後捋回。同時左足往前向右侧并上半步。足尖落地。足跟提起。兩手轉至胸前相合。向上往內抱起。成十字手式。兩掌同時翻轉向下。同時左右平肩分開。將身上聳。以左足尖向左角平直踢出。右腿略屈。重心寄於右腿。（見圖36）虛領頂勁。含胸拔背。身勿太後仰。眼神向左側前視。

Your hands roll back until in front of your chest, then go along with your hips by arcing to the forward left, and again rolling back to the right rear. Your left foot takes a half step to the forward right corner, toes touching down, heel lifted, as your hands are upward in front of your chest, embracing inward to make an X shape. Your palms then turn over to face downward and spread apart to the sides at shoulder level as your body rises and you do a left toe kick to the left corner, your right leg slightly bent and with all the weight on it. Forcelessly press up your headtop. Contain your chest and pluck up your back. Your body should not lean too far back. Your gaze is forward to the left side. See drawing 36:



足尖向前

Your left toes point forward.

手足勢平

Your left hand and foot are each at a level height.

（用法）（一）人用右手擊來。己以右手採執其右腕。用左肱捋彼右臂。如彼後化。復以左手擊來。己雙手向上架開。隨勢將左手向前劈下。同時以左足踢刺彼胸口。或右脅部。（二）右臂被人拿攔。己左手由下往右。隨腰腿翻

上。執人左肘之外部。同時以左足尖踢刺其左脅部。

Application:

1. If an opponent attacks with his right hand, grab his right wrist with your right hand and roll back his right arm with your left forearm. If he neutralizes by pulling back and then attacks with his left hand, send both your hands up to prop it away, then chop down forward with your left hand while stabbing a left toe kick to his solar plexus or right ribs.
 2. Or if an opponent grabs your right arm and is about to break it, your left hand goes along with your hips, arcing to the right and coming around from below to grab to the outside of his left elbow and stab a left toe kick to his left ribs.
- [See also technique 57 of the two-person set.]

(四二) 轉身蹬脚

42. TURN AROUND, PRESSING KICK

由前左分脚式。左足收回。屈膝提起。(脚尖垂下)兩手同時抱合。復成十字手式。(左手在外。右手在裏。掌心均向內。)右足跟略提起。足掌隨腰向左側正面旋轉。(約正圓形四分之一)同時左右掌往下朝外翻轉。(掌心朝外)身勿前仆。俟全身轉定後。將身略下蹲。即聳起。以左足跟向前平直蹬出。兩手同時左右平肩分開。(見圖37)虛領頂勁。含胸拔背。眼神前視。

Continuing from the previous posture, your left foot withdraws, knee still lifted (toes hanging down), and your hands embrace inward to make an X shape (left hand on the outside, right hand on the inside, palms facing inward). Your right heel slightly lifts and the ball of the foot pivots along with your waist as it turns to the left (making a one quarter turn) while your palms go downward, turning over to face outward. Your body should not lean forward. Once your body has turned and settled, slightly squat and then rise up, doing a level pressing kick forward with your left heel while spreading your hands apart at shoulder level. Forcelessly press up your headtop. Contain your chest and pluck up your back. Your gaze is forward. See drawing 37:



身勿太仰

Your body should not lean back too far.

手足勢平

Your left hand and foot are both level.

(用法) (一) 接前左分脚用法。倘又有人在身後擊來。己即轉身避開。乘勢以左足蹬其腹部。同時左手假撲其面部。(或防彼攔己左腿) (二) 人手擊己面部。己隨勢往後仰化。同時以左手架格彼手。用左足蹬其腹部。(或腰

部)

Application:

1. Continuing from the application for KICK TO THE LEFT SIDE, if an opponent attacks from behind, turn around to defend against it, taking advantage of the opportunity to do a pressing kick to his belly with your left foot while striking to his face with your left hand (which can also be used to prevent him from brushing aside your left leg).
 2. Or if an opponent strikes to your face, go with it by leaning back to neutralize it while propping away his hand with your left hand and doing a pressing kick to his belly or waist with your left foot.
- [See also technique 52 of the two-person set.]

(四三) 左右攬膝拗步

43. LEFT & RIGHT BRUSH KNEE IN A CROSSED STANCE

由前轉身蹬脚式。左足隨勢向前往左落地。左手隨腰腿向左攬左膝。左腿屈膝坐實。右手掌同時向前按出。(見圖38)

Continuing from the previous posture, your left foot comes down forward and to the left, your left hand goes along with your hips by brushing to the left past your left knee, your left knee bending, the leg filling, and your right palm is pushing out forward. See drawing 38:



身宜中正 勿前仆

Your body should be upright rather than leaning forward.

臂勿太直

Your right arm should not be too straight.

右足向前踏出一步。右手隨腰腿向右攬右膝。右腿屈膝坐實。左手掌同時向前按出。(見圖39) 餘見前第十三、十四、兩節。

Your right foot takes a step forward, your right hand goes along with your hips by brushing to the right past your right knee, your right knee bending, the leg filling, and your right palm is pushing out forward. The rest is the same as in Postures 13 and 14. See drawing 39:



身宜中正 勿前仆

Your body should be upright rather than leaning forward.

沉肩垂肘

Sink your shoulders and drop your elbows.

(四四) 進步栽捶

44. ADVANCE, PLANTING PUNCH

由前右摟膝拗步式。右足尖向右橫移。腰腿向右往下後鬆。右手隨腰向外往右繞成平圓形。隨轉隨握為拳。(虎口朝上)置於右腰旁。左手同時隨腰腿向右繞轉至右胸前。左足向前踏出一步。漸漸屈膝。左手往下摟過左膝蓋。置於左腿旁。右拳同時向前往下栽擊。右腿隨勢漸漸伸直。(見圖40)鬆腰鬆胯。虛領頂勁。含胸拔背。眼神前視。Continuing from the previous posture, your right toes shift across to the right, your hips going to the right and loosening downward to the rear. Your right hand is going along with your hips by arcing in a horizontal circle outward and to the right, grasping into a fist (tiger's mouth facing upward), and is placed beside your right hip, while your left hand is going along with your hips by arcing to the right until in front of your chest. Your left foot steps out forward, gradually the knee bends, and your left hand brushes downward past your left knee and is placed beside your left hip. At the same time, your right fist goes forward and downward with a planting strike, and your right leg goes along with the posture by gradually pressing straight. Loosen your waist and hips. Forcelessly press up your headtop. Contain your chest and pluck up your back. Your gaze is forward. See drawing 40:



身勿太前仆

Your body should not lean too far forward.

膝勿過足尖

Your left knee should not go beyond the toes.

(用法) (一) 由前右摟膝拗步式。人以左足踢己腹部。己先用右手向上往左格去。人必左俯。己則乘勢上左步。復以左手橫摟。並用右拳往下擊之。(二) 人用右拳擊己胸部。己以右手往左格開。左手橫摟。復以右拳往下擊之。

Application:

1. Continuing from the application of RIGHT BRUSH KNEE, if the opponent uses his left foot to kick to your belly, first send your right hand upward to block it to the left. He will surely lean to the left, so follow up by stepping forward with your left foot, brushing aside with your left hand, and using your right fist to strike downward.
2. Or if the opponent uses his right fist to strike to your chest, use your right hand to block it to the left, your left hand to brush it aside, and then use your right fist to strike downward.

(四五) 轉身撇身捶

45. TURN AROUND, TORSO-FLUNG PUNCH

由前進步栽捶式。兩手上升。隨腰腿右轉。左足尖隨勢向右轉移。(見圖41/42) 餘見前第三三節內載。

Continuing from the previous posture, your hands rise up as your hips turn to the right, your left toes also shifting across to the right. The rest is the same as in Posture 33. See drawings 41 & 42:



身勿太偏

Your body should not overly lean.

手勿過高

Your left hand should not go too high.



身勿太偏

Your body should not overly lean.

臂勿太直

Your left arm should not be too straight.

(四六) 進步搬攔捶

46. ADVANCE, PARRY, BLOCK, PUNCH

見前第三四節。

Same as Posture 34.

(四七) 右踢脚

47. RIGHT KICK

由前進步搬攔捶式。左足尖向左轉移。(面向左側)重心漸漸移於左腿。兩手變掌同時左右分開向下。(掌心朝下)鬆沉至腹前。復翻上相合。往上向內抱起。成十字手式。(掌心朝裏)右足并上半步。足尖落地。足跟提起。左右兩掌同時翻轉向下。往左右平肩分開。將身上鬆。以右足尖向右角往上直踢。(見圖43)頂懸身正。尾閭收住。含胸拔背。眼神向右側前視。

Continuing from the previous posture, your left toes turn to the left (to be pointing to the left), and the weight gradually shifts to your left leg, as your hands, both as palms, spread apart to the sides and go downward (palms facing downward), loosening and sinking until in front of your belly with the palms turning upward as they come together. Your hands lift upward while embracing inward to make an X shape (palms facing inward) as your right foot goes forward a half step, toes touching down, heel lifted. Your hands in unison turn over to face downward, then spread apart to the sides at shoulder level, your body loosening upward, as you do a toe kick upward to the right corner. Suspend your headtop and straighten your body. Your tailbone is tucked in. Contain your chest and pluck up your back. Your gaze is forward to the right side. See drawing 43:



手足勢平 手勿太高

Your right hand and foot are both level, and so the hand should not go too high.

(用法) 以右足尖向上直踢人手腕。餘見前第四十節內載。惟右足尖為向上直踢。

Application:

Do a right toe kick upward to an opponent's wrist. The rest is the same as in Posture 40, except this kick is directly ahead.

(註) 太極拳老架子中。在進步栽捶後。為轉身二起腿。二起腿後。遂為撤步右打虎。今人多捨之勿用。而以轉身撇身捶、進步搬攔捶、右踢脚、三式相替。蓋因二起腿不易練習之故也。

Note:

In the old frame of the Taiji Boxing set, ADVANCE, PLANTING PUNCH is followed by TURN AROUND, DOUBLE KICK, then WITHDRAWING STEP, RIGHT FIGHTING TIGER POSTURE. Most people nowadays have given up doing it this way, substituting the double kick with the three postures of TURN AROUND, TORSO-FLUNG PUNCH, then ADVANCE, PARRY, BLOCK, PUNCH, then RIGHT KICK, and this is because DOUBLE KICK is not easy to practice.

(四八) 左打虎

48. LEFT FIGHTING TIGER POSTURE

由前右踢脚式。右足落下與左足略齊。左足向左側踏後一步。左右手同時向下往左後捋。捋至左側。復向上升。先往右復往左繞成一圓圈。右掌轉至胸前握為拳。(虎口向內。拳心朝下。)左掌隨繞勢。向上轉至左額角旁。亦握成拳。(拳心朝外)身隨腰腿向左偏轉。右拳同時向左平橫轉於左脅旁。左腿隨勢漸漸屈膝變為實步。左右兩腿成為斜弓步式。(見圖44)虛領頂勁。沉肩含胸。鬆腰鬆胯。尾閭中正。眼神前視。

Continuing from the previous posture, your right foot comes down almost next to your left foot and your left foot steps to the left rear as your hands roll back downward to the left rear then rise up. Making a circle to the right then back to the left, your right palm arcs until in front of your chest, grasping into a fist (tiger's mouth facing inward, the center of the fist facing downward), your left palm arcing upward until beside your left temple, also grasping into a fist (the center of the fist facing outward). As your torso turns to the left, your right fist arcs across to the left to be beside your left ribs, your left leg gradually bending at the knee and becoming full, your legs making a diagonal bow stance. Forcelessly press up your headtop. Sink your shoulders and contain your chest. Loosen your waist and hips. Your tailbone is centered. Your gaze is forward. See drawing 44:



身體中正

Your body is upright.

膝勿過足尖

Your left knee should not go beyond the toes.

(用法) (一) 人以左手擊己胸部。己側身化避。並用右手平執其腕部。(或肘部) 往左側下採。同時以左拳上擊彼右太陽穴。(二) 人以右手托己左肘部。並用右肩靠己左脅穴。己可將右手由下翻上。執拿其右肘。同時提起左足。置於人身後。以左拳擊彼背部。(三) 人以右臂擱己左臂時。亦可應用上述方法。

Application:

1. If an opponent strikes to your chest with his left fist, neutralize by dodging your body sideways, bringing your right hand across to grab his wrist (or elbow) and pluck downward to the left, while striking your left fist upward to his right temple. [This is somewhat similar to technique 73 of the two-person set.]
 2. Or if an opponent props up your left elbow and uses his right shoulder to bump to acupoints on your left flank, you can send your right hand upward to grab his right elbow, lifting your left foot and placing it behind him, and strike him from behind with your left fist. [This scenario appears in techniques 10 & 11 of the two-person set.]
 3. Or if the opponent tries to break your left arm with his right arm, you can also use the above method.
- [See also technique 19 of the two-person set.]

(四九) 右打虎

49. RIGHT FIGHTING TIGER POSTURE

由前左打虎式。右足提起。向右側往後踏出半步。兩手隨腰腿右轉。(左右兩拳在轉圈時。先鬆開成為掌。後復握為拳。) 左手向左往下。復向右往上圓轉成一大圓形。再轉至左胸前握為拳。(虎口向內。拳心朝下。) 右手同時往下隨腰腿向右圓轉。升至右額角旁。亦握成拳。(拳心朝外) 身隨腰腿向右偏轉。左拳同時向右平橫轉於右脅旁。右腿隨勢漸漸屈膝變為實步。左右兩腿成為斜弓步式。(見圖45) 餘如左打虎式內載。

Continuing from the previous posture, your right foot lifts and takes a half step to your right rear, your hands going along with your hips as they turn to the right. (As your fists arc, they will first open into palms, then again become fists.) Your left hand is going to the left and downward, then making a large arc to the right and upward until in front of the left side of your chest, grasped into a fist (tiger's mouth facing inward, the center of the fist facing downward), while your right hand is arcing downward, to the right, and rising until beside your right temple, also grasping into a fist (the center of the fist facing outward). As your torso turns to the right, your left fist arcs across to the right to be beside your right ribs, your right leg gradually bending at the knee and becoming full, your legs making a diagonal bow stance. The rest is the same as in the previous posture. See drawing 45:



身勿太偏

Your body should not overly lean.

膝勿過足尖

Your right knee should not go beyond the toes.

(用法) (一) 接前左打虎式用法。人自右側以左拳擊己右腰部。(或用右足踢己下部) 己用右手向右往下格開。倘人收回左拳。換以右拳擊己胸部。己則以左手沉抹其拳。同時將右手翻上為拳。擊其頭部。(二) 人以左手托己右肘部。并用右肩靠己右脅穴。己可將左手由下翻上。執拿其左肘。同時將右步撤至敵人身後。以右拳擊彼背部。(三) 人以左臂擰己右臂時。亦可應用上述方法。

Application:

1. Continuing from the application for the left side, an opponent to your right strikes to the right side of your waist with his left fist (or does a right toe kick to your lower body). Block aside to the right and downward with your right hand. If he withdraws his left fist and switches to striking to your chest with his right fist, brush it away downward with your left hand while sending your right fist up and around to strike to his head.
2. Or if an opponent props up your right elbow with his left hand and uses his right [left] shoulder to bump to acupoints on your right flank, you can send your left hand upward to grab his left elbow, withdrawing your right foot and placing it behind him, and strike him from behind with your right fist. [This scenario appears in techniques 5 & 6 of the two-person set.]
3. Or if the opponent tries to break your right arm with his left arm, you can also use the above method. [This scenario appears in techniques 42 & 43 of the two-person set.]

(註) 楊家太極拳老式架子中。祇有右打虎。而無左打虎。其接聯右踢腳法。在右打虎式後。左右手先結成十字手式。上升至胸前。復左右分開向下。(掌心朝下) 鬆沉至腹下。餘見右踢腳內載。

Note:

The old frame of the Yang Style Taiji Boxing set has only the RIGHT FIGHTING TIGER POSTURE and does not perform the left posture, instead continuing directly into RIGHT KICK. After RIGHT FIGHTING TIGER POSTURE, the hands first make an X shape rising until in front of your chest, then spreading to the sides and downward (palms facing downward), loosening and sinking until below your belly. The rest is as in the following posture:

(五十) 右踢脚

50. RIGHT KICK

由前右打虎式。兩手隨腰腿左轉。左足尖向左轉移。（面向左側）重心漸漸移於左腿。屈膝坐實。右腿漸漸伸直。成為虛步。左右手先結成十字手式。上升至胸前。復左右分開向下。（掌心朝下）鬆沉至腹前。兩手掌心同時翻上相合。往上向內抱起。復成十字手式。餘如前第四七節右踢腳式內載。

Continuing from the previous posture, your hands go along with the leftward turning of your hips, your left toes turning to the left (to be pointing to the left), and the weight gradually shifts to your left leg, the knee bending and the leg filling as your right leg gradually straightens, making an empty stance, your hands joining to make an X shape rising until in front of your chest. Your hands then spread apart and go downward (palms facing downward), loosening and sinking until in front of your belly with the palms turning upward as they come together, and lift upward while embracing inward to again make an X shape. The rest is the same as in Posture 47.

（用法）接前右打虎式用法。人自左側用右手擊來。已雙手往左向上。用十字手架開之。並以右手假擊其面部。同時用右腳尖向上直踢其手腕。

Application:

Continuing from the application for RIGHT FIGHTING TIGER POSTURE, if the opponent attacks from the left with his right hand, send your hands to the left and upward with an X shape to brace it away, then feint a strike to his face with your right hand while sending a toe kick upward to his wrist.

（五一）雙風貫耳

51. DOUBLE WINDS THROUGH THE EARS

由前右踢腳式。右足尖向前往上踢出後。右腳即收回。右膝上提。足尖垂下。（勿落地）身略往後撤。坐左腿。左右兩手掌。（掌心朝上）以右膝蓋為中心。向左右分開。往後收回至胯旁。成為拳。右足向前落地漸漸屈膝成為實步。左足伸直變為虛步。左右兩拳同時由後向前往上相合。（虎口相對。拳心朝外。）兩拳距離約近尺。（見圖46）當虛領頂勁。含胸拔背。沉肩鬆腰。眼神前視。

Continuing from the previous posture, after your right toes have kicked forward and upward, the foot promptly withdraws, the knee staying lifted, toes hanging down (not touching down yet), and your body slightly withdraws, sitting on your left leg, while your palms (facing upward) go along the sides of your right knee and withdraw until beside your hips, becoming fists. Your right foot comes down forward and gradually the knee bends, the leg becoming full, as your left leg extends, becoming empty, while your fists go forward, upward, and toward each other (tiger's mouths facing each other, the centers of the fists facing outward) to be about a foot apart. You should forcefully press up your headtop, contain your chest and pluck up your back, and sink your shoulders and loosen your waist. Your gaze is forward. See drawing 46:



拳勿過高 兩拳距離勿太近

Your fists should not be too high, nor should they be too close to each other.

(用法) (一) 人用雙拳(或雙掌)擊己胸(或腹)部。己以雙手背將人兩腕向左右分開。往後沉下。復握成拳。由下往上。以雙拳之虎口擊人雙耳(或太陽)穴。(二) 在人雙手同時按己一手臂。己身向後偏斜至不能後化時。可將另一手由下往上。穿過彼兩手之間。隨腰腿後化勢。兩手分開彼雙手。以雙拳擊其左右太陽穴。

Application:

1. If an opponent uses both fists (or palms) to strike to your chest (or belly), spread his wrists away to the sides using the backs of your hands, sinking down to the rear, your hands become fists and go upward to strike to his ears (or temples) with the tiger's mouths.
2. Or if an opponent pushes on one of your arms with both hands, lean away until you cannot neutralize him any further, then send your other hand up from below, threading between his hands, and while your hips are neutralizing to the rear, spread his hands apart with both of your hands, then strike to his temples with fists. [This scenario appears in techniques 31 & 32 of the two-person set.]

(五二) 左踢脚

52. LEFT KICK

由前雙風貫耳式。兩拳變掌左右平肩分開。向下鬆沉(掌心朝下)至腹前。右足尖向右轉移。(面向右斜角)兩手掌心同時翻上相合。往上向內抱起。復成十字手式。(掌心朝裏)同時左足往前向右側并上右足半步。足尖落地。足跟提起。左右兩掌同時翻轉向下。往左右平肩分開。將身上聳。以左足尖向左角往上直踢。(見圖47)虛領頂勁。含胸拔背。尾閭中正。眼神向左側前視。

Continuing from the previous posture, your fists become palms which spread apart at shoulder level then loosen and sink downward until in front of your belly (palms facing downward) as your right toes turn out to the right (to point to the right corner). Your palms turn upward, coming together, and go upward, embracing inward to make an X shape (palms facing inward) as your left foot goes forward to the right side to stand a half step in front of your right foot, toes touching down, heel lifted. Your palms in unison turn to face downward and spread apart to the sides at shoulder level, your body rising, as your left foot comes up and does a toe kick to the left corner. Forcelessly press up your headtop. Contain your chest and pluck up your back. Your tailbone is centered. Your gaze is forward to the left side. See drawing 47:



手足勢平

Your left hand and foot are both level.

(用法) 以左足尖向上直踢人手腕。

Application:

Do a toe kick to an opponent's wrist with your left foot.

(五三) 轉身蹬脚

53. TURN AROUND, PRESSING KICK

由前左踢脚式。左足向上踢出後即收回。屈膝提起。(足尖垂下) 兩手同時抱合。復成十字手式。(左手在外。右手在內。) 右足跟略提起。全身以右足掌向右旋轉一大半圈。(約正圓形四分之三) 左足落地。坐實。身下蹲。兩手掌同時往下朝裏翻轉。(掌心先朝下。後向外。) 隨勢以右足跟向前平直蹬出。兩手同時左右平肩分開。(見圖48) 虛領頂勁。含胸拔背。眼神向右前視。

Continuing from the previous posture, your left foot withdraws, knee still lifted (toes hanging down), as your hands embrace inward to make an X shape (left hand on the outside, right hand on the inside). Your right heel slightly lifts and your whole body spins a large half circle on the ball of the foot (making a three-quarter turn). When the foot comes down, sit fully on it and squat your body as your hands come downward, turning inward. Then when your palms have turned to face first downward, then outward, do a level pressing kick forward with your left heel while spreading your hands apart at shoulder level. Forcelessly press up your headtop. Contain your chest and pluck up your back. Your gaze is forward to the right. See drawing 48:



足底蹬平

The heel of your right foot presses level.

(用法) (一) 接前左踢脚式用法。已左足踢人後。倘人擬用手握攀已足。則立即將左足收回。如其仍向前追擊。已即向右轉身閃避。俟轉至適當時。落左足。蹲身蓄勢。乘機右手粘(或採)彼肘腕。右足蹬其臀部。(或腹部) 此乃敗中取勝之法。甚為巧妙。

Application:

Continuing from the application for LEFT KICK, once you have kicked with your left foot, if the opponent tries to pull on your foot, immediately withdraw it, and if he chases forward to attack again, spin around to the right to evade it. At the perfect instant, settle onto your left foot, squatting your body with an energy of storing, then take advantage of the opportunity to stick to (or pluck) his elbow or wrist with your right hand and do a pressing kick with your right foot to his ribs (or belly). This is a quite ingenious method of seizing victory on the cusp of defeat.

(五四) 撇身捶

54. TORSO-FLUNG PUNCH

由前轉身蹬脚式。右足收回。右手掌隨腰腿左轉勢。往右朝下。復向左繞轉。漸漸握成拳形。（拳背朝上）向左收至左胸前。往上向前。翻腕圓轉撇下。（拳心朝上）左手隨右手繞轉勢向後圓轉。復向前置於右肘內部上面。同時右足橫式落地。（即足尖向右側。足跟向左側。內部朝外。）餘見前第十八節撇身捶內載。

Continuing from the previous posture, your right foot withdraws, as your hips turn to the left, and your right palm goes to the right, facing downward, then arcs to the left, gradually grasping into a fist (the back of the fist facing upward), withdrawing to the left until in front of the left side of your chest, then arcs upward and forward, the wrist turning over, and flings downward (so the center of the fist is facing upward). At the same time, your left hand arcs to the rear then comes forward to be placed above the inside of your right elbow, your right foot coming down sideways (i.e. toes pointing to the right, heel pointing to the left, instep facing to the outside). The rest is the same as in Posture 18.

(五五) 進步搬攔錘

55. ADVANCE, PARRY, BLOCK, PUNCH

見前第十九節。

Same as Posture 19.

(五六) 如封似閉

56. SEALING SHUT

見前第二十節。

Same as Posture 20.

(五七) 抱虎歸山

57. CAPTURE THE TIGER AND SEND IT BACK TO ITS MOUNTAIN

見前第二一節。

Same as Posture 21.

(五八) 棚捋擠按

58. WARD-OFF, ROLLBACK, PRESS, PUSH

見前第四、五、六、七、四節。

Same as Postures 4-7.

(五九) 橫單鞭

59. SIDEWAYS SINGLE WHIP

接前式左足向左往前踏出半步。面對正方向。（見圖49）餘見前第八節。

Continuing from the previous posture, your left foot takes a half step to the forward left and you are facing directly forward. The rest is the same as in Posture 8. See drawing 49:



後手勿過高

Your rear hand should not be too high.

身宜中正 勿前仆

Your body should be upright rather than leaning forward.

(六十) 野馬分鬃 (右式)

60. WILD HORSE VEERS ITS MANE – RIGHT

由前橫單鞭式。左手掌（先掌緣向下。後掌心向上。）隨腰腿向右往內圓轉。右手（先掌緣向下。後掌心向下。）隨勢向左往內圓轉。左足尖同時向右移轉。右手圓轉至一圈盡端。（掌心向下）復往外向右圓轉。（掌緣向下）左手（掌心向下）隨勢往左繞轉。右手轉至盡端處。復往外向右朝下繞至胸前。右足向右側踏出半步。漸漸屈膝坐實。左腿漸漸伸直。左右兩手同時上下分開。右手臂隨腰腿向右往上斜掄。左手同時向左側下採。（見圖50）與攬雀尾右式略同。惟右臂須向上斜掄。當虛領頂勁。含胸拔背。沉肩垂肘。鬆腰鬆胯。眼神向右側前視。

Continuing from the previous posture, your left palm (palm edge downward, then palm facing upward) goes along with your hips by arcing inward to the right, as your right hand (palm edge downward, then palm facing downward) correspondingly arcs inward to the left, your left toes turning to the right. Once your right hand has arced its full extent to the left (palm facing downward), it then arcs outward to the right (palm edge downward) as your left hand (palm facing downward) correspondingly arcs to the left, and once it has gone its full extent to the left, it then goes outward to the right, facing downward in front of your chest, your right foot stepping out a half step to the right. The knee gradually bends and the leg fills, your left leg gradually straightening, as your hands spread apart in unison above and below, your right arm warding off upward diagonally to the right while your left hand plucks downward to the left. It is almost the same as CATCH THE SPARROW BY THE TAIL on the right side, except your right arm must ward off upward to the corner. You should forcelessly press up your headtop, contain your chest and pluck up your back, sink your shoulders and drop your elbows, and loosen your waist and hips. Your gaze is forward to the right. See drawing 50:



身勿太偏

Your body should not overly lean.

手勿太直太高

Your right arm should be neither too straight nor too high.

膝勿伸出足尖

Your right knee should not go beyond the toes.

(用法) (一) 由前橫單鞭式用法。人自正面以左手擊來。己左手先將其手向右黏轉。復以右手向左沉之。左手隨勢採執彼手。同時上右步。置於彼足後。用右臂自彼左腋下。向左往上。復向右棚擊之。(二) 在人以左手臂橫捌己胸至勢背時。己可用左手執彼右腕。撤左步。上右步。同時將右手臂自其左腋下。向右往上棚擊之。(三) 右肱外部棚人右臂外部。

Application:

1. Continuing from the application of SIDEWAYS SINGLE WHIP, if the opponent attacks directly in front of you with his left hand, first arc your left hand to the right to stick to his hand, then sink your right hand to the left as your left hand plucks his hand, stepping your right foot forward and placing it behind his leg. At the same time, send your right arm to the left under his left armpit and attack with a ward-off upward to the right.
2. Or if an opponent backs you off by doing a horizontal rending to your chest with his left arm, you can grab his right [left] wrist with your left hand, withdrawing your left foot, then step forward with your right foot while sending your right arm under his left armpit, attacking with a ward-off to the right and upward.
3. Or the outside of your right forearm wards off to the outside of an opponent's forearm [setting up for continuing into the posture on the left side].

(六一) 野馬分鬃 (左式)

61. WILD HORSE VEERS ITS MANE – LEFT

由前野馬分鬃右式。右手掌心翻下。隨腰腿向左後揚。繞成圓形。左手由外向內隨腰腿繞圈。轉至胸口前。掌心翻上。左足向左側斜上一步。漸漸屈膝坐實。右腿漸漸伸直。左右兩手同時上下分開。與攬雀尾 (左式) 略同。惟左手臂隨腰腿向左往上斜棚。右手同時向右下採。(見圖51) 餘如前野馬分鬃 (右式。)

Continuing from the previous posture, your right palm turns over to face downward and arcs along with your hips as they settle to the left rear, your left hand arcing inward until in front of your chest, the palm turning upward, as your left foot steps diagonally forward to the left. The knee gradually bends and the leg fills, your right leg gradually straightening, as your hands spread apart in unison above and below. It is almost the same as CATCH

THE SPARROW BY THE TAIL – LEFT, but with your left arm warding off upward diagonally to the left while your right hand plucks downward to the right. The rest is the same as in the previous posture. See drawing 51:



身勿太偏

Your body should not overly lean.

手勿太直太高

Your left arm should be neither too straight nor too high.

膝勿伸出足尖

Your left knee should not go beyond the toes.

(用法) (一) 接前野馬分鬃 (右式) 用法。如人在勢背時。將腰腿右轉。並以右手推撥己右手臂。已乘勢以右手執其右腕。撤右步。上左步。仍置於其足後。同時用左臂自彼右腋下。向左往上棚擊之。(二) 在人以右手臂橫捌己胸至勢背時。已可用右手執彼右腕。撤右步。上左步。同時將左手臂自其右腋下。向左往上棚擊之。(三) 左肱外部棚人左臂外部。此法亦可與右式聯用。

Application:

1. Continuing from the application for the posture on the right side, when the opponent's energy becomes coarse, turn your hips to the right, pushing aside his right arm with your right hand. Taking advantage of the opportunity to grab his right wrist with your right hand, withdraw your right foot and step forward with your left, placing it again behind his leg. At the same time, send your left arm under his right armpit, attacking with a ward-off to the left and upward.
2. Or if an opponent backs you off by doing a horizontal rending to your chest with his right arm, you can grab his right wrist with your right hand, withdrawing your right foot, then step forward with your left foot while sending your left arm under his right armpit, attacking with a ward-off to the left and upward. [This is the same as technique 18 of the two-person set.]
3. Or the outside of your left forearm wards off to the outside of an opponent's left arm, setting up for continuing into the posture on the right side.

(六二) 野馬分鬃 (右式)

62. WILD HORSE VEERS ITS MANE – RIGHT

由前左式。左手掌心翻下。隨腰向右後擡。繞成圓形。右手由外向內。隨腰腿繞圈。轉至胸口前。掌心翻上。右足向右側踏出一步。餘見第六十節野馬分鬃 (右式) 內載。

Continuing from the previous posture, your left palm turns over to face downward and arcs along with your hips

as they settle to the right rear, your right hand arcing inward until in front of your chest, the palm turning over to face upward, as your right foot steps out to the right. The rest is the same as in Posture 60.

(六三) 左攬雀尾

63. CATCH THE SPARROW BY THE TAIL – LEFT

由前野馬分鬃（右式。）右手掌心翻下。隨腰腿向左後擡。繞成圓形。左手由外向內。隨腰腿繞圈。轉至右肘下。掌心翻上。左足向左側橫邁半步。左右兩手同時前後分開。左手肱部向左側往前平擡。餘如第三節攬雀尾（左式）內載。

Continuing from the previous posture, your right palm turns over to face downward, arcing to the left rear along with your hips, your left hand arcing inward until below your right elbow, the palm turned over to face upward. Your left foot goes to the left a half step and your hands spread apart to the front and rear, your left forearm going to the left and forward to ward off horizontally. The rest is the same as in Posture 3.

(六四) 上步棚捋擠按

64. WARD-OFF, ROLLBACK, PRESS, PUSH

見前第四、五、六、七、四節。

Same as Postures 4-7.

(六五) 單鞭

65. SINGLE WHIP

見前第八節。

Same as Posture 8.

(六六) 玉女穿梭（一）

66. MAIDEN WORKS THE SHUTTLE – PART 1

由前單鞭式。右手隨腰腿向左圓轉。至將盡端時。左手隨腰腿向右圓轉至胸前。同時身體隨左足尖轉向右斜角。右足提起。向右往前踏進半步。右手隨腰腿向前往上引提。左手（掌心朝上）由右肱下向上擡起。右掌同時向上圓轉。往內收回。至胸前。左手臂隨棚隨將掌心向外翻至額前。左足同時向前斜角處踏出一步。漸漸屈膝坐實。右腿漸漸伸直。右手掌隨勢由左肱下。向前往斜角按出。（見圖52）右手臂勿太伸直。膝勿過足尖。坐腰鬆胯。尾閭收住。身勿前仆。當虛領頂勁。含胸拔背。沉肩垂肘。坐腕伸指。眼神前視。

Continuing from the previous posture, your right hand goes along with your hips by arcing to the left, and as it reaches its full extent, your left hand arcs to the right to be in front of your chest, while your body and left toes turn to point to the right corner. Your right foot lifts and takes a half step forward to the right, your right hand going forward and upward, drawing in. Your left hand (palm facing upward) goes under your right forearm and wards off upward as your right palm arcs upward and withdraws inward until in front of your chest. Your left arm wards off upward until in front of your forehead, turning over so the palm is facing outward as your left foot steps forward to the corner. Gradually the knee bends and the leg fills, your right leg gradually straightening, as your right palm goes from under your left forearm and pushes forward to the corner. Your right arm should not overly extend. Your left knee should not go beyond the toes. Settle your waist and loosen your hips. Your tailbone is tucked in. Your body should not lean forward. You should forcefully press up your headtop, contain your chest and pluck up your back, sink your shoulders and drop your elbows, and settle your wrists and extend your fingers. Your gaze is forward. See drawing 52:



身勿前仆

Your body should not lean forward.

手勿太直

Your right arm should not be too straight.

膝勿過足尖

Your left knee should not go beyond the toes.

(用法) (一) 接前單鞭式用法。人由身後右側。以右手擊來。己即轉身以右手沉化。倘彼手上抬。己乘勢以左肱棚起其右腕部。(或肘部)同時上右步。復將左足踏上一步。扣住其右足跟。並以右掌按擊彼胸口。(或脅部)

(二) 人由正面以右拳擊己胸部。己右手採執其右手腕。同時右足蹬彼右膝蓋。(或迎面骨)倘其退右步。己乘勢上左步。左臂上棚彼右臂。右掌還擊其胸口。

Application:

1. Continuing from the application for SINGLE WHIP, an opponent attacks from your right rear with his right hand. Turn around to neutralize it by sinking it down with your right hand. If he lifts his hand up, take advantage of the momentum by lifting your left forearm up to ward off his right wrist or elbow, at the same time stepping forward with your right foot, then stepping forward with your left foot, which hooks around his right heel, and pushing to his chest (or ribs) with your right palm.
2. Or if an opponent directly in front of you strikes to your chest with his right fist, your right hand plucks his right wrist while your right foot presses his right knee (or shin). If he retreats his right leg, take advantage of the opportunity by stepping forward with your right foot, sending your left arm upward to ward off his right arm and striking to his chest with your right palm.

– [See also technique 26 of the two-person set.]

(六七) 玉女穿梭 (二)

67. MAIDEN WORKS THE SHUTTLE – PART 2

由前式左足尖向右移轉。同時左右手隨腰腿向右圓轉。右手轉至右脅旁。往內向左抄至左腕下。結成十字手式。兩手隨腰腿向右往上繞至右額旁。再隨勢向左往下沉落至胸前。右足向身後右側斜角。踏出半步。漸漸屈膝坐實。左腿漸漸伸直。身體同時亦向背後右側轉去。右臂向右側上棚。(右手在額前)左手掌隨即由右肱下。向前往斜角按出。(見圖53)餘見前式內載。

Continuing from the previous posture, your left toes turn to the right, your hands going along with your hips by arcing to the right, your right hand arcing until beside your right ribs then inward and scooping to the left under your left wrist, your hands making an X shape. Your hands continue arcing to the right and upward until beside

the right side of your forehead and then sink down to the left until in front of your chest, your right foot going to the right rear and taking a half step out to the corner. Gradually the knee bends and the leg fills, your left leg gradually straightening, your body also having turned around to the right rear, and your right arm wards off upward to the right (the hand in front of your forehead) as your left palm goes from under your right forearm and pushes forward to the corner. The rest is the same as in the previous posture. See drawing 53:



身勿前仆

Your body should not lean forward.

手勿太直

Your left arm should not be too straight.

膝勿過足尖

Your right knee should not go beyond the toes.

(用法) 接前式用法。人從身後右側。以右手自上往下擊己頭部。己即轉身用右肱棚之。同時上右步。以左掌按擊彼胸口。(或脅部)

Application:

Continuing from the application for Part 1, an opponent from behind and to your right strikes downward to your head with his right hand. Turn around and ward off with your right forearm, stepping forward with your right foot, and push to his chest (or ribs) with your left palm.

(六八) 玉女穿梭 (三)

68. MAIDEN WORKS THE SHUTTLE – PART 3

由前式兩手隨腰腿向左圓轉。右足提起。向右踏出半步。右手隨腰腿向前往上引提。左足向前斜角踏出一步。右掌同時向上圓轉。往內收同至胸前。左手臂上棚。右掌隨勢由左肱下。向前往斜角按出。餘如玉女穿梭 (一) 內載。惟面對方向不一。(見圖54)

Continuing from the previous posture, your hands go along with your hips by arcing to the left, your right foot lifting and stepping out a half step, your right hand going forward and upward, drawing in. Your left foot steps forward to the corner as your right palm arcs upward and withdraws until in front of your chest. Your left arm wards off upward as your right palm goes from under your left forearm and pushes forward to the corner. It is the same as Part 1, just facing a different direction. See drawing 54:



身勿前仆

Your body should not lean forward.

手勿太直

Your right arm should not be too straight.

膝勿過足尖

Your left knee should not go beyond the toes.

(六九) 玉女穿梭 (四)

69. MAIDEN WORKS THE SHUTTLE – PART 4

與前玉女穿梭 (二) 式同。惟面對方向各異。(見圖55)

Same as Part 2, just facing a different direction. See drawing 55:



右手上棚勿太高

Your right hand should not ward off upward too high.

左掌為按勿過偏

Your left palm should not be angled too sideways when it pushes.

(註) 以上四式。各式正面均對隅角。其方向秩序如下。如第一式正面對東南。第二式當對東北。第三式當對西北。第四式當對西南。

Note:

These four postures each face to a different corner, and the sequence is: Part 1 to the southeast, 2 to the northeast,

3 to the northwest, 4 to the southwest [indicating also that Chen Yanlin considers the BEGINNING POSTURE of the solo set to be oriented to the east].

(七十) 左攬雀尾

70. CATCH THE SPARROW BY THE TAIL – LEFT

見前第六三節。

Same as Posture 63.

(七一) 上步棚捋擠按

71. WARD-OFF, ROLLBACK, PRESS, PUSH

見前第四、五、六、七、四節。

Same as Postures 4-7.

(七二) 單鞭

72. SINGLE WHIP

見前第八節。

Same as Posture 8.

(七三) 雲手

73. CLOUDING HANDS

見前第三七節。

Same as Posture 37.

(七四) 單鞭

74. SINGLE WHIP

見前第八節。

Same as Posture 8.

(七五) 蛇身下勢

75. SNAKING BODY LOW POSTURE

由前單鞭式。兩手隨腰腿向後。由上往下圓轉。同時身隨右腿彎屈勢。往下蹲坐。重心寄於右腿。左腿伸直。右臂仍照前式不動。左臂屈時。掌緣向下。由前往後。自上至下繞半圈形後。撤至腹前。復向下往前伸出。（見圖56）身勿太下坐。眼神視手。

Continuing from the previous posture, your hands go along with your hips as they move to the rear, arcing from above to below. At the same time, your body goes along with your right leg as it bends, squatting down, the weight shifting to your right leg, your left leg straightening. Your right arm remains as it was in the previous posture. As your left arm bends in, the palm faces downward and arcs a half circle from front to rear, from up to down, withdrawing until in front of your belly, then goes downward and extends forward. Your body should not sit too low. Your gaze is toward your [left] hand. See drawing 56:



身勿前仆

Your body should not lean forward.

手勿過高或太低

Your right hand should be neither too high nor too low.

膝勿太出

Your right knee should not stick out too far.

(用法) (一) 接前單鞭式用法。人右手擊來。己左手執其腕往下採沉。倘彼上頂。己乘勢以右肱上棚。左手變拳或掌。攻其襠部。(二) 人以右手擊來。己以左手沉化之。人再用左手斜擊己右太陽穴。己以右手乘勢復向下沉住。此時人雙手被困。勢必起右足踢己襠部。己隨將身下蹲。左手乘勢抄握彼足跟。往上略提。右手按其足心。起身雙手向前放出。

Application:

1. Continuing from the application of SINGLE WHIP, if the opponent strikes with his right hand, your left hand grabs his wrist and plucks down. If he braces it upward, take advantage of his energy by warding off upward with your right hand, and attack his crotch with your left hand as either a palm or fist.
 2. Or if the opponent uses his right hand to strike, use your left hand to sink it down and neutralize it. If he then sends his left hand to strike across to your right temple, your right hand rides along with its momentum and then sinks it down. With both his hands now in difficulty, he will surely lift his right foot to kick to your crotch, so squat your body down, your left hand seizing the opportunity by scooping under his heel and slightly lifting upward, then your right hand pushes on the sole as you lift your body, sending both hands forward to throw him away.
- [See also technique 71 of the two-person set.]

(七六) 金雞獨立 (右式)

76. GOLDEN ROOSTER STANDS ON ONE LEG – RIGHT

由前蛇身下勢式。左足尖向左橫移。身體向前。右足提前一步。足尖落地。足跟提起。為虛步。重心寄於左腿。右手由後隨右腿向前。進至右腰旁。向右往後沉肩鬆腰。繞一圓圈。隨身體漸漸升起勢。向上舉升。手指朝上。同時右腿屈膝上提。足尖略下垂。右肘與右膝上下相齊。左手掌下按。(手指前伸。掌心朝下。)置於左腿旁。(見圖 57) 虛領頂勁。含胸拔背。手勿過高。身勿太仰。肘與膝相合。眼神前視。

Continuing from the previous posture, your left toes turn to the left, your body goes forward, and your right foot lifts and steps forward, toes touching down, heel lifted, making an empty stance, the weight on your left leg. Your right hand has gone forward with your right leg until beside the right side of your waist, then arcs in a circle that goes to the right rear (shoulder sinking, waist loosening) and gradually lifts up along with the rising of your body,

fingers upward, as your right knee lifts up, toes slightly hanging down, your right elbow and knee aligned with each other above and below, your left palm pushing down (fingers extended forward, palm facing downward) to be placed beside your left thigh. Forcelessly press up your headtop. Contain your chest and pluck up your back. Your right hand should not go too high. Your body should not lean back too far. Your right elbow and knee are aligned with each other. Your gaze is forward. See drawing 57:



虛靈頂勁

Forcelessly press up your headtop.

含胸拔背

Contain your chest and pluck up your back.

眼神視手

Your gaze is to your [right] hand.

(用法) (一) 接前式蛇身下勢用法。人後退。並以左手自上往下擊來。己乘勢將身向前往上升起。右手拿開其左手。同時用右膝攻彼小腹部。(二) 人右手自上擊下。己右手上棚。復以左手由右肱下向上往左捌開其右手。同時以右手背橫擊彼頭部。其必以左手來解。己乘勢將兩手分開彼雙手。用右膝攻其襠部。倘彼往後退化。並雙手採己兩手。己遂將右足踢之。(或蹬之) (三) 人右手擊來。己左手執拿其腕部。同時用右手假撲彼面部。其必以左手來解。己乘勢兩手分開彼雙手。以右膝攻其襠部。彼後化。己用右足踢之。(或蹬之)

Application:

1. Continuing from the application for SNAKING BODY LOW POSTURE, if the opponent retreats and strikes down from above with his left hand, take advantage of the opportunity by sending your body forward and lifting upward, your right hand seizing his left hand as your right knee attacks his lower abdomen.
2. Or if an opponent strikes down from above with his right hand, ward off upward with your right hand, send your left hand upward from under your right forearm to rend aside his right hand, then strike across to his head with the back of your right hand, which he will have to deal with by using his left hand. Take advantage of the opportunity by using your hands to spread his hands away while attacking his groin with your right knee. If he were to neutralize this by retreating and plucking your hands with both of his hands, then send out a toe kick (or pressing kick). [This kind of follow-up scenario appears in techniques 50-52 of the two-person set.]
3. Or if the opponent attacks with his right hand and you grab his wrist with your left hand, instead feint a strike to his face with your right hand so that he will have to deal with it by using his left hand, then take advantage of the opportunity to spread his hands and knee his groin, and as he retreats to neutralize, send out a toe kick (or pressing kick).

(七七) 金雞獨立 (左式)

77. GOLDEN ROOSTER STANDS ON ONE LEG – LEFT

由前式。右足落地。身略下蹲。右手同時下落。置於右胯旁。(手指前伸。掌心朝下。)左手隨腰在左腰旁向左沉肩鬆腰。往後繞一圓圈。隨身體漸漸升起勢。向上舉升。手指朝上。同時左腿屈膝上提。足尖略下垂。(重心寄於右腿)左肘與左膝上下相齊。(見圖58)餘見前式內載。

Continuing from the previous posture, your right foot comes down and your body slightly squats down, your right hand at the same time lowering to be beside your right hip (fingers extended forward, palm facing downward). At the same time, your left hand arcs in a circle that goes to the left rear (shoulder sinking, waist loosening) and gradually lifts up along with the rising of your body, fingers upward, as your left knee lifts up, toes slightly hanging down, the weight on your right leg. Your left elbow and knee are aligned with each other above and below. The rest is the same as in the previous posture. See drawing 58:



身勿太仰

Your body should not lean back too far.

手勿過高

Your left hand should not go too high.

肘與膝相合

Your left elbow and knee are aligned with each other.

(用法) (一) 接前式用法。人將左手往下沉化己右膝。並用右手擊來。己隨其勢放下右腿。右手沉抹彼左手。左手拿閉其右手。同時用左膝復攻彼襠部。(二) (三) 用法可見前式內載。惟左右手足相易可也。

Application:

1. Continuing from the application for the right side, the opponent neutralizes your right knee by sinking it down with his left hand and attacks with his right hand. Go along with him by putting your right leg down while brushing his left hand down with your right hand and seizing his right hand with your left hand while attacking his groin with your left knee.

2 & 3. Same as in the application for the right side, but with left and right reversed.

(七八) 倒攆猴

78. RETREAT, DRIVING AWAY THE MONKEY

由前金雞獨立（左式。）左足後退半步。落地坐實。左手掌（掌心翻下）向前往下沉抹。復往後收回。（掌心翻上）右足變為虛步。右手掌隨勢往後圓轉。上升至右耳旁。隨勢向前按出。左手掌同時收至左胯旁。餘見前第（二五）（二六）二節內載。

Continuing from the previous posture, your left foot retreats a half step, coming down to become the full leg, as your left palm goes forward with a sinking push and withdraws (palm facing upward), your right leg becoming empty. Your right palm goes along with the movement by arcing to the rear and upward until beside your right ear, then pushes forward as your left palm withdraws beside your left hip. The rest is the same as in Postures 25 & 26.

（七九）斜飛勢

79. DIAGONAL FLYING POSTURE

見前第二七節。

Same as Posture 27.

（八十）提手上勢

80. RAISE THE HAND

見前第九節。

Same as Posture 9.

（八一）白鶴涼翅

81. WHITE CRANE COOLS ITS WINGS

見前第十節。

Same as Posture 10.

（八二）摟膝拗步（左式）

82. BRUSH KNEE IN A CROSSED STANCE

見前第十一節。

Same as Posture 11.

（八三）海底針

83. NEEDLE UNDER THE SEA

見前第三一節。

Same as Posture 31.

（八四）扇通背

84. FAN THROUGH THE BACK

見前第三二節。

Same as Posture 32.

（八五）轉身白蛇吐信

85. TURN AROUND, WHITE SNAKE FLICKS ITS TONGUE

由前扇通背式。左足尖往右向內移轉。右掌向上隨腰往後翻轉。右足提起。向前橫式落地。（此時練者正面已轉至背方）右手掌（掌心朝上）收至右脅旁。成為拳形。左肘隨腰腿轉勢。滾向胸前。左手掌至胸前向前撲出。（見圖 59）右拳隨腰腿向前伸開。變為掌。（掌心朝上）以手指往前彈叉。似白蛇之吐信。沉肩垂肘。鬆腰鬆胯。眼神前

視。

Continuing from the previous posture, your left toes shift inward to the right, your right palm goes upward as your waist turns to the rear, your right foot lifts and comes down in front sideways (and you are now turned a hundred and eighty degrees from the previous posture), as your right palm (palm facing upward) withdraws until beside your right ribs, making a fist, and your left elbow goes along with the turning of your hips by rolling until in front of your chest. Your left palm strikes forward in front of your chest, then as your right fist extends forward, becoming a palm (palm facing forward), the fingers jabbing forward like a white snake flicking out its tongue. Sink your shoulders and drop your elbows. Loosen your waist and hips. Your gaze is forward. See drawing 59:



身勿太偏

Your body should not overly lean.

左掌含有沉勁

Your left palm has a sinking energy.

(用法) 與撇身捶相仿。惟用時以右手指如彈物狀。叉人胸口。或脅部。去勢甚猛。不善用者。幸勿試之。以免傷人。故教者多不願明言之。

Application:

Same as TORSO-FLUNG PUNCH, except using your right fingers as though flicking something away in order to jab to the opponent's solar plexus or ribs. This posture expresses with fierceness, and so if you are not an expert at applying it, you should not attempt to do so, otherwise you may injure someone, which is why instructors are often reluctant to freely explain its function.

(註) 近人多以白蛇吐信一式。改為轉身撇身捶。實因該式之轉身。不易練習故也。

Note:

Most people nowadays just switch this posture to TORSO-FLUNG PUNCH. Since turning around is involved, it is by no means easy to practice.

(八六) 進步搬攔捶

86. ADVANCE, PARRY, BLOCK, PUNCH

見前第十九節。

Same as Posture 19.

(八七) 上步棚捋擠按

87. STEP FORWARD, WARD-OFF, ROLLBACK, PRESS, PUSH

見前第四、五、六、七、四節。

Same as Postures 4-7.

(八八) 單鞭

88. SINGLE WHIP

見前第八節。

Same as Posture 8.

(八九) 雲手

89. CLOUDING HANDS

見前第三七節。

Same as Posture 37.

(九十) 單鞭

90. SINGLE WHIP

見前第八節。

Same as Posture 8.

(九一) 高探馬

91. RISING UP AND REACHING OUT TO THE HORSE

見前第三九節。

Same as Posture 39.

(九二) 十字手

92. CROSSED HANDS

由前高探馬式。左手掌（掌心朝上）穿過右手臂。（近腕背處）向前伸出。同時左足向前踏出半步。屈膝。右足隨勢移前。（兩腿成為弓步式）右手隨勢收回至胸前。腕背置於左臂下。（見圖60）左臂勿太直。身勿前仆。眼神前視。

Continuing from the previous posture, your left palm (palm facing upward) threads over your right arm (near the back of the wrist), extending forward. At the same time, your left foot steps out forward a half step and the knee bends, your right leg going along with the posture by straightening forward (so that your legs are making a bow stance), your right hand going along with the posture by withdrawing until in front of your chest, the back of the wrist placed under your left arm. Your left arm should not be too straight. Your body should not lean forward. Your gaze is forward. See drawing 60:



臂勿太直

Your arm should not be too straight.

身勿前仆

Your body should not lean forward.

(用法) (一) 接前高探馬用法。右掌撲擊人面部後。倘人將左臂上棚。己即以右肱向下往後沉化彼左臂。同時將左手掌穿過右手肱部。以指向前叉其喉部。(二) 右手壓沉人手。左手指叉人喉部。(或胸口)

Application:

1. Continuing from the application of RISING UP AND REACHING OUT TO THE HORSE, after your right palm strikes to the opponent's face, if he sends his left arm warding off upward, send your own right arm sinking downward and to the rear to neutralize his left arm, while sending your left palm threading over your right arm with a finger jab to his throat.
2. Or your right hand presses down an opponent's hand as your left hand does a finger jab to his throat (or solar plexus). [This is similar to technique 87 of the two-person set.]

(九三) 轉身十字腿

93. TURN AROUND, CROSSED-BODY KICK

由前十字手式。左足尖隨身體向右轉。兩手仍為十字式。惟左手掌隨轉隨翻下。身體轉至右側時。右足提起。脚底全部向前蹬出。(足尖朝上) 兩手同時左右平肩分開。(見圖61) 兩臂相齊。沉肩垂肘。身勿後仰。眼神前視。

Continuing from the previous posture, your left toes go along with your body as it turns to the right. Both hands remain in the CROSSED HANDS shape, except your left palm goes along with the turn by turning over to face downward. Once your body has turned to the right side, your right foot lifts and pushes out forward with the entire sole (toes pointing upward), your hands spreading apart to both sides at shoulder level. Your arms are level with each other. Sink your shoulders and drop your elbows. Your body should not lean back. Your gaze is forward. See drawing 61:



沉肩

Sink your shoulders.

垂肘

Drop your elbows.

兩臂相齊

Your arms are level with each other.

身勿後仰

Your body should not lean back.

脚底蹬出

The sole of your right foot presses out.

(用法) 見前第四二節內載。惟以右足底全部蹬出。

Application:

Same kind of situation as in Posture 42, except your foot now presses with the entire sole.

(註) 太極拳老架子中十字腿之踢法。乃在轉身兩手臂繞至右側時。提起右腿。以足底向前蹬出。同時左手向前。右手往後。平肩分開。斯種練法。雖含有極佳效用。但無腰腿工夫者。不易練習。故今人多改為上式。

Note:

In the old frame of the Taiji Boxing set, the kicking method of the CROSSED-BODY KICK is also to lift the right leg and press forward with the sole once the body has turned around and the hands have arced to the right side, but then the hands instead spread apart at shoulder level with the left hand going forward and the right hand going to the rear. Although this version of it is extremely effective, it is not easy to practice without skill in the waist and legs, and thus people nowadays usually perform it as described above instead.

(九四) 擣膝指襠捶

94. BRUSH KNEE, PUNCH TO THE CROTCH

由前轉身十字腿式。右足向前落地。兩手隨腰腿右轉。右足尖向右側橫移。(成實步)右手隨腰腿向外往右繞成圓形。隨轉隨握為拳。(虎口朝上)置於右腰旁。左手隨腰向右繞轉至胸前。左足向前蹬出一步。漸漸屈膝蹲身。左手往下擣過左膝蓋。置於左腿旁。右拳同時向前斜擊。(虎口朝上。此拳較進步栽捶為高。)右腿隨勢漸漸伸直。

(見圖62)身略前俯。勿太仆。右拳出時為弧線形。向前勿向地。鬆腰鬆胯。含胸拔背。眼神前視。

Continuing from the previous posture, your right foot comes down forward, both hands go along with your hips as they turn to the right, your right toes shifting across to the right (the foot becoming full). Your right hand is going along with your hips by arcing in a circle outward and to the right, grasping into a fist (tiger's mouth facing

upward), and is placed beside your right hip, while your left hand is going along with your waist by arcing to the right until in front of your chest. Your left foot steps out forward, gradually the knee bends and your body squats, and your left hand brushes downward past your left knee and is placed beside your left hip. At the same time, your right fist strikes diagonally forward (the tiger's mouth facing upward, the punch higher than in ADVANCE, PLANTING PUNCH), and your right leg goes along with the posture by gradually pressing straight. Your body slightly leans forward, but should not lean too far. When your right fist comes out, it should go more forward than downward. Loosen your waist and hips. Contain your chest and pluck up your back. Your gaze is forward. See drawing 62:



身勿太仆

Your body should not lean too far forward.

眼神視拳

Your gaze is to your fist.

右拳為弧線形勿向地

Your right fist makes an arc that should not end up going straight toward the ground.

(用法) 見前第四四節內載。惟擊人襠部。

Application:

Same as in Posture 44, except now striking to the crotch. [See also technique 24 of the two-person set.]

(九五) 上步棚捋擠按

95. STEP FORWARD, WARD-OFF, ROLLBACK, PRESS, PUSH

由前擡膝指襠捶式。兩手下落。隨腰左轉。同時左足尖向左橫移。(成實步) 右足向前踏進一步。兩手同時向前往上棚起。成為棚式。餘見前第四、五、六、七、四節。

Continuing from the previous posture, your hands lower and go along with your waist as it turns to the left. At the same time, your left toes shift across to the left (the foot becoming full) and your right foot advances a step, while both hands go forward and upward to make the ward-off posture. The rest is the same as in Postures 4-7.

(九六) 單鞭

96. SINGLE WHIP

見前第八節

Same as Posture 8.

(九七) 蛇身下勢

97. SNAKING BODY LOW POSTURE

見前第七五節

Same as Posture 75.

(九八) 上步七星

98. STEP FORWARD WITH THE BIG DIPPER

由前蛇身下勢式。左足尖向左橫移。身體向前往上漸漸升起。重心寄於左腿。左手變拳。置於胸前。右手亦變拳。向前擊出。（虎口朝上）置於左腕下。右足同時隨右拳。以足尖向前踢去。不落地。（見圖63）虛領頂勁。含胸拔背。身勿前仆。尾閭中正。眼神前視。

Continuing from the previous posture, your left toes shift across to the left, your body goes forward and upward, gradually rising, the weight shifting to your left leg. Your left hand changes into a fist and is placed in front of your chest while your right hand also changes into a fist and strikes out forward (tiger's mouth facing upward) to be placed under your left wrist. Your right foot at the same time goes along with your right fist by kicking out forward with the toes and not touching down. Forcelessly press up your headtop. Contain your chest and pluck up your back. Your body should not lean forward. Your tailbone is centered. Your gaze is forward. See drawing 63:



眼神前視

Your gaze is forward.

身勿前仆

Your body should not lean forward.

尾閭中正

Your tailbone is centered.

（用法）（一）接前蛇身下勢式用法。人用右手擊來。己即將身上升。以雙拳交叉向前朝上棚住。同時用右足踢彼下部。或左拳上架。右拳擊其胸口。同時以右足踢之。（二）人右手擊來。己以左手向左捌化。同時用右拳假擊其胸口。彼必以左手來解。己可乘勢以右足踢彼下部。（三）左手勾人右拳。右拳與右足。同時上下攻人。

Application:

1. Continuing from the application of SNAKING BODY LOW POSTURE, if the opponent uses his right hand to strike, send your body upward, warding off forward and upward with both fists crossed, at the same time using your right foot to kick to his lower body. [This is similar to technique 80 of the two-person set.] Or prop up with your left fist and strike to his solar plexus with your right fist while kicking with your right foot.

2. Or if the opponent's right hand strikes, your left hand rends to the left to neutralize it. At the same time, feign a strike to his chest with your right fist, which he will inevitably use his left hand to intercept, and then you can take advantage of the situation by kicking to his lower body with your right foot.
3. Or your left hand lures in the opponent's right fist, and your right fist and right foot attack in unison above and below.

(九九) 退步跨虎

99. RETREAT TO SITTING TIGER POSTURE

由前上步七星式。右足往後退一步。落地坐實。兩手同時上下分開。坐腰鬆胯。身向下蹲。如白鶴涼翅式。左足向前踢去。落地成為虛步。足尖着地。足跟提起。（見圖64）虛領頂勁。含胸拔背。眼神前視。

Continuing from the previous posture, your right foot retreats a step, filling when it comes down, while your hands spread apart above and below. Settle your waist, loosen your hips, and squat your body down. Same as in WHITE CRANE COOLS ITS WINGS, your left foot kicks out forward and comes down into an empty stance, toes touching down, heel lifted. Forcelessly press up your headtop. Contain your chest and pluck up your back. Your gaze is forward. See drawing 64:



含胸拔背

Contain your chest and pluck up your back.

雙手分開遙遙相對

Your hands spread apart to an equal distance.

左足為虛步

Your left foot is in an empty stance.

（用法）接前上步七星用法。人左手將己右手往下採沉。己右足因此不能高踢。己可隨其勢放下右足。鬆沉腰胯。分開兩手。將左足踢彼下部。

Application:

Continuing from the application for STEP FORWARD WITH THE BIG DIPPER, the opponent tries to pluck your right hand down. Because you could not do the kick high in that posture anyway, you can now easily bring your right foot down, loosening and sinking your waist and hips, and spread your hands apart, sending out a kick to his lower body with your left foot. [See also technique 23 of the two-person set.]

(一〇〇) 轉身擺蓮

100. TURN AROUND, SWINGING LOTUS KICK

由前退步跨虎式。兩手抱合。左掌抄於右腋下。（手背朝上。掌心向下。）右手上舉。（掌心向裏）如十字手式。左足懸起。右足跟亦提起。右足掌着地。身體向右旋轉一圓圈。兩手隨轉勢隨向下摟。轉至原有地位。兩足落地。重心寄於左腿。右足成為虛步。足跟略提起。身往下蹲。兩手隨腰腿下沉勢。在右腿旁（上面）左右分開。（掌心向下）復隨腰腿往左由下向上。往右圓轉。轉至右額旁。右足提起。向左往上。復向右擺踢。以右足背掃拍兩手掌。（見圖65）虛領頂勁。上身中正。勿失重心。

Continuing from the previous posture, your hands embrace inward, left palm scooping under your right armpit (the back of the hand facing upward, palm downward), as your right hand raises upward (palm facing inward), your hands making an X shape, while your left foot lifts, your right heel also lifting so the ball of the foot is touching down, and your body spins around to the right. Your hands go along with the spin by brushing downward, and once the spin has taken you all the way around back to where you started, both feet are again on the ground with the weight now on your left leg, your right foot making an empty stance, heel slightly lifted. Your body squats down, your hands sinking beside and above your right thigh, then spread apart to the sides (palms facing downward). They then go along with your hips by going upward to the left, arcing to the right, and once beside the right side of your forehead, your right foot lifts, goes upward to the left, then swings to the right, and the back of the foot sweeps across and is slapped by your palms. Forcelessly press up your headtop. Your upper body should be upright so you do not lose your balance. See drawing 65:



上身中正勿失重心

Your upper body should be upright so you do not lose your balance.

（用法）（一）接前退步跨虎式用法。己右手採執人右手腕。左手抄於右肱上。用掌向前斜擊人面部。倘人仍向前追擊。己閃身假避之。將身向右圓轉。至原方向時。復以右手採執人右手。同時用右足緣踢彼右脅部。（或腰部）此乃敗中取勝之法。如能應用得勢。殊為巧妙。且甚勇猛。惟不易使用。（二）人右手擊己胸部。己右手採執彼手。同時用右足緣橫踢其脅部。（或腰部）

Application:

1. Continuing from the application for SITTING TIGER POSTURE, pluck the opponent's right wrist with your right hand and scoop your left hand over right forearm to strike diagonally forward to his face with the palm. If he then rushes forward with a strike, dodge your body away by spinning around to the right, and once you have spun all the way around, pluck his right hand with your right hand while using the edge of your right foot to kick to his right ribs or waist. This is a method of seizing victory within defeat [as per Posture 53]. If you are able to apply it

successfully, you are very skillful and courageous, but it is not easy to pull off. [This is similar to technique 69 of the two-person set.]

2. Or if an opponent strikes to your chest with his right hand, pluck his hand with your right hand, while using the edge of your right foot to kick across to his ribs or waist.

(一〇一) 彎弓射虎

101. BEND THE BOW, SHOOT THE TIGER

由前轉身擺蓮式。右足向前往右落地坐實。兩手同時隨腰向右往後圓轉。隨轉隨握為拳。左拳轉至胸前。右拳轉至右下顎旁。鬆腰鬆胯。含胸拔背。身往下蹲。兩拳同時向左角伸出。兩拳虎口左右相對。(見圖66) 虛領頂勁。身勿太偏。臂勿太直。拳勿握緊。眼神左角。

Continuing from the previous posture, your right foot comes down forward and to the right, the leg filling, your hands going along with your hips by arcing to the right rear, becoming fists, your left fist arcing until in front of your chest, your right fist arcing until below and to the right of your jaw. Loosen your waist and hips. Contain your chest and pluck up your back. Your body squatting down, your fists now extend in unison toward the left corner, tiger's mouths facing each other. Forcelessly press up your headtop. Your body should not overly lean. Your left arm should not be too straight. Your fists should not grasp too tightly. Your gaze is to the left corner. See drawing 66:



身勿太偏

Your body should not overly lean.

拳勿握緊

Your fists should not grasp too tightly.

臂勿太直

Your left arm should not be too straight.

(用法) (一) 接前轉身擺蓮式用法。人往後化退。己兩手粘住彼手。向右側沉轉。復用雙拳擊之。(二) 人以右手擊己胸部。己右手鉤執其右手腕。左手按擊彼右肩。己身同時向右偏轉。乘勢提拿之。使被落空。遂以雙手發之。倘彼左手外合己右手。己雙手藉腰腿勢。隨化隨轉。擊其胸口。

Application:

1. Continuing from the application for TURN AROUND, SWINGING LOTUS KICK, if the opponent retreats to neutralize, stick to his hand with your hands, sinking into an arc to the right, then strike with double fists.
2. Or if an opponent strikes to your chest with his right hand, hook his right wrist with your right hand and push

his right shoulder with your left hand, turning your body to the right. Taking advantage of the opportunity, lift up to seize him, causing him to lose his balance, then issue with both hands. If his left hand goes outward to meet your right hand, your hands use power from your hips to neutralize and turn, and to strike to his chest.

– [See also technique 84 of the two-person set.]

(一〇二) 撇身捶

102. TORSO-FLUNG PUNCH

由前彎弓射虎式。左足尖向左橫移。右手變掌。向前往上撲出。同時左手亦變掌。在右臂下。往後收回。兩手下落。向左往後圓轉。同時右足提起。橫上半步。成撇身捶式。餘見前第十八節。

Continuing from the previous posture, your left toes shift across to the left while your right hand becomes a palm and strikes forward, your left hand also becoming a palm but withdrawing under your right arm, then both hands lower and arc to the left rear. Your right foot then lifts and takes a sideways step forward a half step to make the TORSO-FLUNG PUNCH posture, the rest of which is the same as in Posture 18.

(一〇三) 上步搬攔捶

103. STEP FORWARD, PARRY, BLOCK, PUNCH

見前第十九節。

Same as Posture 19.

(一〇四) 如封似閉

104. SEALING SHUT

見前第二十節。

Same as Posture 20.

(一〇五) 合太極

105. CLOSING POSTURE

由前如封似閉式身往右轉。左足尖亦隨之向右往內移轉。與右足相齊。兩手掌心向外。往上分開。隨身下蹲勢。往下圓轉。（如抱起一物然）復由下往上合成一斜十字形。（如前第二一節抱虎歸山（一）斜十字形。）掌心向裏。往上棚起與胸齊。（棚時鬆腰鬆胯）同時右足提起。向左并裏半步。兩手同時左右下垂。掌心向下。手指前伸。（見圖67）與起勢同。

Continuing from the previous posture, your torso turns to the right, your left toes shifting inward to the right to be parallel with your right foot, your hands going upward and spreading apart, palms facing outward, then arcing downward as your body squats down (as if embracing and lifting something), and coming upward and together to make an X shape (same as in the first part of Posture 21), palms facing inward, warding off upward to chest level. (When warding off, loosen your waist and hips.) At the same time, your right foot lifts and takes a half step inward to the left. Then your hands in unison hang down at both sides, palms facing downward, fingers extended forward. It is the same as the BEGINNING POSTURE. See drawing 67:



虛領頂勁

Forcelessly press up your headtop.

眼神視前

Your gaze is forward.

含胸拔背

Contain your chest and pluck up your back.

氣沉丹田

Energy sinks to your elixir field.

虛領頂勁。氣歸丹田。斂氣凝神。停立片刻。使氣血行走歸回原狀而止。（合太極收勢步位。須與起勢同一地點。不可兩相分離。學者欲求此種同一步位。祇須在末次倒攢猴及末次雲手時。配湊距離可也。）

Forcelessly press up your headtop. Energy sinks to your elixir field. Gather energy and concentrate spirit. Stop there and stand for a while to get your energy and blood to return to their original condition. (The CLOSING POSTURE ought to stand in the same place as the BEGINNING POSTURE. If you wish for this to be the case, you only need to perform CLOUDING HANDS the same number of times as DRIVING AWAY THE MONKEY to match the distance.)

（註）本篇為使學者容易了解學習起見。爰將太極拳高大架子。闡明敘述如上。藉為初學者之借鏡。至於老式中架子及小架子。一因每式含有圓圈極繁。一因每式須發寸勁。均非筆墨所能盡其概要。故本篇不載。

Note:

This book is intended to make things easier for students to understand and learn, therefore it presents the high and large frame of the Taiji boxing set in the explanations above, so that beginners may gain by the experience of others. As for the old style middle and small frames, because each posture contains numerous circles and requires issuing with inching power, their essentials cannot be adequately explained in writing, and so this book has not attempted to do so.

〔卷六〕

[PART SIX: PUSHING HANDS & LARGE ROLLBACK]

定步推手單式練習法

FIXED-STEP PUSHING HANDS – SINGLE TECHNIQUE PRACTICE METHODS

練習十三勢拳式。（即盤架子）無非養身、養心、養氣。進一步如要學聽、懂、黏、發諸勁。非由推手不可。現今學者練習推手。以定步棚、捋、擠、按、四手為開始。不知前輩練習推手。多先由單手按化推手法。雙手平圓活黏推手法。雙手按化推手法。雙手捋化推手法。雙手摺疊推手法。單手立圓推手法等著手。而後學習定步四手。故習初步基本功夫。為時甚久。非如近人專求捷徑。不由一手而至雙手。竟囫圇吞棗。以致四手不能分清。須知此種推手練習。猶如兒童學習書法。若初時不從把筆描字入手。日後奚能臨帖作書。故非由單手練起不可。倘能將上述基本方法。一一練熟。然後再習四手。而下以苦功。則四手既能分析清楚。且腰腿亦能沾、黏、連、隨。身形可以和順。舒展得以自然。無絲毫拙力。隨感隨應。造成太極拳之基本功夫。茲將各種定步推手基本方法。敘述於後。

Practicing the Thirteen Dynamics solo set is nothing more than the nurturing of body, mind, and energy. To progress to learning the energies of listening, identifying, adhering, issuing, and so on, this cannot be done except through pushing hands. Students nowadays practice pushing hands beginning with the fixed-step training for the four primary techniques of ward-off, rollback, press, and push. They are unaware that the earlier generations usually started from the patterns of Single-Hand Push & Neutralize, Double-Hand Level Circle Stick & Adhere, [Double-Hand Push & Rollback,] [Double-Hand Single Rollback,] Double-Hand Push & Neutralize, Double-Hand Rollback & Neutralize [Rollback & Press], Double-Hand Folding, Single-Hand Vertical Circling, then moved on to the Fixed-Step Four Primary Techniques.

Therefore in the beginning of training the fundamental skills, a great deal of time should be put into it, not like the modern tendency of seeking shortcuts. If you do not go into the double-hand exercise by way of the single-hand exercise, it will be like swallowing your food without chewing it, and the result will be that the four primary techniques will not be distinguished clearly. It must be understood that this kind of pushing hands training is just like a child learning to write. Without beginning by imitating simple characters, how could he later be able to make whole compositions? Therefore pushing hands will not work out unless begun from practicing single-hand exercises.

If you can proceed according to the basic methods mentioned above, practicing them one by one until each is skillful, then you may practice the four primary techniques. By putting in a great deal of work, the four can then be analyzed with clarity. Furthermore, when you can stick, adhere, connect, and follow all the way into your waist and legs, your body's shape can be smooth, comfortably attaining naturalness without the slightest bit of clumsy effort, and you are responding to things as soon as you feel them, you will have fulfilled the fundamental skills of Taiji Boxing.

Here are the various basic methods of fixed-step pushing hands:

單手按化推手法

[1] SINGLE-HAND PUSH & NEUTRALIZE

兩人對立。（甲著灰衣。乙著白衣。）各將右足踏前一步。右手臂作半圓形。以右手背互相沾黏。左手則伸掌向後。（見圖1）

Two people stand facing each other (A – wearing grey in the drawings, and B – wearing white in the drawings). Both of you, take a step forward with your right foot, and making a semicircle shape with your right arm, stick and adhere to each other with back of your right wrist, your left hand extending to the rear as a result. See drawing 1:



甲用右手按出。按至將近乙胸部時。向右往後繞一小圈。復以掌心直對其心窩按進。(見圖2)

A, use your right hand to push out until near B's chest, coiling a small circle toward the right rear, then use your palm to push directly in toward his solar plexus. See drawing 2:



乙坐腰鬆胯。坐左腿。身往後下蹲。以腰腿化之。化至甲勁將斷時。以右手向右往上繞圈。用腰腿勁棚起。(仍與對方手臂相沾黏)復向前按進。即乙變為按。甲變為化。其動作仍如上式。此為右手按化。若左手按化。則左足踏前一步。用左手背互相沾黏。餘法亦同上式。惟化之左右方向相反耳。

B, lower your waist, loosen your hips, and sit into your left leg, your body going to the rear and squatting down. Using your hips to neutralize until A's force has discontinued, your right hand arcs to the right and upward, warding off upward using power from your hips (and maintaining contact with A's arm), then pushes forward. B, you have now become the one who does the push, and A, you have changed to be the one who does the neutralization. The movement continues as before.

This is the right-handed version of Push & Neutralize. For the left-handed version, both of you put your left foot forward, and stick and adhere to each other with the back of your left hand. The rest is the same as above, except with left and right reversed.

雙手平圓沾黏推手法

[2] DOUBLE-HAND LEVEL CIRCLE STICK & ADHERE

兩人對立。(甲著灰衣。乙著白衣。)各將右足踏前一步。甲右手掌按於乙右手腕。左手掌附黏乙右手肘。乙以右手臂棚出。作半圓形。以左手掌附沾甲右手肘。甲雙手向乙心前按進。兩腿成為弓步式。(見圖)

Both of you (A – wearing grey in the drawings, and B – wearing white in the drawings) stand facing each other

and step your right foot forward.

A, your right palm pushes on B's right wrist while your left palm adheres to B's right elbow.

B, use your right forearm to ward-off outward, making a semicircle shape, while using your left palm to adhere to B's right elbow.

A, push forward toward B's chest with both hands, your legs making a bow stance. See the drawing:



乙右臂向左側後化。坐腰。鬆胯。坐腿。成為圓形。左腿實。右腿虛。重心寄於左腿。化至甲勁將盡時。己身中正。向右側轉腰。以右手臂擠甲前胸。兩腿成為弓步式。右腿實。左腿虛。重心寄於右腿。甲向左側後化。坐腰。鬆胯。坐腿。成為圓形。化至乙勁將盡時。己身中正。向右側轉腰。復至原式。此係右式。左式亦同。惟手足相反耳。此式在初習時。如不甚圓滿。可先求其四角。四角熟後。再練圓形。若練之有恆。除週身腰腿均有沾黏勁外。尚能補助命門火之發達。使腎部健全也。

B, your right forearm neutralizes to the left rear as you lower your waist, loosen your hips, and settle your legs, making a rounded shape, left leg full, right leg empty, the weight shifting to your left leg. Once A's power has reached its limit, straighten your body, turning your waist to the right, and use your right forearm to press forward toward A's chest, your legs making a bow stance, right leg full, left leg empty, the weight shifting to your right leg.

A, neutralize to the left rear, as you lower your waist, loosen your hips, and settle your legs, making a rounded shape. Once B's power has reached its limit, straighten your body, turning your waist to the right, until you have returned to the original position.

This is the right-sided version of the posture. The left-sided version is the same, except that the hands and feet are reversed. When first learning this posture, it will not seem fully rounded, and so you may first seek to work it as a square. [i.e. Instead of two people "turning a millstone" together, it may be easier in the beginning to exaggerate the four corners of a square – you are neutralizing to your left rear, drawing over to your right rear, being neutralized to your forward right, being drawn over to your forward left, neutralizing to your left rear, ...] When that has become familiar, again practice it rounded. If you practice perseveringly, there will be an outward energy of sticking and adhering in your whole body, waist, and legs. This can boost the development of "fire" in your "life gate", thereby strengthening your kidneys.

雙手按捋推手法

[3] DOUBLE-HAND PUSH & ROLLBACK

兩人對立。各將右足踏前一步。甲右手掌按乙右腕。左手按乙右肘。向乙心前作按式。（見定步推手圖4）乙右手臂稍行彎屈。向左側後化。含有棚勁。坐腰。鬆胯。坐腿。至甲勁將盡時。用腰腿勁向右往上繞圈棚起。以右手背

沾甲右手腕。（隨轉隨拿）左手肱部（近脈門處）黏甲右臂。向右作捋式。（見定步推手圖2）捋之後改按。甲變為捋。捋後復改為按。動作見前。此為右式。左式方法亦同。（左步在前亦可）惟手足及方向相反耳。

Both of you stand facing each other and step your right foot forward.

A, with your right palm pushing on B's right wrist, left hand pushing on B's right elbow, do a forward push toward B's chest (as in Fixed-Step Pushing Hands drawing 4 below).

B, your right arm slightly bends, neutralizing to the left rear, but with ward-off energy, as you lower your waist, loosen your hips, and settle your legs, until A's force has been spent. Then use power from your hips to arc to the right and upward, warding off upward with the back of your right hand sticking to A's right wrist (turning then seizing), while your left forearm (near the pulse area) is adhering to A's right arm, and go to the right to make a rollback posture (as in Fixed-Step Pushing Hands drawing 2 [but with left and right reversed]). After your rollback, change to a push.

A, switch to rolling back, then change again to a push, the movement the same as B's. This is the right-sided version of the posture. The left-sided version is the same, except the hands, feet, and directions are reversed. (It can also be done with the left foot forward.)

雙手單捋推手法

[4] DOUBLE-HAND SINGLE ROLLBACK

兩人對立。各將右足踏前一步。甲左手背沾乙左手腕。（隨轉隨拿）右手肱黏乙左臂。向左捋乙。（見定步推手圖2）乙被捋至不得勢時。左手沾拿甲左腕。右手肱黏甲左臂。轉腰繞圈。鬆胯坐腿。向左捋甲。變為順勢。甲被捋至不得勢時。乃轉腰繞圈。鬆胯坐腿。復捋乙如前式。兩人循環不已。此乃左式。右式亦同。惟左右手相換。左步在前亦可。

Both of you stand facing each other and step your right foot forward.

A, the back of your left hand sticks to B's left wrist (turning then seizing), and your right forearm sticks to B's left upper arm, rolling back B to the left (as in Fixed-Step Pushing Hands drawing 2).

B, when you have been rolled back to the point that your position is no longer tenable, your left hand sticks to and grabs A's left wrist, your right forearm adheres to A's left upper arm, and you turn your waist, loosening your hips and settling your legs as you roll back A to the left, so that your posture has now become a straight stance [same hand and foot forward].

A, when you have been rolled back to the point that your position is no longer tenable, turn your waist, loosening your hips and settling your legs, rolling back B as before.

Both of you are to recycle this endlessly. This is the left-sided version of the posture. The right-sided version of the posture is the same, except the hands are reversed left and right. (It can also be done with the left foot forward.)

雙手按化推手法

[5] DOUBLE-HAND PUSH & NEUTRALIZE

兩人對立。各將右足踏前一步。甲右手按乙右手腕。左手按乙右手肘。雙手向乙心前按進。作按式。兩腿成為弓步式。（見定步推手圖4）乙坐腰。鬆胯。坐腿。向後化。化至甲按勁將盡時。右手用腰腿勁向右繞圈翻至甲右手腕上。左手按甲右手肘。成為乙按甲式。乙前腿變為實步。雙手向甲心前按進。甲遂改為後化勢。前腿變為虛步。坐腰。鬆胯。坐腿。重心移於後腿。化乙按勁。化至乙勁將盡時。改為按。如此兩人一按一化。循環不已。此為右式。左式亦同。但左右手足相換。且化時須向左轉。

Both of you stand facing each other and step your right foot forward.

A, your right hand pushes B's right wrist as your left hand pushes his right elbow, both hands pushing forward

toward his chest, making the push posture, your legs making a bow stance (as in Fixed-Step Pushing Hands drawing 4).

B, lower your waist, loosen your hips, and settle your legs, neutralizing to the rear. Once the energy of A's push has reached its limit, your right hand, driven by power from your hips, arcs to the right, turning over until on top of A's right hand, your left hand pushing on A's right elbow, making a posture of B now pushing A. As your front leg becomes full, both your hands are pushing forward toward A's chest.

A, change to the role of neutralizing, front leg becoming empty, lowering your waist, loosening your hips, and settling your legs, as you shift the weight to your rear leg, neutralizing B's push. Then once B's pushing energy has reached its limit, change to the role of pushing.

Both people in this way, one pushing while the other neutralizes, recycle it back and forth endlessly. This is the right-sided version of the posture. The left-sided version is the same, except the hands and feet are reversed left and right, and the neutralizing must be turning to the left.

雙手掙擠推手法

[6] DOUBLE-HAND ROLLBACK & PRESS

兩人對立。各將右足踏前一步。甲左手背沾乙左手腕。（隨轉隨拿）右手肱部黏乙左臂。（見定步推手圖2）向左側科掙。乙被掙。乘勢將左臂變成半圓形。以右手內附己左脈門。將左臂向甲胸口擠進。甲被擠將至胸前時。即含胸拔背。以緩乙攻勢。並橫右手。將肱部（臂骨）置於乙之上膊骨中間處。使乙臂貼身。並以左手附右脈門。用右臂向乙胸前擠進。乙被擠。向右往後略化。坐腰。鬆胯。坐腿。左手沾拿甲左手腕。右手肱部黏甲左臂。向左斜掙。甲被掙至勢將盡時。成為擠。乙亦復為擠。甲再變為掙如前式。此為右步式。左步式亦同。惟手足方向相反耳。

Both of you stand facing each other and step your right foot forward.

A, with the back of your left hand sticking to B's left wrist (turning then seizing) and your right forearm sticking to B's left arm (as in Fixed-Step Pushing Hands drawing 2), roll back diagonally to the left side.

B, once you have been rolled back, take advantage of the momentum by making a semicircle with your left arm, put your right hand to the inside of your own left pulse area, and send your left arm toward A's chest, pressing forward.

A, as the press comes forward toward your chest, contain your chest and pluck up your back to slow the energy of B's attack. At the same time, bring your right hand across, placing it on the middle point of B's humerus, causing B's arm to become close to his body, then put your left hand to your own right pulse area, and press forward toward B's chest with your right arm.

B, once you are being pressed, slightly neutralize to the right rear, lowering your waist, loosening your hips, settling your legs, and with your left hand sticking to and seizing A's left wrist, your right forearm adhering to A's left arm, do a rollback diagonally to the left.

A, once you have been rolled back and the energy of it has finished, do a press [right hand to your left pulse area].

B, do a press [left hand to your right pulse area].

A, again change to doing rollback as before.

This version of the posture is done with the right foot forward. To do it with the left foot forward is the same, except the hands and feet are reversed.

雙手摺疊推手法

[7] DOUBLE-HAND FOLDING

一名壓腕按肘沾黏推手法。兩人對立。各將右足踏前一步。甲右腕背部置於乙右腕背上。掌心向上。指尖伸前。左手按附乙右肘。向乙心前插進。乙被插趁勢向左坐腰。鬆胯。坐腿。繞立體圓圈。將右手用腰腿勁翻至乙右手腕上。亦以右手掌尖。向乙心前插進。左手按附乙右肘。兩人進退插化。可循環練習。此為右式。左式亦同。惟手及繞圈方向相反耳。初學時。可用單手。僅作壓腕式學習。（法亦照上）較為便利。

This is also known as “Pressing Down the Wrist and Pushing the Elbow” Sticking & Adhering. Both of you stand facing each other and step your right foot forward.

A, place the back of your right wrist on top of the back of B's right wrist, palm upward, fingers forward, while pushing B's right elbow with your left hand, and reach forward toward B's chest.

B, take advantage of the momentum by going to the left, lowering your waist, loosening your hips, settling your legs, and make a vertical arc, driven by your hips, turning over your right hand so it is now on top of B's [A's] right wrist. Then likewise using your right palm and fingers, reach forward toward B's [A's] chest, left hand pushing at B's [A's] right elbow.

Both of you can practice this indefinitely, advancing and retreating, penetrating and neutralizing. This is the right-sided version of the posture. The left-sided version is the same, except the hand arcs in the reverse direction. When beginning to learn this, it can also be done with just one hand, consolidating the posture to just “Pressing Down the Wrist” (with the method still the same as above), which is easier.

單手立圓推手法

[8] SINGLE-HAND VERTICAL CIRCLING

兩人對立。各將右足踏前一步。甲以右手掌緣置於乙右手腕上。用腰腿勁向後往下繞圈切乙右手。並以右手指尖向前插乙腹部。乙右臂掬成半圓形。趁甲來勢。坐腰。鬆胯。坐腿。向後往下朝右側化之。成為立體式半圓形。化至右脅旁時。將右手以弧線形提上至右耳側。復伸右臂。以指插甲額部。作為立體圓形之上半圈。甲趁乙來勢。坐腰。鬆胯。坐腿。將右臂彎曲。右手黏乙腕部。向後往下引至胸部時。復作切勢。切至相當時。再插乙胸。二人依次練習。甲之動作。猶如太極拳中倒攢猴勢。乙猶如下勢。左手練法亦同。左步在前亦可。

Both of you stand facing each other and step your right foot forward.

A, put your right palm on top of B's right wrist, and using power from your hips, go to the rear and downward in an arc which cuts along B's right hand, then use your right fingers to reach forward toward B's belly.

B, with your right arm making a semicircle, warding off, take advantage of A's incoming force, lowering your waist, loosening your hips, settling your legs, and go to the rear and downward, neutralizing to the right side, making a vertical half circle [below]. Neutralizing as far as your right ribs, your right hand lifts in an arc until beside your right ear, then extend your right arm and reach your fingers toward A's forehead, making a vertical half circle above.

A, taking advantage of B's incoming force, lower your waist, loosen your hips, settle your legs, and bend your right arm, your right hand adhering to B's wrist, going to the rear and downward, drawing in until to your chest, then also make the cutting action until you are equalized, and then reach toward B's chest [belly].

Both of you are to take turns practicing the two roles. The movement for the A role is like RETREAT, DRIVING AWAY THE MONKEY. For the B role, it is like LOW POSTURE. It is the same method with the left hand and can also be done with the left foot forward.

沾黏連隨頂偏丟抗解

EXPLANATIONS OF STICKING, ADHERING, CONNECTING, FOLLOWING, AND CRASHING IN, COLLAPSING, COMING AWAY, RESISTING

學者於練習太極拳至相當程度後。泰半急于欲求了解。何謂沾、黏、連、隨。何謂頂、偏、丟、抗。其間有知之而不詳者。有知其名而不知其實者。欲求能將沾、黏、連、隨、頂、偏、丟、抗、八字。——詳細分析清楚。誠如鳳毛麟角。不堪多覩。然而不明此八字。則不能懂勁。不懂勁。則推手有失效用。故本篇在未言定步推手棚、捋、擠、按、四手法前。先將沾、黏、連、隨、頂、偏、丟、抗、八字。——分析詳明。俾學者得悟其綱領。以後易於前進。而免捨本逐末之弊。

沾者。提上拔高之謂也。黏者。留戀纏綿之謂也。連者。舍己無離之謂也。隨者。彼動此應之謂也。此四字為太極拳中之基本要則。若不神而明之。力求體會。則不能懂勁。故學者欲求懂勁。當於此四字加以注意焉。

頂者。出頭之謂也。偏者。不及之謂也。丟者。離開之謂也。抗者。太過之謂也。此四字適與沾、黏、連、隨、四字相反。因有頂、偏、丟、抗。則不能生沾、黏、連、隨。反言之。能沾、黏、連、隨。則必無頂、偏、丟、抗、之弊。在初學推手時。每易犯此四字弊病。欲戒除之。須於推手時。縝密覺察。並由教師隨時更正。更正盡善。方能感覺靈敏。沾、黏、連、隨。而達懂勁之域矣。

Once students practicing Taiji Boxing have reached an adequate level, most of them then eagerly strive to understand what is meant by sticking, adhering, connecting, and following, and what is meant by crashing in, collapsing, coming away, and resisting. Among them are those who understand them but not clearly, and those who are clear about the words but do not understand their substance. Those who wish to be able to analyze each of these eight terms in complete detail and clarity are actually as rarely encountered as phoenix feathers and unicorn horns. But if you do not understand these eight terms, you will not be able to identify energies, and if you are not identifying energies, then your pushing hands will be ineffective.

Therefore in this book, before discussing the fixed-step exercise for the four primary techniques of ward-off, rollback, press, and push, we will first analyze each of these eight terms so that you will obtain an understanding of the principles, after which progress will be easy and you will avoid the error of neglecting essentials in favor of superficialities.

[From *Explaining Taiji Principles*, section 4:] “Sticking means to lift up high. Adhering means to stay and be attached. Connecting means to let go of yourself and not separate from the opponent. Following means to follow him wherever he goes.” These four terms are the fundamental principles in Taiji Boxing. If they are not fully understood, strive to realize them, and then you will be able to identify energies. Therefore if you wish to identify energies, you must give extra attention to these four terms.

[From *Explaining Taiji Principles*, section 5:] “Crashing in means sticking your head out. Collapsing means not enough pressure. Coming away means separating. Resisting means too much pressure.” These four terms are contrary to sticking, adhering, connecting, and following, because by way of crashing in, collapsing, coming away, and resisting, you will not be able to stick, adhere, connect, and follow. On the other hand, if you are able to stick, adhere, connect, and follow, you will surely be without the errors of crashing in, collapsing, coming away, and resisting. When beginning to learn pushing hands, it is often easy to make these four errors. If you want to guard against them, you must carefully detect them while pushing hands, and at all times take corrections from your instructor. Once you have been corrected to perfection, then you will be able to perceive keenly while sticking, adhering, connecting, and following, and thereby achieve the condition of identifying energies.

定步推手棚捋擠按四手法

FIXED-STEP METHOD FOR THE FOUR PRIMARY TECHNIQUES OF WARD-OFF, ROLLBACK, PRESS, AND PUSH

太極拳基本工夫全在懂勁。欲求懂勁。非先有沾黏勁不可。但欲有沾黏勁。又非練習定步推手不可。夫定步推手。有合步順步之分。合步推手者。即兩人同出一步法。如甲出右足。乙亦出右足。而兩人雙手所盤圓圈之方向。或正或倒（即順勢與拗勢）均可。順步推手則反之。如甲出右足。乙則出左足。或甲出左足。乙則出右足。而雙手所盤圓圈之方向。僅為正勢。（即順勢）昔日練習定步推手。以採用後者為多。自楊派太極拳傳至南方後。其授徒之法。全改為合步推手。致使人多以順步推手為舛誤。實不知其初原為順步。而非合步也。且合步順步各有所長。不能歧視。故學者不可不兼而習之。否則專學合步。如遇對手為順步時。即有無從應付之虞。但無論合步或順步。推手時對於棚、捋、擠、按、四手。均須——分明。初學者固須從盤圓圈入手。然至相當純熟後。非將棚、捋、擠、按、四手。詳細個別分析清楚。而手手能化能發不可。若僅盤圓圈。則棚、捋、擠、按、之正義全失。蓋不知棚、捋、擠、按。即不能言推手。不能推手。習太極拳有何興趣。伸言之。推手中之四手。猶如西文中之A.E.I.O.U.五個母音字。設西文中無此母音字。則試問如何發音。推手亦然。倘無此四手。而欲求其聯貫不斷。豈可為耶。昔人發明定步中之棚、捋、擠、按。意義極為深奧。一手與一手之間。均能相生相剋。且其中含有五行。所謂五行。即俗稱金木水火土。亦即前進、後退、左顧、右盼、中定、五者是也。前進為金。後退為木。左顧為水。右盼為火。中定為土。然此種金木水火土名義。學者可不必深加探求。但須顧全實際動作及應用可矣。然於棚、捋、擠、按、外。尚須有一化字。否則不能連貫。例如棚。（見圖1）兩人對立。（甲著灰衣。乙著白衣。）各將右足向前踏出一步。甲在乙雙手按己左肱時。即坐腰鬆胯坐腿。以緩乙之來勢。（此時即後退）然後用腰腿勁。將左肱部向上往左繞圈棚起。此即棚式。

The fundamental skills of Taiji Boxing depend entirely on identifying energy. If you wish to be able to do this, you will not be able to without first possessing sticking energy. But if you wish to possess sticking energy, you will not be able to without practicing fixed-step pushing hands, which divides into same-step and opposite-step.

In same-step pushing hands, both partners step out with their right foot. The directions they circle their hands can be sometimes squared and sometimes angled (i.e. occasioning both a straight stance and a crossed stance). Opposite-step pushing hands is the reverse, person A stepping out with his right foot while person B steps out with his left, or A with his left foot and B with his right. The directions they circle their hands will keep them only squared with each other (i.e. staying in a straight stance).

The earlier practice of fixed-step pushing hands was often employed by later generations, but ever since the Yang Style teachings came to the south, the teaching method has switched to same-step, with the result that people often do the opposite-step pushing hands incorrectly. They are in fact unaware that the original method was opposite-step, not same-step. But both have their advantages, therefore you must not be biased toward either and instead must practice both. If you specialize in same-step and then encounter an opponent equipped with opposite-step, then you will have the anxiety of not knowing what to do about it.

Regardless of same-step or opposite-step, pushing hands is about the four primary techniques of ward-off, rollback, press, and push, and they must be understood one by one. In the beginning, you must work through the basic circles, but once you are skillful at them, you must then examine each of these four techniques in detail to in any technique be capable of neutralizing and issuing. If you only make circles, the true meanings of ward-off, rollback, press, and push would be entirely lost. If you do not understand the four primary techniques, you will be unable to discuss pushing hands, and if you have no ability with pushing hands, then what is the point of practicing Taiji Boxing anyway? To give an analogy, the four primary techniques are like the five vowel sounds in Western languages. Without those vowel sounds, how could their words be pronounced at all? Without the four primary techniques, how could the pushing hands movements be linked together continuously?

When the four primary techniques within the fixed-step pushing hands were first developed, they had a deep significance, being able in the gap between the movements to generate or overcome each other. Contained within them are also the five elements – metal, wood, water, fire, earth – which are the five actions of advance, retreat, go the left, to the right, and stay in the center. Advancing corresponds with metal, retreating corresponds with wood, going to the left corresponds with water, going to the right corresponds with fire, and staying in the center

corresponds with earth. It is not necessary to seek for deep meaning in these associations, but it is necessary to examine them in terms of practical movement and function.

Apart from ward-off, rollback, press, and push, you also have to consider the moment of “neutralize”, otherwise you will be unable to link them together.

For an example of ward-off, see the drawing below. Two people stand facing each other (A – wearing grey in the drawings, and B – wearing white in the drawings). Both of you, take a step forward with your right foot.

A, when B's does a push to your left forearm with both hands, lower your waist, loosen your hips, and settle your legs to delay B's incoming force. (You are at this moment retreating.) Then using power from your hips, send your left forearm arcing upward and to the left, warding off upward. This is the ward-off posture. See drawing 1:



棚之後。即生捋。（見圖2）甲乘棚勢左手沾執乙左手腕。右手肱部（近腕處）黏乙左手臂。用腰腿勁向左繞圈。轉身往後捋乙。此即捋式。（此時即左顧。如換手捋。則為右盼。）

Once you have ward off, your rollback posture is generated. Riding the ward-off momentum, your left hand sticks to and grabs B's left wrist, your right forearm adhering to B's left upper arm, and driven by power from your hips, twist to the left, turning your body to the rear to roll back B. This is the rollback posture. (This is a case of “going to the left”. If it was a rollback with your hands reversed, it would be a case of “going to the right”.) See drawing 2:



捋之後生化。此化常為人所漠視。實則乙被捋至勢背時。左肱部變為擠。甲既被擠。故不得不以雙手隨勢向右化之。化之方法。甲右手置於乙之左肘部。左手置於乙之左腕。用腰腿勁及含胸拔背法。向右側化之。此即為化。（見圖5）（此時即右盼。如向左化。則為左顧。）

Upon rolling back, your neutralization is generated. This neutralization is always invisible to the opponent.

B, right when you have been rolled back to the point that your push has been repelled, your left forearm changes to the press posture.

A, when you are being pressed, you then have no choice but to go along with its momentum and use both hands to neutralize to the right, neutralizing by way of your right hand on B's left elbow and your left hand on B's left wrist. Using power from your hips and maintaining the principle of containing your chest and plucking up your back, neutralize to the right. This is the neutralization posture. (This is a case of "going to the right". If it was a neutralization to the left, it would be a case of "going to the left".) See drawing 5 [These five drawings here are numbered according to the list of actions – ward-off, rollback, press, push, and neutralize – even though they are being referenced here according to a process of ward-off, rollback, neutralize, push, and press, which is why the numbering for these five drawings goes 1, 2, 5, 4, 3.]:



化之後生按。（見圖4）甲雙手（以右手置於乙右手腕。左手置於乙右手肘。）用腰腿勁及沉肩垂肘法。向前按進。此為按式。（此時即前進）

Once you have neutralized, your push posture is generated. Using power from your hips and maintaining the principle of sinking your shoulders and dropping your elbows, push forward with both hands (right hand at B's right wrist, left hand at B's right elbow). This is the push posture. (This is a case of advancing forward.) See drawing 4:



乙被按生棚。乃變為捋。捋甲之右臂。甲被捋至勢背時。遂變為擠。（見圖3）右手臂作半圓形。如抱物然。左手貼於右手肘之內部。見乙稍動。即用腰腿勁及沉肩垂肘法。向乙胸口擠進。此為擠式。亦即前進。

B, once you are being pushed, this generates your ward-off, which then changes to rollback, rolling back A's right arm.

A, once you have been rolled back to the point that your push has been repelled, then switch to the press posture. Your right arm makes a semicircle as if embracing something, left hand sticking to the inside of your own right elbow. Upon seeing the slightest action from B, press in toward B's chest by using power from your hips, as well as sinking your shoulders and dropping your elbows. This is the "press" posture, which advances forward. See drawing 3:



綜以上所述。棚、捋、擠、按、化。已分為前進、後退、左顧、右盼。但尚有一中定。為普通習者所不知。本編為正實提倡國術計。不厭求詳。闡明內蘊。何謂中定。中定者。除含有前進、後退、左顧、右盼時。己身重心中正之意外。即在內勁將發未發時。先中定己勢。然後發之。其狀猶如鐘擺。化時若擺之左右搖動。化至發時。如擺之中定。定後發出。則發勁得勢。而不偏丟矣。故中定在推手中。亦甚重要也。至於棚之後則生捋。捋之後則生擠。擠之後則生化。化之後則生按。反之。解按非用棚不可。解捋非用擠不可。解擠非用化不可。故棚、捋、擠、按、化。實為相生相剋。如棚僅以手臂。則勁小而無效。非用腰腿勁及意氣不可。在未棚之前。須含有化之小圈。否則易生頂勁。在捋之前。一手須向前棚。使敵勁被誘亦向前。如此雙手捋之。可以借力得勢。否則易丟。在擠之前。當先被人捋足。足後變擠。可使己身近靠敵身。否則兩人距離較遠。不易得勢借力。易於中斷。在按之前。須有後化之勁。後化則敵重心往前仆出。即可乘勢前進。（使敵落空。落空則易借勢。）否然者。敵可坐腰穩步。重心中正。氣沉丹田。如何能按動之耶。又擠與按。身體不可過於前仆。過前則反易被人借力。膝不可過足尖。肘不可過膝。以保持己身之中正。而免前俯後仰之弊。推手時除心靜、神凝、氣降外。如沉肩垂肘。含胸拔背。虛領頂勁。身體中正。尾閭收住。鬆腰鬆胯。腰、腿、手、以及週身完全一致。尤為必要條件。此外對於眼神注視之方向。亦甚重要。如棚須上視。捋須後視。擠按須前視。切不可捋後望前。擠前望後。至於黏、化、拿、發、諸勁。可參閱卷二論勁章內。內部呼吸方法。可參閱卷一第九頁太極拳中氣之呼吸及運氣法章內。茲不贅述。總之。學者對於定步推手中棚、捋、擠、按、四手。當下苦功。須練至腰腿均可沾、黏、連、隨。身形和順。伸舒自如。毫無拙力。隨感隨應。式式圓滿。不生棱角。庶可言基本之功用。進言之。倘學者能將四手練至式式圓滿。中無棱角。不斷不結。且全身鬆開。腰腿一致後。與人推手。人手相遇。即被逼出。斯種緣由。宛如一盤轉之圓輪。若相遇者亦為圓形。則兩相滾抵。不生反響。設或相遇者為有棱角之物。則該物勢必被轉輪抵出。故太極拳中式式動作。均含有圓形者。蓋即取法於此也。學者能將四手盤至異常圓滿。而週身一致後。則毋須採用其他手法。亦足以應敵。以上為定步推手棚、捋、擠、按、四手固定練習法。迨至藝深時。則毋須使用固定方法。棚、捋、擠、按、採、捌、肘、靠、開、合、引、化、拿、發。不拘何勢何式。隨來隨化。高打高顧。低打低應。進打進乘。退打退跟。緊緊相隨。見隙即進。甚或在斷勁時。散手亦可參入。或攻或守。全在隨機應變。見勢而行。務求虛實陰陽分清。使己身勢順。而人處於背境。但總不離沾、黏、連、隨、四字耳。

The rest of it is as described above [repeating indefinitely, each person going through the cycle of ward-off, rollback, neutralize, push, and press. The pattern in the drawings for A is: ward-off – drawing 1, rollback – drawing 2, neutralize – drawing 5, push – drawing 4, press – drawing 3. The corresponding pattern in the drawings for B is: ward-off – drawing 5, rollback – drawing 4, neutralize – drawing 3, push – drawing 1, press –

drawing 2.]

Ward-off, rollback, press, push, and neutralize have already been divided into advance, retreat, going to the left, going to the right, and what remains to be explained is staying in the center. The average practitioner has no understanding of this, but as the true purpose of this book is promote martial arts, no details will be omitted, and therefore things that are otherwise hidden will be explained. So what is meant by “staying in the center”? Beyond the idea of your body being balanced upright while advancing, retreating, moving to the left, or moving to the right, there is also the moment when internal power is about to issue but is not yet issuing. First center your posture, then issue. It will resemble the swinging of a pendulum. Neutralizing is the pendulum swinging off to the side. The moment neutralizing switches to issuing is like the pendulum settling in the center. Once you have stabilized, issue. Your issuing will thus succeed without any leaning or disconnecting. Therefore staying centered is extremely important in pushing hands.

Once there is a ward-off, a rollback is generated. Once there is a rollback, a press is generated. Once there is a press, a neutralize is generated. Once there is a neutralize, a push is generated. Conversely, take out the push and there is no reason to ward off, [take out the ward-off and there is no reason to roll back,] take out the rollback and there is no reason to press, and take out the press and there is no reason to neutralize. Therefore ward-off, rollback, press, push, and neutralize indeed generate and overcome each other. If the ward-off only uses an arm, its power will be too small to be effective, and it will not work without power from your hips and increased intent. Before the ward-off, there must be a small circle of neutralization, otherwise you will easily give rise to an energy of crashing in.

Before the rollback, one hand must go forward as a ward-off, causing the opponent's power to get lured in. If you then roll back with both hands, you will be able to borrow his power, but would otherwise easily disconnect from him.

Before the press, you should first roll back the opponent sufficiently. When you then switch to pressing, get your body close enough that you could perform the bump technique, otherwise you will be so far away from him that it will be difficult to borrow his power and easy to lose your balance.

Before the push, there must be neutralizing to the rear, which will make the opponent lean forward and give you the chance to advance upon him (i.e. causing him to land on nothing and thereby making it easy to borrow his power). Otherwise he will be able to settle his waist and stabilize his stance, centering his balance and sinking energy to his elixir field, rendering you incapable of carrying out your push.

When pressing or pushing, you must not overly lean forward, which would make it easy for the opponent to borrow your power instead. Your front knee must not go beyond the toes, and your elbows must not go beyond the knee. Maintain your body's upright balance and avoid the mistakes of leaning forward or back.

When pushing hands, beyond your mind being calm, your spirit being concentrated, and your energy being lowered, there are other key principles such as sinking your shoulders and dropping your elbows, containing your chest and plucking up your back, forcelessly pressing up your headtop, keeping your body balanced upright, tucking in your tailbone, loosening your waist and hips, as well as your waist, legs, hands, and whole body working in unison. In addition to these essential items, there is attention to the direction of your gaze, which is also very important. When warding off, you must look upward. When rolling back, you must look rearward. When pressing or pushing, you must look forward. Be sure not to look forward while rolling back or look rearward while pressing forward. As for the various energies such as sticking, neutralizing, seizing, and issuing, they were described in Part Two, and the breathing method was described in Chapter Six of Part One, and so these things are not repeated here.

To sum up, the four primary techniques of ward-off, rollback, press, and push in fixed-step pushing hands should be ardently worked at, and you must train them until you can stick, adhere, connect, and follow all the way

into your waist and legs. With your body's posture harmonious, comfortably extended, and unhindered, without the slightest bit of clumsy effort, you will respond as soon as you feel anything. Every posture should be fully rounded, no edges or corners, and then you will be qualified to talk about the basics. However, if you are able to get each of the four primary techniques to be very rounded, no edges or corners, and without them getting interrupted or tied up, and also to make your whole body loosened, and have your waist and legs working in unison, yet once you meet an opponent's hands, you are thrown out, the reason for this is that he is like a rotating wheel. If you meet him with roundness, you will roll against each other without even creating any vibration, but if you have any edges or corners at all, you will surely be sent away by his rotation. This is why the postures and movements in the Taiji Boxing set have all been given rounded shapes. If you are able to circle through the four primary techniques with extraordinary roundness, and with your whole body working in unison, then it will not be necessary to make use of any other techniques, for this will be sufficient to deal with an opponent.

Above is the standard practice method for the Fixed-Step Method for the Four Primary Techniques. Once your skill is deep, you will no longer need to be confined to the standard method, and you may ward off, roll back, press, push, pluck, rend, elbow, bump, open, close, draw in, neutralize, seize, or issue without restriction and regardless of the posture or technique. Whatever comes in, adapt to it. When there is a high attack, observe above. When there is a low attack, respond below. When there is an advancing attack, take advantage by entering through a gap. When there is a retreating attack, back away from it then follow through. Techniques closely following upon each other, advance as soon as you spot a gap. But whenever energy gets interrupted, free sparring will then have a role to play. Whether attacking or defending, always adapt to the situation, taking action according to the circumstances. Strive to distinguish clearly between emptiness and fullness, passive and active. Make your energy smooth and the opponent's coarse, and never depart from sticking, adhering, connecting, and following.

活步推手棚捋擠按四手法

MOVING-STEP METHOD FOR THE FOUR PRIMARY TECHNIQUES OF WARD-OFF, ROLLBACK, PRESS, AND PUSH

在定步推手練至腰腿均可沾、黏、連、隨。身法步法咸能和順自然。隨機應變。無絲毫拙力後。進一步乃練活步推手。使週身上下一致。在動步時。能化人發人。練法。初時兩人盤圓圈。使手足前進、後退、左顧、右盼、中定、皆能合拍。快慢平勻。萬不可手快足慢。或手慢足快。亦不可足未到而手先到。或手未到而足已到。其步法亦如定步推手。合步順步均可。例如甲乙兩人對立。各將右足踏前一步。甲雙手按乙右手肱部。同時右足提起向前踏進半步。乙被按後。即坐腰鬆胯坐腿。向後化之。同時右足向後退半步。（此為右式。左式亦同。）甲按勢將盡後。以左足上前一步。或攻或守。再將右足上前一步。或擠或按。乙化甲或擠或按後。右足向前踏出半步。雙手按甲右手肱部。甲坐腰鬆胯坐腿。向後化之。同時左足向後退半步。總之。進者為二步半。退者亦為二步半。二人棚、捋、擠、按、化。一如定步推手。須式式分清。隨勢應用。此乃初步練習方法。藝深者可不拘步數。至於楊家老式活步推手。其進退步法。與上述者不同。前步進者。後步并上。後步退者。前步後收。進退二步。或四步。或六步均可。惟皆須以腰腿為主動樞紐。動步宜分清虛實。（倘二人為順步者。則進者之第一步。當置於退者足之外側面。）一切動作。較上述為難。活步推手。除身體中正。虛領頂勁。含胸拔背。沉肩垂肘。氣沉丹田。尾閭收住。鬆腰鬆胯。週身一致外。至有相當程度後。於內部氣之呼吸。亦當注意。惟初練時。祇求自然可矣。不必顧及。因外式尚未純熟故也。內部氣之呼吸。可參閱卷一第九頁太極拳中氣之呼吸及運氣法章內。活步推手。除練腰腿手足上下一致外。尚能使氣分延長。心身耐勞。此乃補定步推手之不足。而活步推手亦分高中低三種架子。初步練高架子。次練中架子。後練低架子。依次練熟後。復須同時練習此三種架子。在活步推手時。除前進、後退、左顧、右

盼。意氣相合。眼神注視外。對於中定。尤須加以注意。否則不能化人發人。且己之重心易失。故太極拳老譜中云。「退圈容易進圈難。不離腰腿後與前。所難中土不離位。退易進難仔細研。此為動功未站定。使身進退並比肩。能如水磨催急緩。雲龍風火相周旋。要用天盤從此減。久而久之出天然。」由此可見活步推手之重要矣。至於詳細動作。則非經教者之口授心傳不可。

Once you have practiced fixed-step pushing hands to the point that you can stick, adhere, connect, and follow all the way into your waist and legs, your body movement and stances are smooth and natural, you are responding according to the situation, and you are without the slightest bit of clumsy effort, then you may advance to practicing moving-step pushing hands and make your whole body above and below work in unison so that you are able to neutralize and issue while stepping.

In the beginning of practicing this, both people, A and B, make the usual circles. Try to get your hands and feet to be in harmony with each other throughout the advancing and retreating, going to the left and right, and staying centered. The speed must be consistent. You absolutely must not allow your hands to be fast and your feet to be slow, nor your hands to be slow and your feet to be fast, for your feet must not arrive before your hands, nor your hands arrive before your feet.

Like fixed-step pushing hands, moving-step also divides into same-step and opposite-step. [To explain it through the same-step version,] A and B, stand facing each other, each putting your right foot forward.

A, push on B's right forearm with both hands while lifting your right foot and stepping it forward a half step.

B, as you are being pushed, settle your waist, loosen your hips, and sit onto your rear leg, neutralizing to the rear, while retreating your right foot a half step. (This scenario is using the right foot, but it would be the same situation for the left foot.)

A, when your push is about to reach its limit, step forward with your left foot, attacking or defending, then step forward with your right foot, pressing or pushing.

B, once you have neutralized A's press or push [while stepping back with your left foot then right], step your right foot forward a half step, pushing on A's right forearm with both hands.

A, settle your waist, loosen your hips, and sit onto your rear leg, neutralizing to the rear, while retreating your left foot a half step.

In short, advance with two and a half steps, and retreat also with two and a half steps. Both of you are warding off, rolling back, pressing, pushing, and neutralizing the same as in fixed-step pushing hands. Each technique must be clearly distinguished and should be a response to another technique.

This is the beginning method of practice. When your skill is deep, you can take whatever number of steps you please. The footwork here is different from the Yang family's old version of moving-step pushing hands, in which the advancing was initiated by first stepping the front foot back to stand next to the rear foot, and the retreating was initiated by first stepping the rear foot forward and then withdrawing. Advancing and retreating can be done with two, four, or six steps, but it is always essential to use your hips as the center of movement. Even when stepping, you should clearly distinguish which leg is empty and which is full. (If both people are doing the opposite-step version, the first step of the one advancing goes behind the foot of the one retreating.) All of the actions will be more difficult than in the fixed-step version.

In moving-step pushing hands, apart from keeping your body balanced upright, forcefully pressing up your headtop, containing your chest and plucking up your back, sinking your shoulders and dropping your elbows, sinking energy to your elixir field, tucking in your tailbone, loosening your waist and hips, and getting your whole body to work in unison, then once you reach an adequate level, breathing should also be given attention. In the beginning of practicing it, you should only seek to breathe naturally, and you do not need to give it any thought until your external posture has become skillful. About the internal breath, see Chapter Six of Part One. In moving-step pushing hands, apart from training your waist and legs, hands and feet, upper body and lower body to work

in unison, it can also get your breath to lengthen, increase your endurance in mind and body, and can compensate for the drawbacks of fixed-step pushing hands.

Moving-step pushing hands also divides into the three versions of high, middle, low. First practice it in a high stance, then at a middle height, then low. Once you have gone through these three stages, you must then practice all three versions together.

During moving-step pushing hands, beyond advancing and retreating, going to the left and right, merging intention and energy, and focusing your gaze, you especially must give added attention to “staying in the center”, otherwise you will not be able to neutralize the opponent and issue against him, and you will easily lose your own balance. Thus it is said in the “old manual” [*Explaining Taiji Principles*, section 9]:

*Circling while retreating is easy, but circling while advancing is difficult,
so do not get sloppy in your waist and legs when going forward or back.
It is hard to stay in the central position,
so the ease of retreat and difficulty of advance are to be carefully studied.
As this is a matter of movement rather than stance,
stay close to the opponent while advancing or retreating.
Circling can be like a watermill as it speeds up or slows down,
or like the dragon-like clouds or fire-like winds winding around each other.
If you use the sky as a model to help you seek this,
then after a long time it will be expressed instinctively.*

From this can be known the importance of moving-step pushing hands. As for the specifics of the movements, they cannot be learned without personal instruction.

大捋

LARGE ROLLBACK

太極拳中之五步八門。知者甚鮮。五步即進步、退步、左顧、右盼、中定。八門即四正、四隅。四正、亦稱四方。所謂棚、捋、擠、按、是也。四隅、亦稱四角。所謂採、捌、肘、靠、是也。此四隅所以補四正手之不足。大抵學者祇知太極拳中之圈為圓。而不知亦係方也。故曰。太極者。圓也。無論內外左右。不離此圓也。太極者。方也。無論內外左右。不離此方也。圓之出入。方之進退。隨方就圓。方為開展。圓為緊湊。如能在四正手中。明方圓及表裏精粗。斯藝已至大成。無須乎四隅手出矣。但初學者對四正手多犯輕、重、浮、沉、之病。如半重、偏重等等。故欲彌補此弊起見。非隅手不可。隅手者。即大捋是也。故學者於純熟定步推手。活步推手之後。復須練習大捋。能知大捋。則方極而圓。圓極而方。一切循環陰陽變化之理。皆可明瞭洞曉矣。夫練習大捋之法。初時似覺繁雜。然經名師指導。加以苦功。迨至手法、步法、身法。上下週身一致後。反較推手易長功夫而感興趣。蓋大捋中之變化。奧妙無窮。除採、捌、肘、靠、外。仍含有棚、捋、擠、按。且此四正手。亦非常重要。惟初學者。祇知大捋中有靠、按、閃、捋。而不知尚有棚、擠、採、肘、捌、擗、等法。斯種原因。由於八法均含蓄於中。不常應用故也。然需用之時。用處甚大。凡泰半於大捋不生興趣者。亦即不知此八法之道也。本篇特將其顯著者。一一述明於後。

There are very few who understand Taiji Boxing's five steps and eight gates. The five steps are advance, retreat, go to the left, go to the right, and stay in the center. The eight gates are the four primary techniques and four secondary techniques. The four primary techniques, or “four cardinals”, are ward-off, rollback, press, and push. The four secondary techniques, or “four corners”, are pluck, rend, elbow, and bump. These four secondary

techniques are for compensating for any lackings in the four primary techniques.

Students generally only know about the roundness of Taiji Boxing's circling and do not understand how it is related to squareness. It is said [in *Explaining Taiji Principles*, section 21]: "Taiji is round, never abandoning its roundness whether going in or out, up or down, left or right. And Taiji is square, never abandoning its squareness whether going in or out, up or down, left or right. As you roundly exit and enter, or squarely advance and retreat, follow squareness with roundness [and vice versa]. Squareness has to do with expanding, roundness with contracting."

If you are capable with the four primary techniques, and understand the ins and outs, specifics and generalities, of squareness and roundness, then you have already made a great achievement in this art, and the four secondary techniques will not need to emerge. However, in the beginning of learning the four primary techniques, you will often make mistakes of lightness, heaviness, floating, and sinking, such as "one side under-heavy and one side over-heavy" [example 3a in *Explaining Taiji Principles*, section 22], etc. Thus if you wish to remedy these mistakes, you will not be able to without the four secondary techniques, meaning the large rollback exercise. Therefore once you are skillful at the fixed-step and moving-step pushing hands, you must then practice large rollback. When you are able to understand large rollback, then at the extreme of squareness there will be roundness and at the extreme of roundness there will be squareness, always the principle of passive and active transforming over and over, both aspects able to be thoroughly realized.

The method of practicing large rollback feels complex in the beginning, but through the guidance of a noteworthy teacher and some hard work, you will reach the point with your hand techniques, footwork, and body maneuvering that your whole body above and below is working in unison. It develops skill and interest more easily than pushing hands, for the transformations within large rollback are extremely subtle. Apart from plucking, rending, elbowing, and bumping, the exercise also contains warding off, rolling back, pressing, and pushing, so important are the four primary techniques.

When beginning to learn the exercise, students are only aware that large rollback has the techniques of bump, push, slap, and rollback, and are not aware that it also has ward-off, press, pluck, elbow, rend, and arm break. The reason for this is that what is contained within the eight techniques is not often applied. But if they are ever needed, they are indeed greatly useful. Most do not grow any interest in doing large rollback, nor do they understand the ways of these eight techniques. This book seeks to present them clearly, and so they are explained individually below:

棚

WARD-OFF [peng]

在敵閃己。或捋己。或按己手時。用腰腿勁以臂棚之。

When the opponent does the slap or rolls you back, or does the push to your hands, use your arm to ward-off, driven by power from your waist and legs.

捋

ROLLBACK [lü]

在敵閃己面。或按己肱部時。用腰腿勁捋其閃手之臂。

When the opponent does the slap to your face or the push to your forearms, use power from your waist and legs to roll back his striking hand.

擠

PRESS [ji]

在將捋時。己若不用捋或閃。乘勢可變為擠。

When you are about to roll back, if you do not use rollback or slap, you can take advantage of the opportunity to change to press.

按

PUSH [an]

在敵靠己後。用手法、步法、身法。上下一致。上步雙手變按。

After the opponent bumps you, use hand technique, footwork, and body maneuvering, upper body and lower working in unison, and step forward changing to double-hand push.

採

PLUCK [cai]

在捋敵時。執敵之手腕。以腰腿勁往下採之。

When rolling the opponent back, grab his wrist and use power from your waist and legs to pluck downward.

捌

REND [lie]

在採後。或捋後。用腰腿勁。以手背向敵領間斜擊之。

After plucking or rolling back, use the back of your hand to diagonally strike to the opponent's neck area, driven by power from your waist and legs.

肘

ELBOW [zhou]

在敵捋己時。被捋之手臂。可變為肘。肘可擊敵之心窩部。其勢甚猛。惟不善用者。易於傷人。

When the opponent rolls you back, the arm being rolled back can change to an elbow technique striking to his solar plexus. This technique is rather fierce, and if you are not an expert at applying it, it is easy to injure someone.

靠

BUMP [kao]

在敵捋己時。以被捋手臂之肩。上步靠敵心窩。靠在大捋中。雖知者甚多。惜乎多用之不得其法。如距離過遠。或太近。均不能得勢。過遠則衝撞。太近則勢閉。故靠時己身須中正。脚步插入敵人襠中。兩肩平沉。勿一高一低。用腰腿勁加以意氣。向前往下靠之。其勁為寸勁。或分勁。

When the opponent rolls you back, use the shoulder of the arm which is being rolled back, stepping forward and bumping to his solar plexus. Although there are many who understand the bump within the large rollback exercise, unfortunately there are many who do not grasp how to apply it. If the distance is too far or too near, in either case you will not be able to express the technique. If too far away, you will crash into him. If too close, you will be sealed off. Therefore when bumping, your body must be balanced upright, you must step between his legs, your shoulders must be level, not one higher than the other, and using power from your waist and legs, as well as increased intention, go forward and downward with the bump. Its energy is that of inching or dividing.

閃

SLAP [shan]

在捋敵後。防敵靠己。隨以手掌閃其面部。

After rolling back the opponent, to guard against him bumping you, at that moment use your palm to slap to his face.

搬

BREAK [jue]

在捋敵時。一手執敵手腕。一手肱部用腰腿勁。搬敵被捋手之肘部。隨勢俯身往下。向前搬沉其臂。

When rolling back the opponent, hold his wrist with one hand while your other forearm uses power from your waist and legs to break the arm you are rolling back at the elbow, following through by leaning your body downward and going forward to do the breaking by sinking onto his arm.

總之。無論何式。均須合太極拳基本要點。即虛領頂勁。含胸拔背。沉肩垂肘。坐腰鬆胯。尾閭中正。上下一致。他如腰腿勁加以意氣及眼神注視。尤為大捋中之主要原則。此外尚有一點。不可不注意者。即大捋時。雙手必須與敵相黏。（至少一手如此。）否則勁斷。易為敵乘隙而入。而己亦不能知敵之勁路矣。又兩手必須互相衛護。如在靠敵時。另一手須附於靠手之肘彎內部。以防敵之搬臂。或閃面部。如在捋時。另一手則須拿住敵近己身之手臂。否則己未捋敵。而反為敵以肘擊己心窩。凡此類詳細切要關鍵。非經名師口授不可。至於大捋中氣之呼吸。可參閱卷一第九頁太極拳中氣之呼吸及運氣法章內。

至大捋之方法。大抵可分為二。一為動作方向皆固定者。一為動作方向不固定者。（即可自由之意）

Always, regardless of the posture, it must conform to Taiji Boxing's fundamental essentials, namely: forcefully press up your headtop, contain your chest and pluck up your back, sink your shoulders and drop your elbows, settle your waist and relax your hips, tailbone centered, and upper body and lower working in unison. Others include: power coming from your waist and hips, increase of intention, and being focused with your eyes. These are the main principles within large rollback, but beyond these there is still one important point which you have to pay attention to: during large rollback, both hands must stick to the opponent (or at least one hand at a time), otherwise the energy will become interrupted, making it easy for the opponent to take advantage of an opportunity to find a way in, and you will also be unable to know the path of the opponent's energy.

Additionally, both hands must protect each other. For instance, when bumping the opponent, the other hand must be near the elbow area of the bumping arm in order to defend against the opponent attempting the arm break or the face slap. Another example, when rending, the other hand must control the opponent's arm near your body, otherwise before you rend him, he will reverse the situation by striking to your solar plexus with his elbow. These sorts of details are of crucial importance, but you will not be able to gain them without personal instruction from a noteworthy teacher. As for the breathing within the large rollback exercise, you may refer to Chapter Six of Part One.

The methods of large rollback can generally be divided into two: there is the fixed method, meaning the movements are prescribed, and then there is the free method, meaning you can do as you please.

（一）固定大捋法

1. LARGE ROLLBACK – FIXED METHOD

甲乙二人（甲著灰衣。乙著白衣。）各據兩方向。始終不變。如甲為閃。乙為按。則甲始終為閃。乙始終為按。此種固定。最便初學。否則易於散亂。譬如甲乙二人對立。甲面向南。乙面向北。乙先上右步。以右拳擊甲。甲乘乙來勢。以右手向上。隨搬（見圖1）隨沾乙右手腕。退左步。

Two people, A (wearing grey in the drawings) and B (wearing white in the drawings), each occupy one side of the practice space, which they do not leave throughout. If A is doing the slap, B is doing the push, and thus A does the slap throughout and B does the push throughout. This is the fixed method and is the easiest way to begin learning it. It is otherwise easy for it to become disorganized. Both people stand opposite each other, A facing south, B facing north. B, first step forward with your right foot and use your right fist to strike A.

[1 – rollback:] A, ride B's incoming force by raising up your right hand with a ward-off, and sticking to B's right wrist, retreat your left foot. See drawing 1:



再退右步。以左手肱部將乙右手臂。成為捋式。（見圖2）

Continue by retreating your right foot while using your left forearm to roll back B's right arm, making a rollback posture. See drawing 2:



乙在右拳擊出後。被捋捋時。再上左步。復橫上右步。插入甲襠內。成丁字形。同時用左手附己右肘內部。以右肩靠甲心窩。甲在被靠而未靠到時。以左手推拿乙右手臂。同時以右手掌閃擊乙面部。此時方向。甲向西。乙向北。（見圖3）

[2 – bump:] B, after your right fist has attacked and been warded off and rolled back, step forward with your left foot and then step forward crosswise with your right foot, stepping between A's legs, making a T-shaped step. At the same time, touching your left hand to the inside of your own right elbow area, use your right shoulder to bump to A's solar plexus.

[3 – slap:] A, after the bump has happened but not yet arrived, use your left hand to push and seize B's right arm. At the same time, use your right palm to slap to B's face. At this time, the directions are: A squared to the west, B squared to the north. See drawing 3:



乙在被閃而未閃到時。以右手上棚甲右手。並沾甲右手腕。後退左步。再後退右步。翻身以左肱捋甲右手臂。成為捋式。甲在被棚捋時。上右步。再上左步。復橫上右步。插入乙襠內。成丁字形。同時用左手附己右肘內部。以右肩靠乙心窩。此時方向。甲向南。乙向東。乙在被靠而未靠到時。提起左足。用身法、腰法。將足插入甲襠內。同時雙手按甲左肱。成為按式。（見圖4）此時方向。甲向南。乙向北。

[4 – rollback:] B, after the slap has happened but not yet arrived, bring your right hand up to ward off A's right hand and stick to A's right wrist. Retreat your left foot, then your right foot. Turn your body and use your left forearm to roll back A's right arm, making the rollback posture.

[5 – bump:] A, when you have been ward off and rolled back, step forward with your right foot, then your left foot, and then crosswise advance your right foot between B's legs, making a T-shaped step. At the same time, touching your left hand to the inside of your own right elbow area, use your right shoulder to bump B's solar plexus. At this time, the directions are: A squared to the south, B squared to the east.

[6 – push:] B, when the bump has happened but not yet arrived, lift your left foot. Employ torso and waist technique to send your foot between A's legs. At the same time, push on A's left forearm with both hands, making the push posture. At this time, the directions are: A squared to the south, B squared to the north. See drawing 4:



甲在被按而未按到時。以左手上棚。並沾乙左手腕。橫退右步。再橫退左步。以右肱捋乙左手臂。成為捋式。乙被棚捋時。橫上右步。再上左步。將足插入甲襠內。成丁字形。同時用右手附己左肘內部。以左肩靠甲心窩。此時方向。甲向南。乙向東。甲在被靠而未靠到時。以右手推拿乙左手臂。同時以左手掌閃擊乙面部。乙在被閃而未閃到時。以左手上棚。並沾甲左手腕。後退右步。再後退左步。翻身以右肱捋甲左手臂。成為捋式。甲被棚捋時。上左步。再上右步。復橫上左步。將足插入乙襠內。成丁字形。同時用右手附己左肘內部。以左肩靠乙心窩。此時方向。甲向西。乙向北。乙在被靠而未靠到時。提起右足。用身法、腰法、將足插入甲襠內。同時雙手按甲右肱。甲在被按而未按到時。以右手上棚。並沾乙右手腕。橫退左步。再橫退右步。以左肱捋乙右手臂。成為捋式。乙被棚

捋時。上左步。再上右步。將足插入甲襠內。成丁字形。同時用左手附己右肘內部。以右肩靠甲心窩。此時方向。甲向西。乙向北。餘則循環如上。總之。進者為三步。退者為二步。甲僅為閃。乙僅為按。靠捋則甲乙均有。或左或右不一。方向則甲據西南二方。乙據東北二方。此為固定大捋法之基本練習方法。學者不可不熟悉之。

[7 – rollback:] A, when the push has happened but not yet arrived, bring your left hand up to ward off and stick to B's left wrist as you crosswise retreat your right foot, then crosswise retreat your left foot while using your right forearm to rollback B's left arm, making the rollback posture.

[8 – bump:] B, when you have been ward off and rolled back, crosswise advance your right foot, then advance your left foot, sending it between A's legs, making a T-shaped step. At the same time, touching your right hand to the inside of your own left elbow area,

use your left shoulder to bump to A's solar plexus. At this time, the directions are: A squared to the south, B squared to the east.

[9 – slap:] A, when the bump has happened but not yet arrived, use your right hand to push and seize B's left arm. At the same time, use your left palm to slap to B's face.

[10 – rollback:] B, after the slap has happened but not yet arrived, bring your left hand up to ward off and stick to A's left wrist. Retreat your right foot, and then your left foot. Turn your body and use your right forearm to roll back A's left arm, making the rollback posture.

[11 – bump:] A, when you have been ward off and rolled back, step forward with your left foot, then your right foot, and then crosswise advance your left foot, sending it between B's legs, making a T-shaped step. At the same time, touching your right hand to the inside of your own left elbow area, use your left shoulder to bump to B's solar plexus. At this time, the directions are: A squared to the west, B squared to the north.

[12 – push:] B, when the bump has happened but not yet arrived, lift your right foot. Employ torso and waist technique to send your foot between A's legs. At the same time, push on A's right forearm with both hands.

[repeat of 1 – rollback:] A, when the push has happened but not yet arrived, bring your right hand up to ward off and stick to B's right wrist. Crosswise retreat your left foot, then crosswise retreat your right foot. Use your left forearm to rollback B's right arm, making the rollback posture.

[repeat of 2 – bump:] B, when you have been ward off and rolled back, advance your left foot, then advance your right foot, sending it between A's legs, making a T-shaped step. At the same time, touching your left hand to the inside of your own right elbow area, use your left shoulder to bump to A's solar plexus. At this time, the directions are: A squared to the west, B squared to the north. The rest then recycles as above [slap, then rollback, and so on].

Always advance three steps and retreat two steps. A only does slap. B only does push. Both A and B do both bump and rollback, but with left and right reversed. The directions are: A squared to the south or west, B squared to the east or north. This is the basic practice method for fixed large rollback. You must familiarize yourself with it.

(二) 不固定大捋法

2. LARGE ROLLBACK – FREE METHOD

此法左右靠捋與上同。惟閃按則不固定。可由己隨機應用。方向亦然。二人東西南北均可。譬如依照上述固定法起式。甲乙兩人對立。甲向南。乙向北。乙先上右步。以右拳擊甲。甲棚乙臂。變為捋。乙乘勢上三步靠甲。甲被靠。以右手閃乙面部。乙被閃。退兩步捋甲臂。甲靠乙。乙變為按。甲橫退二步捋乙。乙乘勢成為靠。甲本為閃乙。因不固定法。可變為按。甲乃提起右足。用身法、腰法。將足插入乙襠內。雙手按乙右肱。乙被按。右手上棚。並沾甲右手腕。同時橫退左步。再橫退右步。以左肱捋甲右手臂。成為捋式。甲被棚捋。上三步。以右肩靠乙。此時甲向南。乙向東。乙被靠。本為按。因不固定法。可變為閃。以左手推拿甲右手臂。右手掌閃甲面部。甲被閃。右手上棚。並沾乙右手腕。後退左步。再後退右步。翻身以左肱捋乙右手臂。乙被捋。上三步。以右肩靠

甲。此時方向。甲向西。乙向北。仍歸原方向。以後如甲按。則提起左足插入乙襠內。雙手按乙左肱。乙橫退兩步。捋甲左臂。甲變為左靠。此時方向。甲仍向西。乙仍向北。（乙如同按。則兩人方向仍歸舊。）乙為左閃。甲後退右步。再後退左步。翻身捋乙右臂。乙上三步。成為靠。此時方向。甲向南。乙向東。餘則循環仿此。或甲按乙同按。或甲閃乙同閃。如按閃相同者。其方向均仍歸原處。總之。被閃則後退二步。翻身為捋。變方向。被按則橫退二步為捋。不變方向。至於對四方之正或角。可隨意行使。（以上為使學者易於學習起見。特將方向假定述明。實則不固定大捋法中之方向。無一定之次序。祇求勢順。任何一方皆可。）惟此種不固定大捋。聽勁勢必純熟。否則不能知人之來勢。而己之靠敵後。敵用閃或按時。尤須謹慎。因閃與按。對於方向之變更。甚有關係。如敵為閃。則先退後步。再退前步。如為按。則己略化後。先橫退前步。再退另一步。因化按方向不變。化閃方向須變更也。至極純熟後。祇須步法不亂。得機得勢。前進後退。隨化隨攻。靠、閃、捋、按、等。任何一式。咸可應用。此時既不論法式。更不拘方向矣。大捋時手法、身法、腰法、步法、皆有之。能練得其法。除週身靈活外。於用法更可獲益匪淺。故學者非知大捋不可。至於大捋中之擠法。可見圖5。（著灰衣者）

In this method, left and right, bump and rollback are the same as above, only the slap and push are not fixed and you can apply them as you please. The same goes for the orientations and now either partner can be squared toward the north, south, east, or west. As in the starting posture above, both partners stand opposite each other, A facing toward the south, B toward the north.

B, first step forward with your right foot and use your right fist to strike A.

A, ward off B's arm, then switch to a rollback.

B, riding the momentum, advance the rest of your three steps and bump A.

A, when the bump occurs, use your right hand to slap to B's face.

B, when the slap occurs, retreat two steps and roll back A's arm.

A, bump B.

B, change to push.

A, retreat crosswise two steps to roll back B.

B, ride the momentum to make a bump.

A, originally you did a slap to B, but because this is the free method, you can change it to a push, in which case you raise your right foot and use torso and waist technique to send it between B's legs, both hands pushing his right forearm.

B, when the push occurs, bring up your right hand to ward off and stick to A's right wrist. At the same time, retreat your left foot crosswise, then retreat your right foot crosswise, and use your left forearm to roll back A's right arm, making the rollback posture.

A, when you are being warded off and rolled back, advance the rest of your three steps and use your right shoulder to bump B. At this time, the directions are: A squared to the south, B squared to the east.

B, when you are being bumped, originally you did push, but because this is the free method, you can change it to slap, using your left hand to push and seize A's right arm, your right palm slapping to A's face.

A, when the slap occurs, bring up your right hand to ward off and stick to B's right wrist, retreating your left foot, then retreat your right foot as you turn your body and use your left forearm to roll back B's right arm.

B, when the rollback occurs, advance the rest of your three steps and use your right shoulder to bump A. At this time, the directions are: A squared to the west, B squared to the north. You have returned to facing your original directions [when A did his first rollback and B did his first bump].

A, if you now push, lift your left foot and put it between B's legs, both hands pushing B's left forearm.

B, retreat two crosswise steps and roll back A's left arm.

A, change to do a left bump. At this time, the directions are: A still squared to the west, B still squared to the north. (B, if you were to now respond with push, then the directions of both of you would be as before [A to the south, B to the east].)

B, do a left slap.

A, retreat your right foot, then your left. Turn your body and roll back B's right arm.

B, advance three steps and do a bump. At this time, the directions are: A toward the south, B toward the east.

The rest recycles in this manner. Maybe A pushes and B returns with a push, or maybe A slaps or B returns with a slap. If doing the same response to each other, its direction always returns to its original position. Always, when the slap occurs, retreat two steps, turn the body, and roll back, changing the direction. When the push occurs, retreat two crosswise steps and roll back, not changing the direction. As for the four directions being straight or to the corners, you can perform the exercise as you please. (Using the above method, it will be easy for you to starting learning, especially with the orientations being stated clearly. Actually, the orientations in the free method of large rollback have no definite sequence, only seeking to suit the situation, and thus any orientation is acceptable.)

However, in this free method of large rollback, your listening energy must be skillful. Otherwise you will not be able to know what your opponent's attack is, and after you bump him, whether he responds with push or slap is something you will particularly need to pay attention to, because the slap and push are very closely involved in the orientation changes. (If he does slap, then you retreat first the back foot, then the front foot, whereas if he does push, then you slightly neutralize to the rear, then first retreat the front foot crosswise, then the other foot.) This is because in neutralizing the push, the orientation does not change, and in neutralizing the slap, the orientation must change.

Then after you become skillful, you only need to keep the footwork from being disorganized. Gain the opportunity and position, advance and retreat, neutralize and then attack. Bumping, slapping, rolling back, pushing – any of these techniques can be applied, until neither the situation nor the orientation matters.

Large rollback has methods of hand, torso, waist, and step, and so it can be practiced to obtain them all. Apart from gaining a whole-bodied nimbleness, even greater benefit can be gained from it in terms of application, and for that reason you have to know large rollback.

As for the pressing technique within the large rollback exercise, see drawing 5 (grey clothes):



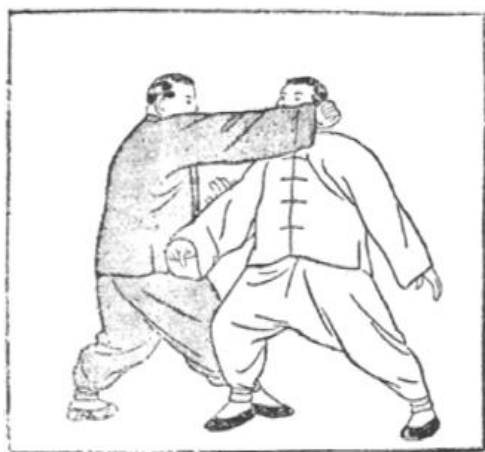
採法可見圖6。（著灰衣者）

Plucking – drawing 6 (grey):



捌法可見圖7。（著灰衣者）

Rending – drawing 7 (grey) [same drawing as two-person set 41]:



肘法可見圖8。（著白衣者）

Elbowing – drawing 8 (white clothes) [same drawing as two-person set 40]:



靠法可見圖9。（著灰衣者）

Bumping – drawing 9 (grey) [same drawing as two-person set 21]:



搬法可見圖10。（著白衣者）

Breaking – drawing 10 (white) [same drawing as two-person set 54]:



棚、捋、擠、按、採、捌、肘、靠、閃、搬、等。各勢各式。均可隨機應用。要在學者智慧領悟耳。

Ward-off, rollback, press, push, pluck, rend, elbow, bump, slap, and break – all of these techniques and postures can be applied according to the situation, and so the important thing is your own intelligence and comprehension.

[\[continue to Part Seven: sword\]](#)

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Brennan Translation

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